

Institution: Royal Academy of Music

Unit of Assessment: 33 - Music, Drama, Dance, Performing Arts, Film and Screen Studies

1. Unit context and structure, research and impact strategy

The Royal Academy of Music is a small specialist institution with c.850 students and c.400 academic staff. 7.5% (31 members of staff, representing c.22 FTE) have significant research responsibilities in their contract; most of the remaining academic staff are professional performers and/or composers engaged on a part-time basis to teach at the Academy.

When the Academy received its Royal Charter in 1830 its mission focused on the practical training of musicians, but described a wider brief that included reference to research in the form of 'encouraging' the 'science' of music and the 'creation of new music'. All subsequent iterations of the mission have linked research and scholarship to professional training. The current Institutional Plan (2019–23) is explicit about the benefits of a healthy and flourishing research culture to our high-level training programmes (undergraduate BMus and range of PGT programmes at levels 7 and 8). Consequently, the Academy fosters research that is especially relevant to our taught programmes and to the artistic and scholarly concerns of professional musicians: in particular, explorations of musical creativity, the generation of new texts, and the development of innovative collaborative models between composers, performers, instrument makers and other creatives, all of which fall under the broad concept of artistry- and practice-led research. This approach feeds into the recruitment and development of new staff and the evolution of our taught programmes of study, as well as into our research strategy.

Although the Academy is administratively divided into teaching departments organised by musical discipline (Strings, Composition, Piano, etc) we have an overarching institution-wide research strategy designed to encourage the development of inter-departmental collaborative research, promote a common set of goals, and enable the sharing of good practice.

Building on the achievements of the previous seven years and addressing issues that we identified as strategic priorities, in 2014 we set out to achieve the following over the course of this REF period:

1. To support our established researchers and grow our research capacity by developing new and early-career researchers from among our teaching staff, through the appointment of new staff, recruitment to our PGR programmes, and the development of internal and external research networks.

Mechanisms for supporting our established researchers are described in sections 2 and 3 below. Our ambition was to raise the number of our teaching staff participating in our research activities by 50% on the level achieved in the period 2008–2013. To accomplish this we established and publicised new themed research networks within the Academy, encouraged the development of short collaborative artistic research projects that paired new researchers with more established researchers, and developed more effective mentorship mechanisms for new and early-career researchers. As a result we exceeded our target, with participation levels rising by over 86% during the last seven years. Of the 31 staff whose outputs we submit in REF2 now, seven (West, Smart, Grime, Askenar, Clinch, Kilpatrick, Sheppard) appear there for the first time.

Over the next five years our strategic goals in this area will be to enhance the embedding of research in teaching activities, grow our capacity by increasing the participation of our teaching staff in research activities, and further develop new researchers so that they can take on significant research responsibilities before the next REF.

2. To enhance our research facilities and infrastructure.

At the start of the assessment period we estimated that the most effective enhancements we could make to our facilities and infrastructure would entail (1) a more researcher-friendly management of our museum collections and enhancement of our museum galleries to enable a more flexible range of research activities; (2) the establishment of a centralised research office to drive capacity building. However, the opportunity arose at the start of the period for us to undertake a more transformational enhancement of our facilities, making a more profound impact on the number and quality of research opportunities for a wider range of staff. This was a large, philanthropically supported capital project to build a new state-of-the-art theatre, a new recital hall equipped as a recording studio, and the acquisition of a substantial new off-site performance space (also equipped for recording). The new facilities came on stream in 2018, representing an immediate 67% increase in our large dedicated performance spaces. In order to meet the demands of this new capacity, our specialist Recording Department has grown from one to six members of staff over this period. Immediate beneficiaries who used the new facilities to prepare outputs submitted in REF2 include Chadwick, Freeman-Attwood, Hayes, Heyde, Jones, and Pienaar.

While significant improvements have been made in the accessibility of our collections to researchers (especially with goals met in large cataloguing projects), the refurbishment of our museum galleries was postponed because of the larger capital projects. It is getting underway in 2021.

As we pursued our drive to increase our research networks and draw more teaching staff into our research culture, it became clear that the most effective support infrastructure would distribute responsibilities evenly across the institution rather than concentrating them centrally. We therefore focused our efforts on building a strong network of research support among administrative staff and managers across all departments. A key development that enabled us to build sustainable research capacity over this period was a significant restructuring and growth of the Academy's Campaigns and Advancement Department. This has had a transformative effect on our ability to raise philanthropic support for our research activities, not only by underpinning large capital enhancement projects, but also in establishing networks of philanthropic support for particular research strands within the Academy (e.g., West's work on musical creativity and therapies for those with dementias).

Over the next five years our strategic priorities in this area will be to enhance our facilities by refurbishing several medium-sized performance spaces on the Academy's main site and reconfiguring our museum galleries to allow more flexible use by researchers, teachers and students. As part of our 'Third Century' review of provision, marking our Bicentenary in 2022, we will seek to enhance and consolidate recording and IT support for research, learning and teaching, recognising that after the Covid-19 pandemic an infrastructure that supports remote collaborative working is more vital than ever.

3. To develop self-sustaining project funding models that represent excellent value to the public purse.

The biggest challenge we faced over this period was the increasingly poor fit between the types of artistic research central to our research identity and the parameters of research council funding. Recognising that to build a sustainable culture of artistic research we needed to develop alternative funding strategies, we used seed funding to develop self-sustaining financial models based on commercial income and philanthropic support, topped up with support in kind. (This is described in more detail in section 2 below.) After successful pilot projects, pioneered by Freeman-Attwood, Pienaar and Sheppard-Skaerved, we have begun to roll the model out more widely. Of the 50+ outputs submitted in this REF2 at least 17 (Pienaar, Sheppard-Skaerved, Freeman-Attwood, Heyde, Gorton, Grime, Holden, Hills, Sawyer, Shipton, Carpenter, Jones, West) drew wholly or in large part on this model.

We have yet to develop fully the mechanisms to track and evaluate this model, and this will be a strategic priority for us over the next five years.

4. To strengthen pathways to impact by developing collaborative and professional networks globally with performers, teachers, other musical influencers, broadcasters, the press, record companies, venues and other cultural organisations

The Academy has historically been well connected to the music profession, the media and other cultural organisations throughout the world. But leading up to past REF exercises these connections have not always been efficiently engaged in enabling and developing the impact of our research. Early in the period of the current REF we therefore took several strategic decisions designed to transform the ways Academy researchers think about impact, how they engage with existing impact pathways, and how new routes to impact could be collectively developed and shared:

- Experienced researchers with strong records in research impact were encouraged to mentor those with less experience, as a way of sharing good practice
- Applications for internal funding had to include coherent and deliverable impact strategies
- Research Committee acted as a nexus of 'impact intelligence', and individual members of the committee as 'impact champions' within the Academy

As a result, our shared understanding of research impact is more nuanced than at the start of the period. We have become more effective in sharing good practice and intelligence about impact, and more adept at engaging with non-academic users to capture the ways in which our research affects their professional practice, cultural engagement, commercial success, etc. But we still face challenges in this area. We need to develop further the mechanisms by which we collect and evaluate impact data. This is especially challenging when our impact narratives are likely to be driven more by qualitative than quantitative data. It will be a strategic priority for us over the next five years.

5. To address equality, diversity and inclusion issues, in particular the gender imbalance regarding staff with significant research responsibilities

At the start of this period we took a strategic decision to prioritise the development of new and early-career female researchers and to address the gender imbalance through new appointments where possible. We set ourselves the informal target of doubling the number of

women submitted in our 2014 submission in our current REF2. Admittedly working from a low starting point, we have exceeded this target. Of the seven female staff included in REF2, four were appointed during the period of this exercise.

Nevertheless, we recognise that there is still much pressing work to do in this area. Over the next five years we will aim to further redress the gender imbalance by at least doubling again the number of female researchers submitted in the next REF2. We will also address other EDI issues, particularly the under-representation of ethnic minorities in our research culture. This will take place in the context of institution-wide initiatives to redress historic under-representation in all areas of the Academy.

2. People

Staff

Our staffing strategy has four key research-related aims:

1. To sustain and develop the range, reach and quality of Academy research in the recruitment of new academic staff
2. To develop teaching staff into early career researchers
3. To develop, support and reward research excellence for all Academy researchers
4. To promote equality and diversity in our support of research.

Most new appointments to our Academic Studies department have significant research responsibilities in their contract, and we expect applicants to be developing a record of high-quality research. Our appointment process explores how the applicant's research complements and develops the Academy's profile (including the potential to develop new internal research collaborations), and how the Academy can support and further develop the applicant's research and its impact. For example, since 1 January 2014 there have been three new appointments to Academic Studies lectureships: Clinch has extended our work on the generation of new musical texts to British music in the first half of the Twentieth Century, Kilpatrick has consolidated our critical mass in research on early-twentieth-century French music, and Sheppard has contributed to opening up historical perspectives on questions of music and wellbeing.

The nature of the Academy's mission means that new appointments to principal-study departments are made primarily on the applicant's professional experience and expertise as a performer and/or composer and on their pedagogical excellence. Nevertheless, an increasingly important secondary consideration is whether the applicant is engaged in research, cultivates innovative professional and pedagogical practices, or has scholarly interests that might enable them to join the Academy's research networks and develop as a new or early-career researcher.

In July 2020 there were 370 teaching staff without significant responsibility for research at the Academy. These range from heads of large principal-study departments on fulltime contracts to part-time hourly paid staff who come into the building to teach just one morning per week in term time. This variety of participation in the Academy's daily activities brings a challenge when it comes to engaging teaching staff in our research culture. Our approach has been to draw colleagues in through initially light-touch participation in collaborative research projects with established Academy researchers. Of the 370 teaching staff, 136 (37%) played an active collaborative role in one or more Academy research projects between 1 January 2014 and 31 December 2020. Sixty-three of them were new participants in Academy research, representing a growth of 86% on the figure from the period 2008–2013.

Once teaching staff are drawn into our research culture, we deploy a range of support mechanisms to encourage them to develop their research further and become autonomous researchers. These include ongoing mentorship by more experienced researchers, introductions to leading researchers in their field, funding conference attendance and visits to libraries or instrument collections, seed funding for innovative projects, and funding doctoral studies. Of the 136 teaching staff participating in research projects, 29 were supported with significant further mentorship and/or financial support during this assessment period and three had doctoral studies funded at the Academy and the University of Cambridge. Two indicative case studies are:

1. Through her performing and teaching, cello teacher Josephine Knight identified significant editorial problems with the available editions of Schumann Cello Concerto. Mentored by Jones, Howat and Heyde, and supported with a travel grant, she investigated authentic source materials for the concerto in Krakow and Bergamo. Further mentorship, small discretionary grants and support in kind enabled Knight to produce a variorum edition of the score (Schumann's Konzertstück für Violoncello), record its world premiere on the Dutton label with the Royal Northern Sinfonia [Dutton Epoch, B08619L7GB, 2020] and get it accepted for publication by Peters (currently in press).
2. Through her teaching practice, violin teacher Sophie Langdon evolved an approach to mindfulness for people undertaking high-intensity professional training. Mentored by Gorton, Heyde and Jones from 2015, she was able to develop her ideas into a coherent research project, supported by the Academy. Introduced to others researchers in the field of music and wellbeing through the Healthy Conservatoire Network, Langdon has developed a series of collaborative research projects with staff in other institutions, including with medical staff at Queen Mary, University of London.

Other research projects undertaken by teaching staff during the REF period, and supported by the Academy, include: world-premiere recordings of repertoire newly brought into the public domain (Walker, Gee, Cerasi, Podger, Johnstone, Liebeck, Glynn, Outram, Handy, Ragge), the creation of new repertoire (MacGregor, Murray, Bryndorf, Titterington, Moore), the development of innovative pedagogical materials (Churchill, Lidstrom, Robertson, Ashworth, Morely, Ragge), organological research (Silverthorne on Amati violas, McVicker on British organs), performance practice research (Faultless on unperformed performances of Beethoven symphonies, and Bach's dynamic markings), the generation of new editions (Austin, Outram, Russill), and historical musicology (Stokes on German song).

Because our programmes of study are founded on high-intensity training in one-to-one lessons and small-group classes, it is not practicable to award automatic periodic research leave. We have therefore developed alternative support mechanisms to ensure that researchers are able to pursue projects to completion and nurture the subsequent impact. They include:

1. Managing flexible working patterns to give the researcher a regular research time free of teaching and administrative obligations, or a more concentrated, uninterrupted period of research.
2. Buying out some or all of the researcher's teaching and administration for an extended period up to a semester. This process is managed by the Academy's Research Committee via an open competition, evaluated on the quality and strategic fit of the research proposal.

An indicative example of how these have enabled research to reach fruition is Nicolas Walker's project to record the complete piano music of Balakirev. In preparation for the fifth and sixth CDs of this project, Walker needed to undertake archival work in Russian libraries and prepare new editions of some of the repertoire in addition to preparing his performances for the recordings. Walker and his line manager (Gritten) made a joint application to Research Committee for support. To enable Walker to complete the work over a 12-month period, Research Committee made a grant to buy out his teaching and administration over the first semester of 2018/19. The resulting outputs entered the public domain as two Naxos CDs (GP811 and GP846) in September 2019 and September 2020.

The Academy has several mechanisms for rewarding excellence in research:

- through the annual appraisal process, line managers may identify the need to award sustained excellence in research and propose an incremental increase in the researcher's remuneration through the annual planning round
- through enhanced support in kind, including increased access to specialist recording facilities, and subvention of costs associated with long-term loans from specialist instrument collections
- through the conferment of academic titles. (In this REF period Cashian, Chadwick, Gorton, Jones and Kenny have been promoted to University of London Professorships or Associate Professorships through the Conferment of Academic Titles process)
- through appointing retired staff, visiting staff, and PGR alumni to non-stipendiary honorary research Fellowships of the Academy, giving them continued access to the Academy's research facilities and preserving collaborative research networks.

Research students (including training)

We recognise that our research degree environment is distinctive and unusual (both globally and in the UK context). The distinctive focus on artistry in our PhDs has been strategically consolidated during the REF period, building on earlier achievements and taking advantage of the perspective gained by Heyde as a member of the 2014 REF panel. Although our regulations (University of London) permit work that is principally musicological, we have prioritised PGR students who are working at the highest level artistically and will thus contribute most to our artistic, professional and research environment – and who, in turn will gain the most from contact with others in it. This consolidation has been effected by strategic developments in funding and training as well as recruitment. Its distinctiveness has been recognised in Heyde's invited keynote for the 'Beyond Mesearch' conference hosted by the IMR in 2018, and subsequently a book chapter (not yet in print) for the *Routledge Companion to Autoethnography and Self-Reflexivity in Music Studies* by Callis and Heyde, exploring the ways in which our research degree environment has developed through six selected student projects from recent years. In addition to artistry-focused PhDs we have a number of projects that explore professional musical roles 'from the inside', through interviews and observation of practice.

The Academy is not currently a member of any formal collaborative research training programme. Members of Academy research staff have made central contributions during the REF period to the Institute of Musical Research's collaborative training programme but these sessions were perhaps most useful for students for whom a cross-disciplinary element of their research was not especially well served in their 'home' institution. (Academy students who need specific interdisciplinary training are allocated external supervision as required, drawing on discipline-specific training in the related field.) The IMR training events were discontinued at the

same time as the new AHRC-funded consortia were set up (following the closing of the original Block Grant Partnerships, through which we had a significant number of studentships). In the absence of this funding support, we have introduced scholarship and bursary support for PGR students through the Academy's central funding system, much of which is supported by the Academy's Development Team from donations. Over this REF period financial support for PGR students has varied between £29K and £41K per annum. In addition, we have consolidated a budget for research internships which can be used to pay fees or living expenses. Although this funding pot is relatively small (£15K per annum over the REF period) the flexibility to allocate this in direct relation to student need has enabled us to support students much more effectively than was possible with the inflexible AHRC grants. Almost all Academy doctoral students have active freelance careers that are tightly woven into their doctoral projects and the income from this work is an important element of each student's individual funding strategy. We have prioritised institutional spending on international students whose visa conditions sometimes make freelance work impossible, retaining sufficient support for home students in need. The Academy provides extensive support (guidance, references, etc.) for external funding applications and c. 50% of doctoral students have a major source of external funding from a wide range of scholarship and other funds (either directly to support the student, or in the form of support for creative projects, such as recordings or performances as part of PhD portfolios).

There is a formal annual cycle for recruitment and admissions, beginning in November with a public Symposium and Open Day and concluding in March with interviews (and auditions as required). In line with all of the Academy's admission procedures, support is available for those unable to pay the application fee, and EIAs have been undertaken to ensure that applicants with protected characteristics have equal opportunity. All applications are assessed blind by a large panel to select a shortlist. Shortlisted candidates are interviewed by a panel of at least four members of supervisory staff. Applicants are encouraged to make contact with the team before submitting materials and we actively recruit students who will benefit most from the Academy's research and artistic environment. There is a formalised cycle of induction (run by Callis, the dedicated Tutor for all PGR students), progression (end of year one) and transfer (end of year two). Progression and transfer assessments are managed by a team of two members of staff (including Heyde, as Head of Programme, or Callis as Tutor) and attended by the supervisor. These events have now been developed to include supervisor consolidation, which has proved more useful in developing the team than the separate consolidation events we ran in the past. The formalisation of this mechanism has allowed us to bring two new supervisors into the team, each of whom has been mentored closely by an experienced colleague in shared supervisions.

There is not currently a part-time study option, which is a strategic decision to help encourage projects that are intimately connected with professional practice, but a significant number of students have to take a year out during study in order to build in sufficient time to complete, so this is under review. During the REF period we awarded 26 PhDs in performance and composition (12 performers and 14 composers).

Because of the intensely practice-driven nature of the work undertaken by our students, the 'artistic insight' presented in the thesis portfolio is often a dominant element in the 'distinct contribution to knowledge' offered by the thesis. Our students thus need a research training that is specifically focused on the ways in which artistic work can be developed and framed. Our distinctive artistry-focused research training is delivered by a pool of experienced staff and visitors and built into the first term of our MMus programme, which is also attended by new

doctoral students. To complement these seminars, our regular PhD seminar is programmed to provide evidence of the ways in which these skills areas are realised and developed in work in progress, bringing student work together with staff projects and presentations from visiting musician-researchers.

To provide an external perspective, and to complement our internal range of skills, we have a regular (twice-yearly) training exchange with the DocMus programme at the Sibelius Academy in Helsinki, which although not a PhD is the programme within the EU that we have identified with the most significant overlaps with ours in the emphasis placed on the artistic dimension of the output. This exchange entails four members of staff (Callis and Gorton) and a selected group of students visiting in each direction. The visits culminate in extended collaborative presentation and feedback sessions involving the entire cohort and the full complement of supervisory staff. During this REF period we have also established multiple supervision collaborations with the Bartlett School of Architecture (UCL), which has now been formalised with the appointment of Heyde as a visiting professor. RAM students regularly attend the training sessions provided by the British Library and a collaborative session with RAM staff and RILM staff was programmed for the delayed EPARM 2020 conference.

Although a significant number of Academy doctoral graduates from this REF period have achieved positions in HE institutions (Askenar, Bowler, Festeu, Kanga, Latimer, Moorcraft, Morley, Samsulli, ter Haar) a survey of our students indicated that this was not a primary objective for doctoral study. Instead, the key aim was to use the doctorate to incubate and develop individual artistic projects in ways that are not directly supported by the professional environment. Many of our students have produced major commercial recordings during or immediately following their studies. These include a six-CD series for Naxos by Septura (Cox), a direct outcome of his PhD establishing a repertoire for Brass Septet, and a four-CD series of Emile Sauret's Etudes-Caprices for solo violin for Naxos (the principal focus of Rashidova's PhD). Establishing a professional footing for the research work is a central component of the supervisory strategy for all students, and where possible the Academy provides recording resources in the form of spaces, technology, and engineering/editing costs. A special funding pot (up to £3K) is available for each student in order to support costs in producing creative output.

Promoting Equality and Diversity

The Academy recognises the importance of building an inclusive, diverse and high performing institution because we have nearly 200 years of evidence to show how people from different backgrounds and with different perspectives can work together to enrich a creative research environment. Our goal is to make the Academy a place that actively attracts, engages and develops talented individuals from many different backgrounds. In line with the legislative framework outlined in the Equality Act 2010, and as part of our longstanding commitment to diversity and inclusion, we are dedicated to treating all people with dignity and respect equally, irrespective of their protected characteristics, and to creating an environment that enables people, regardless of their protected characteristics, to reach their potential as researchers.

In our Code of Practice we outline the policy framework of our approach to promoting equality and diversity in research. Over the period of this exercise the practical steps we have taken to promote equality of research opportunities for all staff include:

- Transparent advertising of all funding, mentorship and collaborative opportunities

- Prioritising flexible one-to-one mentoring over timetabled group staff development events to reach those on PTHP contracts
- Promoting flexible working patterns to free up research time.

As set out in section 1 above, we will continue to address EDI issues in the next five-year strategy.

3. Income, infrastructure and facilities

Income

During this assessment period Academy researchers with musicological (Howat, Kilpatrick) and interdisciplinary (West) projects have been supported with Research Council Funding. But we recognise that the artistic research projects that are central to our research identity – particularly with those whose outcomes are recordings or live performances – have increasingly become a poor fit for the Research Councils' funding calls and are therefore unlikely to receive UKRI funding.

To mitigate this trend we have encouraged the development of sustainable funding models for individual researchers and internal consortia in which the commercial income from one project is invested in the next, topped up if necessary by discretionary QR funds, philanthropic donations, and support in kind. For example, the commercial profit of Pienaar's recording of Beethoven's complete Piano Sonatas on the Avie label was reinvested in his next recording project of seventeenth-century repertoire. The latter project was also made viable by top-up support in kind from the Academy, including access to performance venues, instruments, instrument technicians, and recording equipment and support. Similarly, Holden recycled the commercial income from his 2013 Strauss monograph and the impact activities he subsequently undertook (public speaking, broadcasts, etc) into his 2016 Barbirolli monograph, topped up by philanthropic donations and support in kind from the Barbirolli Society and the Academy.

There are several benefits to this model, including:

- It encourages individual researchers and consortia to build a sustainable funding pipeline for their research projects and thereby gain autonomy over the direction of their artistic research
- It encourages the development of collaborative research networks within the Academy, so that commercial resources can be pooled to sustain a collective pipeline
- It encourages researchers to build effective pathways to impact and knowledge exchange networks into each project in order to generate the necessary income to support the next project
- It frees QR funding to be targeted at innovative research proposals without obvious or immediate commercial prospects, to seed funding for new and early-career researchers, and for the development of new research networks and consortia.

The chief challenges of the model are how to capture and evaluate the richness and complexity of the funding mechanisms, how to put a value on complex patterns of support in kind, and how to ensure that the necessity to derive commercial profit from artistic research projects does not deform or hamper the trajectory of researchers' development. Our progress in meeting these challenges is at an early stage. We have viewed the last REF period as the space to experiment with, develop and refine this funding model. A strategic priority over the next period will be to develop robust methods of tracking and evaluation. We have already received philanthropic

income to enable a pilot exercise in 2021–22. We plan to roll this out across the board before the next REF exercise.

We recognise that our income profile, as set out in REF4, is unusual in UK and international contexts. But we argue that the alternative funding models we have developed represent exceptional value to the public purse. As tokens of the initial success of our initiative, we point to the breadth and depth of our collaborative reach, as described in section 4 below, and to the range of research outputs submitted in REF2.

Infrastructure

The shape of the Academy's research infrastructure stems from our size and specialist mission. Rather than concentrated in a dedicated research office, a coherent network of governance, management and administrative research support structures is distributed throughout the organisation. This model brings several advantages: it helps embed a research ethos across the entire institution and increases the number and range of staff who have a stake in fostering research excellence; it encourages greater links between the delivery of learning/teaching and research; and it helps identify and support the development of teaching staff who have research potential.

The Academy's Research Committee is a junior committee of our Academic Board. Its key remit is to develop the Academy's research strategy and policies and oversee their implementation; to decide the distribution of discretionary funding for research projects, based on transparent competition open to all academic staff; and to oversee the sharing of good practice through mentorship and training. Membership of the Research Committee encompasses senior managers (Principal, Deputy Principal), experienced researchers in leadership roles (Heads of Research, Programmes, and some principal-study Departments, Librarian and Head of Collections), departmental staff at various stages in their research careers, early-career researchers, and research students. This ensures that the committee is able to hear diverse stakeholder voices and consider issues from multiple perspectives. Two members of the committee – the Deputy Principal and the Associate Head of Research – are also members of the Conservatoires UK Research Forum, and act as conduits for the sharing of information and good practice between the two bodies. In this way, the Research Committee remains in close touch with broader sectoral developments.

The Academy subscribes to the Concordat to Support Research Integrity. The Research Committee ensures that a culture of research integrity permeates the institution by publishing our expectations of the highest standards of rigour and integrity, sharing good practice, promoting mentorship and training opportunities, requiring all funding applications to give a transparent account of the ethical, legal and/or professional issues raised by the proposed project, and monitoring research outputs. The Academy has not yet had to deal with allegations of research misconduct. Should such allegations arise, the Research Committee has transparent, timely, robust and fair processes to deal with them. The Academy has a standing Research Ethics Sub-Committee that scrutinises requests for ethical approval and disseminates good practice. It reports to each meeting of the Research Committee through a standing item on the Agenda.

Management of research resources and activities begins with the Senior Management Team. As part of each annual planning round the SMT makes top-level decisions about the distribution of

QR funding. The three key areas of funding are salaries (to enable dedicated research time in contracts), the maintenance and development of infrastructure (in particular, specialist facilities and equipment), and discretionary funding for individual projects (either made directly to departments, or disbursed by the Research Committee via open competition). The Deputy Principal, who is a member of the SMT, has overall responsibility for research management. He line manages all heads of academic departments who in turn have day-to-day managerial responsibility for the researchers in their departments. Heads of Departments manage and support their researchers through annual appraisal, ongoing mentorship, and monitoring progress in individual projects. They are charged with identifying, encouraging and mentoring new researchers, with identifying and supporting development opportunities for more experienced researchers, and with encouraging the development of research networks within their department, across the whole institution, and with external researchers.

Administrative support for research comes primarily from the Head of Finance, the Director of HR, Senior Management Team administrative support (including the International Officer and the Executive Assistant to the Deputy Principal), the Postgraduate and Research Programmes Administrator, and fundraisers in our Advancement and Campaigns department. Given the centrality of artistic, practical work in the Academy's research profile, significant support also comes from the Director of Artistic Planning, the facilities manager, administrators in our Recording Department and Instrument Curator's office, and principal-study department administrators.

Facilities

Specialist research facilities at the Academy take four principal forms:

1. Dedicated performance spaces and rehearsal studios
2. The equipment and expertise of a dedicated Recording Department
3. Museum Collections, including globally-renowned instrument collections, music-iconographic collections, and institutional archives with significance for historians of British music pedagogy, managed by expert curators
4. Library Collections, including significant collections of manuscript and early printed materials (e.g., the Robert Spencer Collection, and autograph manuscript scores by Purcell, Mendelssohn, Sullivan, Elgar, Vaughan Williams, and Bartok etc) and performance materials from the nineteenth and twentieth centuries (eg the Henry Wood Collection, the Klemperer Collection, the Barbirolli Collection, the Foyle Menuhin Archive, the Mackerras Collection, and the Ferenc Fricsay Collection).

Since 1 January 2014 there have been significant enhancements in all four areas.

Dedicated Performance Spaces

We have built two award-winning new spaces -- the Susie Sainsbury Theatre and acoustically isolated Angela Burgess Recital Hall -- on the Academy's main site (almost wholly funded by philanthropic donations) and acquired an additional large performance space at St Mark's Church on Old Marylebone Road. This has had a transformative effect on our research capacity, complementing the Dukes Hall and David Josefowitz Recital Hall, and increasing the number of performance spaces available to researchers by 67%.

Dedicated Recording Facilities

Since the last REF exercise the Academy has thoroughly overhauled its dedicated recording facilities. The new Angela Burgess Recital Hall has been furnished as a state-of-the-art

recording studio, and enhanced recording facilities have been hard-wired into the Dukes Hall, the David Josefowitz Recital Hall and St Mark's Church, enabling researchers to capture more easily the research processes underpinning their projects. Three new recording production suites have been installed: two in the main building and one at St Marks. Over the same period the Recording Department's size and range of expertise have expanded significantly from one recording engineer in 2013 to six staff (Head of Recording, three engineers, a studio and production coordinator, and one Tonmeister intern) in 2020, enabling the Academy to provide a much higher level of support to researchers in editing and archiving recorded materials.

Museum Collections

The most significant enhancement to the Academy's instrumental collections since 2014 has been the ongoing project, in collaboration with the Calleva Foundation, to commission new instruments from today's most interesting and innovative makers. The aims of the project include fostering collaborations between leading players and makers, encouraging technological innovation, holding periodic seminars to bring the makers together to share good practice, and educating Academy students on how to negotiate a new commission and how to evaluate the qualities of a new instrument vis-à-vis a heritage instrument. The project is centered on orchestral stringed instruments and bows, but it also includes guitars, harps, and keyboard instruments. As of December 2020 over 60 commissioned instruments have been made by world-leading makers, including Zygmuntowicz, Raboutin, Kratenmacher, Abreu, and Kern. A significant collateral benefit of the Calleva project is how it complements our collection of heritage stringed instruments, and – by expanding the pool of fine loan instruments to students and staff – allows the heritage instruments to be more readily available for Academy research projects.

The largest acquisition to the Museum Collections over the assessment period is the Mobbs Collections of eighteenth- and nineteenth-century pianos, almost doubling the number of heritage instruments in our keyboard collection, and adding particular strengths in London instruments from the turn of the eighteenth/nineteenth centuries.

Library Collections

Significant developments in our library collections during this period include:

- The completion of large cataloguing projects with regard to performance-material collections (Henry Wood, Mackerras, etc)
- The acquisition of new collections (e.g., the Ferenc Fricsay Collection) to complement our existing collections of performance materials, in particular conductors' annotated working scores
- The appointment in 2015 of a fulltime Digitisation Officer. The digitisation programme has prioritised the objects and sources that over the last decade have been most heavily in demand from visiting researchers as well as Academy researchers. The benefits of this process came into particular focus when the Covid-19 lockdown prevented access to our collections onsite in 2020.

Academy researchers whose projects have relied particularly heavily on access to our collections over this period include Holden (Mackerras Collection, Barbirolli Collection, Wood Collection and Ferenc Fricsay Collection), Heyde and Sheppard Skaerved (heritage instrument collections), Kenny (Robert Spencer Collection), Smart (Kenny Wheeler Collection), and Jones (Calleva Collection).

4. Collaboration and contribution to the research base, economy and society

A shift in strategic priority to emphasise the value of external research collaborations to our own environment was made at the beginning of this REF period, in part as a response to the difficulty of generating funding from research councils and other similar bodies for artistry-led research projects (recordings and performances in particular). This has been co-ordinated and managed through staff appraisal and supported by arrangements for flexible working patterns and periods of relief from teaching duties. Good practice in this area has been shared through the Research Committee, in reviewing of funding for research projects, the regular doctoral seminars, and in materials disseminated by the PGR interns.

A relatively small number of our collaborations are in the form of traditional research networks/projects, which we have sought to combine with our teaching, as in the 'Transforming C19th HIP' AHRC project (Faultless), in partnership with Oxford University, which led to workshops with Academy staff and students, and the projects undertaken by West, which included an ERASMUS exchange to the university of Groningen in the Netherlands and ESRC and Wellcome Trust funded projects on co-creativity and dementia. (These projects instigated work with major professional orchestras and universities in Japan and partnerships with UCL, UAL, Canterbury Christchurch, EUA and Bangor, which have fed back into the Open Academy experience for both undergraduate and postgraduate Academy students.) ERASMUS links were also important for the work of Smart and Carpenter. Shipton has collaborated with the Research Group of the European Jazz Network (funded by the EU's Creative Europe programme) and Gorton worked on a European Research Council funded project at the Orpheus Instituut: *MusicExperiment2*. Blier-Carruthers has been a member of a number of AHRC funded research networks (Art of Record Production, CMPCP Impact, Performance in the Studio) and Jones and Kenny have also worked on AHRC-funded projects.

Several of our research partnerships have evolved into formal roles for individual members of staff at partner institutions. These have been instrumental in providing external platforms for our work, and in feeding into our own environment and internal research projects. Gorton is Associate Researcher, at the Orpheus Instituut; Heyde is Visiting Professor at the Bartlett School of Architecture, UCL, and, from Jan 2021, Visiting Professor at the Sibelius Academy, Helsinki; Howat is Visiting Professor at the Elder Conservatorium, University of Adelaide, Visiting Professor at the Université de Montréal, and Professor at RCS; Jones and Freeman-Attwood both held the position of Distinguished Global Visiting Professor at the Tokyo University of Music and the Arts; and Sheppard Skaerved is Visiting Research Fellow at Goldsmiths, UoL.

The large majority of our research partnerships operate without funding from one of the research councils and are supported directly by one or more of the partner institutions, or by funding raised through performances and teaching/speaking to subvent research costs. The flexibility afforded by these kinds of relationships has proved a vital asset in generating a global network for our research environment – and for enhancing the range of creative approaches embodied in our work. Both staff and students in our environment directly benefit from this extended network of contacts established through these partnerships. An indication of the extent of the global distribution of our research partners in other HEIs is given below.

Research partners**UK:**

Bath Spa (Heyde, Sholl), Royal Birmingham Conservatoire (Shipton), Birmingham University (Clinch), City University (Chadwick, Hills), Durham University, Guildhall School of Music and Drama (Chadwick, Sholl), Queen Mary, University of London (West), Royal College of Art (Blier-Carruthers, Sheppard Skaerved), Royal Northern College of Music (Jones, Sheppard Skaerved), Sheffield University (Chadwick), Southampton University (Heyde, Sheppard Skaerved, West), University College London, University of the Arts London (West), University of Cambridge (Blier-Carruthers, Clinch, Faultless, Jones), University of Oxford (Clinch, Jones), University of West London (Blier-Carruthers, Sholl, West).

EU:

Centre National de la Recherche Scientifique, Paris (Howat, Heyde), Cyprus University (Sheppard Skaerved), Hochschule der Künste, Bern (Holden, Jones), Kunstuniversität Graz (Gorton), Malmö Academy of Music (Gorton, Sheppard Skaerved), Royal Irish Academy of Music (Howat), Royal Conservatory Ghent (Chadwick), Sibelius Academy (Gorton), University of Amsterdam (Sholl).

North America:

Blair School of Music (Sheppard Skaerved, Gorton), Boston University (Sholl), Dartmouth University (Heyde), Frost School of Music (Smart), Harvard University (Heyde, Jones), Indiana University (Jones), Ithaca College (Sheppard Skaerved), Notre Dame University (Jones), Peabody Institute (Sheppard Skaerved, Chadwick), University of Montreal, University of Texas at Austin, Wellesley University (Howat).

Other:

Doshisha University (West), Elder Conservatorium Adelaide (Howat), Griffith University, Melbourne Conservatorium, National Taipei University of Education, Queensland Conservatorium, Singapore Conservatorium (Holden), St. Petersburg Conservatory, St. Petersburg State Institute of Culture (Walker), Sydney Conservatorium, Tsukuba University, University of New South Wales (Heyde, Howat, Sheppard Skaerved), University of Stellenbosch (Pienaar).

This global network is small in comparison to the range of collaborations with organisations that might traditionally be described as 'users'. Because of the artistic focus of much of our research, these organisations are critically important partners and the networks established here are essential to the vitality of our environment. On the one hand, these partnerships speak directly to the *significance* of our research work, but also, critically, these relationships provide financial support 'in kind' for research process time and expenses. The organisations listed below are often the first and most important links in the chain of impact stemming from the research. Sharing of effective practice in this area takes place in Research Committee, the Research Groups and the doctoral seminars.

A list is required to demonstrate the range of partnerships. It will be noted that there are a number of particularly important partners in London: King's Place, St. John's Smith Square and Wilton's Music Hall.

Organisations in the UK:

Aldeburgh Festival (Cashian, Sholl), Arundel Cathedral (Sholl), BBC (Kenny), BBC Proms (Kenny, Sawer), BBC Singers (Sawer), BBC TV (Holden), BBCPO (Carpenter), BBCSO (Carpenter, Cashian, Sawer), BCMG (Sawer), British Museum (Sawer, Sheppard Skaerved), Britten Sinfonia (Cashian), BVMA (Sheppard Skaerved, Heyde), Café OTO (Hills), CBSO (Carpenter), CHROMA (Gorton), City University (Hayes), EXAUDI (Hills), Garsington Opera (Sawer), Glyndebourne Festival Opera (Holden), Guild of Church Musicians (Sholl), Huddersfield Contemporary Music Festival (Chadwick, Gorton), Isle of Man Festival (Cashian), Jaqueline du Pré Concert Hall, Oxford (Kenny), Kammer Klang (Hills), Kettle's Yard (Chadwick), King's Place (Blier-Carruthers, Cashian, Hayes, Heyde, Jones, Kenny, Sheppard Skaerved, Smart), London Contemporary Music Festival (Chadwick), London Sinfonietta (Sawer), LSO Rattle (Grime), LPO Alsop and Colin Currie (Grime), Merton College Oxford (Clinch), Music We'd Like to Hear (Chadwick), Naxos (Clinch), New Music Biennale (London SBC/Glasgow) (Sawer), Orchestra of the Age of Enlightenment (Kenny), Oxford Festival of the Arts (Kenny), Oxford Lieder Festival (Howat, Kenny, Kilpatrick), Oxford University (Clinch, Gorton, Hayes, Heyde, Kenny, Sheppard Skaerved, Shipton, Sholl), Philharmonia Orchestra (Howat), RAH (Carpenter), RLPO (Carpenter), Royal College of Music (Clinch), Royal College of Organists (Sholl), ROH (Sawer), Royal Musical Association (Sholl), RSNO (Carpenter), RSPB (Sheppard Skaerved), Salisbury Cathedral (Kenny), Salisbury Festival (Kenny), Sam Wanamaker Playhouse (Kenny), Snape Maltings (Carpenter, Kenny), Southbank Centre (Sholl), Spitalfields Music (West), St David's Festival (Kenny), StJSS (Carpenter, Cashian, Chadwick, Gorton, Gritten, Hayes, Heyde, Sheppard Skaerved, Sholl, Walker), The Forge (Gorton), The Stables Wavendon (Kenny), Three Choirs Festival (Clinch), University of Aberdeen (Clinch), Westminster Abbey (Sholl), Westminster Cathedral (Clinch), Wigmore Hall (Kenny, Jones, West), Wilton's Music Hall (Chadwick, Gorton, Heyde, Howat, Pienaar, Sheppard Skaerved), York Early Music Festival (Kenny).

Organisations in the EU:

Asociación Española de Orquestas Sinfónicas (AEOS) (Garcia Hernandez), Auditorio of Tenerife (Garcia Hernandez), Basque National Orchestra (Carpenter), Bergen Festival (Chadwick, Sheppard Skaerved), Bergen Kunsthallen/KODE Museums (Sheppard Skaerved), Bibliotheque Francophone Media, Limoges (Shipton), Bilbao (Chadwick, Hayes, Hills, Sholl), CNDM, Madrid (Garcia Hernandez), Cologne Early Music Festival (Kenny), Dansk-Norsk Fondet (Lysebu-Oslo & Schaeffergaarden-Copenhagen) (Sheppard Skaerved), Darmstadt (Hayes), DSO Berlin (Grime), Fondation BBVA, (Chadwick, Hayes, Hills, Sholl), Graz (Gorton), HK Gruber (Carpenter), IRCAM (Blier-Carruthers, Gorton, Heyde, Sholl), Karlsruhe (Hayes), L'auditori, Barcelona (Garcia Hernandez), Leipzig Hochschule (Howat), MA Festival Bruges (Kenny), Malmö Academy of Music (Gorton), ME-MMIX18 Festival Palma (Chadwick), MIAC, Lanzerote (Garcia Hernandez), Nordnorsk Kunstmuseum (Sheppard Skaerved), Notre-Dame de Paris (Sholl), Orpheus Instituut (Gorton), Pharos Contemporary Music Festival (Sheppard Skaerved, Chadwick), Philharmonie Berlin (Grime), Royal Conservatory Antwerp (Gorton), Sociedad General de Autores Españoles (Garcia Hernandez), Svalbard Kunsthall (Sheppard Skaerved), TEA and the Tank, Tenerife (Garcia Hernandez), Toulouse International Organ Festival (Sholl), Universität für Musik und darstellende

Kunst, Vienna (Hayes), University of Strasbourg (Sholl), Warsaw Autumn Festival (Chadwick).

Organisations in North America:

American Musicological Society (Sholl), Borealis Quartet (Carpenter), Boston Symphony Orchestra (Grime), Boston University (Hills), C4 Composer Collective New York (Hills), Chamber Music Society of New York (Jones), Cleveland International Classical Guitar Festival (Kenny), Columbia University New York (Shipton), DiMenno Centre NYC (Jones), Fordham University (Sholl), LAPO (Grime), Lute Society of America (Kenny), McGill University (Sholl), Metropolitan Museum New York (Sheppard Skaerved), Minneapolis Institute of Art (Sheppard Skaerved), Montreal Museum of Modern Art (Sholl), Tanglewood Music Center (Grime).

Other organisations:

Beijing Modern Music Festival (Cashian), Guiyang Symphony Orchestra (Cashian), Haifa Concert Halls (Jones), Japan New Century Orchestra, Osaka (West), Port Fairy Spring Music Festival (Kilpatrick), Tel Aviv Museum of Art (Holden, Heyde, Jones).

Because of the creative focus of our mission, recording and broadcasting are central to the vitality and sustainability of Academy research. The absence of specifically-targeted external research funding for this element of our activity means that a combination of partnership development and Research Committee funding support has been critical in building and supporting this area. (Although the REF exercise itself expressly provides for research outputs that are essentially creative – accompanied by short explicatory texts – this kind of work is poorly supported by the research councils.)

Several of the partners listed below have been instrumental in supporting research-led projects, by providing a platform with follow-on funding, or by offering special funding models for publication of recordings. There are a number of particularly important partnerships, which have developed in significance during the assessment period through the sharing of good practice and the building of new relationships. The BBC, Linn Records, Metier/Divine Art and Toccata are each associated with a large pool of Academy researchers.

Recording companies, broadcasters

Australian Broadcasting Corporation (Kilpatrick), All That Dust, Another Timbre (Chadwick), Avie (Pienaar), BBC Radio 3 (Askenar, Carpenter, Cashian, Chadwick, Clinch, Faultless, Freeman-Attwood, Gorton, Grime, Heyde, Hills, Holden, Howat, Jones, Kenny, Kilpatrick, Sawyer, Sheppard Skaerved, Shipton, Sholl, Smart, Walker, West), BBC World Service (West), BBCTV (Grime, Holden, Kenny, Sawyer, West), Carrier Records (Hills), Channel Classics (Freeman-Attwood, Podger, Glynn, Jones), Classic FM (Walker), Classica FM South Africa (Jones), Delphian Records (Kenny), Divine Art (Chadwick, Gorton, Sheppard Skaerved), France Musique (Chadwick), Innova (Chadwick, Heyde, Sheppard Skaerved), Kairos (Hayes), Linn (Freeman-Attwood, Howat, Jones, Kenny), Metier (Cashian, Chadwick, Gorton, Heyde, Sheppard Skaerved), Move Records (Heyde, Sheppard Skaerved), Naxos (Chadwick, Clinch, Heyde, Sheppard Skaerved, Walker), New Focus Recordings (Cashian), NHK TV (Jones), Nimbus (Carpenter, Sawyer), NMC (Cashian, Grime, Sawyer, Hayes, Heyde, Sheppard Skaerved), NPO Radio4 (Askenar), Oberlin Music (Cashian), Orpheus (Gorton), Parma (Sheppard Skaerved), Peters Sounds (Howat, Kilpatrick), Radio Eclectus (Hills), RTVC (Askenar), RTVE (Askenar), SOMM (Clinch), Toccata (Chadwick, Gorton, Heyde, Howat,

Sheppard Skaerved), Tzadik (Heyde, Sheppard Skaerved), WDR (Jones), WFMU (Hills), WNYC Studios (Askenar), WQXR (Askenar), WSFM (Hills).

There is also a significant group of music and book publishers with whom we have made relationships, largely unsupported by research council funding. Chester Music and Edition Peters are especially important in relation to compositions and editions, and Ashgate, CUP and Routledge each connect with a substantial pool of Academy writers.

Publishers (Composers and Editors)

ABRSM (Cashian, Grime), Boosey and Hawkes (Freeman Attwood, Pienaar), Cadenza Music (Carpenter), Chester Music (Cashian, Carpenter, Grime, Hills), Composers Edition (Askenar, Cashian), Durand (Howat), Edition Peters (Howat, Kilpatrick, Sawyer), Resonata Music (Freeman Attwood, Gorton, Pienaar), Universal Edition (Sawer), Verlag Neue Musik (Gorton), Wise Music (Clinch)

Publishers (Writing)

Ashgate (Cox-Williams, Gritten, Howat, Jones, Sholl), Boydell & Brewer (Clinch), Camberwell Press (Sheppard Skaerved), Cambridge Scholars (Gorton), Centre de Documentation Claude Debussy, Paris (Howat), Cinisello Balsamo, Milano: Silvana Editoriale (Sheppard Skaerved), CUP (Chadwick, Gritten, Holden, Howat, Jones, Kenny, Kilpatrick, Sholl), Edinburgh UP (Kenny), Edition Peters/TIDO (Kilpatrick), Editions Ardents, Limoges (Shipton), Éditions Symétrie, Paris (Howat), Elsevier (West), Emerald (West), EMI (Holden), EPTA (Howat), Equinox (Shipton), Euterpe (France) (Sholl), Historic New Orleans Collection (Shipton), JRMA (Sholl), Kokusho, Japan (Shipton), Konzerthaus Berlin (Sheppard Skaerved), Leuven University Press (Gorton), Naxos Musicology Online (Sholl), OUP (Gorton, Holden, Shipton, Smart), PNM (Sholl), Presses Sorbonne Nouvelle, Paris (Howat), Richard Strauss Blaetter (Holden), Rochester University Press (Howat) Routledge (Callis, Cox-Williams, Gritten, Heyde, Howat, Sheppard Skaerved), Royal Academy of Music Press (Holden), Springer International Publishing (Gorton), Steiner, (Howat), Stuttgart (Howat), Taylor and Francis (Gorton, Sheppard), The Barbirolli Society (Holden), Wagner Society (Holden), Warner Classics (Holden), Wellcome Open Access (West).

All Academy researchers contribute to academic conferences and support for attendance is provided by the Research Committee. Major keynotes were delivered in the assessment period by Heyde, Howat and West and Academy researchers made important contributions to events across the globe.

The majority of staff with a significant responsibility for research are also engaged in doctoral examining across the world, although we note that North America is currently a gap in this respect. Developing this area of our work requires a sector-wide reappraisal of the fee paid to doctoral examiners, which is not properly reflective of the work involved in examining and is thus much less attractive to staff on part-time contracts.

Ten of the Academy's researchers are involved in editing/reviewing for publishers and/or journals and a rather different constituency of a similar size makes major contributions to reviewing/consultancy for organisations like ACE, university departments and other conservatoires, professional orchestras etc.

A survey of public speaking engagements undertaken by staff in relation to their research produced a list of nearly 100 different organisations, ranging from choral societies, through TED talks, to large numbers of presentations given at the British Library, King's Place, and for professional orchestras etc.

The monumental '200 pieces project' – conceived as one of the core elements of the celebration of the Academy's bicentenary in 2022 – is a way of modelling what a 'contribution to the discipline' from an institution like the Academy might look like in the broadest sense. 200 composers, including academy staff, alumni, students and honorands, as well as friends and associates are writing 200 new works for solo instrument and voice. Many of these pieces are being written in collaboration with students (and staff) and the premiering is well underway (c. 50 pieces have already been performed/recorded). At the conclusion of the project this extraordinary contribution to the repertoire (both scores and recordings) will be available as a free resource on the Academy's website, and will, we trust, prove an invaluable resource for future generations, as well as an extensive and detailed snapshot of the extraordinary range of creative work that currently interacts with the Academy's research hub.