

<p>Institution: Royal Holloway, University of London</p>
<p>Unit of Assessment: 35B: Music, Dance and Performing Arts (Music)</p>
<p>a. Context</p> <p>The main non-academic beneficiaries of research undertaken in the Music Department are:</p> <p>General public: these include amateur musicians and music-lovers, attendees at live performances nationwide (including the local community at Royal Holloway research-based events), radio listeners and TV viewers internationally (including internet viewers).</p> <p>Music professionals: including festival, concert, opera and other event organisers, musicians and dancers, broadcasters and journalists, museum curators, librarians, auction houses and specialist antiquarian booksellers.</p> <p>Policy-makers and community educators: international agencies and institutions; youth groups and other attendees at educational, community and outreach programmes. These constituencies gain four main kinds of benefit: a) cultural benefit through exposure to new music and new ideas; b) new understanding through the presentation of original research in multiply accessible forms; c) quality of life benefit through dedicated and usually participation-based ventures; d) economic benefit to a vibrant music industry in the UK and abroad, and to its commercial support structures. The variety of interaction is demonstrated in section c.</p>
<p>b. Approach to impact</p> <p>Every colleague is involved in impact-related activity, often on more than one project simultaneously. Department policy proceeds from the basis that since most of the direct impact of its research is cultural rather than economic, and since most of it stems from public engagement activity, its primary tasks are to help individual researchers communicate their work in the public domain and where possible to monitor impacts thereafter. To do this the Department focuses on creating opportunity, funding activity, collecting information and maximising publicity.</p> <p>Approach to impact: 1) The unit of assessment has appointed an Impact Officer (also known as the Deputy Director of Research) whose remit is to promote the impact culture within their respective departments, to liaise with departmental colleagues to maximise the impact of individual's research, and to liaise with other members of the University to promote the impact of research within the department. These members include the Associate Dean for Research, the Research and Business Development Team Leader and the University communications team and press office. 2) Our peer review and appraisal structures encourage discussion of public engagement and impact as part of colleagues' professional profiles. 3) Through support of grant applications, we encourage research activity with international music-industry partners and as part of mixed professional/amateur networks. 4) We encourage extra-mural advisory work. 5) We have a longstanding commitment to the publication of user-friendly research data on open access. 6) We devise timetabling structures that enable colleagues to schedule impact activity during the standard working week. 7) We make funds available for impact activity from within the Research Committee budget.</p> <p>Follow-through. 1) Colleagues co-ordinate post-event feedback surveys where possible, or gain access to third-party surveys and feed back to Deputy Director of Research (DDoR for discussion at Research Committee). 2) Colleagues monitor use of their research as journalistic, commercial, or teaching materials elsewhere. 3) DDoR and colleagues co-ordinate placement of feature articles in press. 4) DDoR oversees selection of research reports to use as news on the Department website and in flyers distributed at concerts, lectures etc.</p> <p>Institutional framework. The Royal Holloway Research Information System (PURE) offers a flexible and wide-ranging platform for the online presentation of Department research activity. It is available to public search engines. The Music Department uses the various functionalities of PURE proactively in order to create an information hub for the Department's research. In addition, Royal Holloway's Publicity Office maintains an experts register which facilitates communication with</p>

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outside bodies, and on which 80% of the Department's staff members are registered. Explicit account is taken of impact activities in the promotion criteria for Senior Lecturer to Reader and Reader to Professor in areas such as modes of research dissemination that increase public understanding, application of knowledge to improve public sector organisations' performance, and knowledge transfer activities.

Types and examples of interaction since January 2008 include:

Interviews, contributions to broadcast documentaries, radio interval talks, DVD features. Main beneficiaries: BBC TWO, BBC FOUR, BBC Radio 3 & 4, BBC World Service (Beckles Willson, Deeming, Ellis, Harper-Scott, Johnson, Rose); WFMT Chicago (Johnson, Rose), Hungarian Radio (Beckles Willson), Korean Broadcasting System (Harper-Scott). Shene Gate Pictures, USA, Fugue State Films, London, Cross Street Films for BBC (Harper-Scott, Morcom).

Reviewing, feature articles, expert judgement. Main beneficiaries: *The Guardian*, *BBC Music Magazine*, *Times Literary Supplement*, *CHIME Journal*, *The Score*, *The Straits Times*, *Singapore* (Levi, Tan, Beckles Willson, Harper-Scott, Berry). **Awards judge:** *BBC Music Magazine Awards* (Levi).

Enhancement of the experience of live performance. Main beneficiaries: Programme notes and essays: Edinburgh International Festival, Bard Music Festival, Aspen Music Festival, Royal Opera House, Philharmonia Orchestra, Glyndebourne Festival Opera (Ellis, Johnson, Berry, Harper-Scott). **Participation in festival films, talks:** Glyndebourne Festival Opera, Philharmonia Orchestra, Proms Plus, English National Opera, British Film Institute, Barbican Cinema, Barbican Hall, London Sinfonietta, Hallé Orchestra, Manchester Camerata, London Philharmonic Orchestra, Sounds New Festival, Wigmore Hall (Berry, Brown, Harper-Scott, Johnson, Ramnarine). **Performance integrating research:** early/folk/south American music group Sirinu <http://sirinu-sirinev.webs.com/> (Stobart).

Artistic consultancy and creative advisory roles. Main beneficiaries: Asian Performing Arts Forum, Bach Network UK, Park Lane Group (Beckles Willson, Tan, Rose). **Consultancy for exhibitions/concert series:** Kings Place, Philharmonia Orchestra, Riverside Barn Arts Centre (Levi, Johnson, Brown). **Composer research consultancy:** for composer Roxanna Panufnik (Morcom).

Contributions to cultural policy. Main beneficiaries: NGOs through advisory roles: UNESCO-related International Council for Traditional Music (Ramnarine). **Use of research in World heritage campaign:** Cuban rumba as potential Intangible Cultural Heritage of Humanity/UNESCO (Baker). **Invited talks:** Institute for Cultural Diplomacy (Ramnarine, Tan).

Education and Community. Main beneficiaries: Workshop leader for the Dartington International Summer School, Aldeburgh Young Musicians [Youth Music] & Dance East, South West Music School, Truro, Cambridge plainsong workshop (Bowden, Deeming, Goves, Grime). **Educational consultant/academic advisor:** Royal Opera House, Philharmonia Orchestra, Indian Film Music School, Chennai (Johnson, Ramnarine), Centre for Christianity and Culture in York (interactive DVD, Deeming). **Community composition:** collaborative electronic opera project for NEETs and youth offenders, with Glyndebourne, HMP Lewes, Brighton Youth Offending Service, Alternative Centre for Education, Audio Active (Lock). **Educational community performance:** now-permanent music/dance project emanating from 2010 documentary filming of learning within rural musical family in Matanzas, Cuba (Baker).

Creation of open-access resources. Major beneficiaries from research resource development and curatorship: Digital Image Archive of Medieval Music (DIAMM) <http://www.diamm.ac.uk>, Early Music Online <http://www.earlymusiconline.org>, Medieval Song Network <http://www.medievalsongnetwork.org>, RISM UK <http://www.rism.org.uk> (Deeming, Rose). Hofmeister XIX (<http://www.hofmeister.rhul.ac.uk/2008>), Chopin Variorum Edition (<http://www.ocve.org.uk>) and Francophone Music Criticism, 1789-1914 (<http://music.sas.ac.uk/fmc>) were developed while Cook, Rink and Ellis were at Royal Holloway. **Personal research**

websites/blogs: (Harper-Scott <http://www.jpehs.co.uk/>, Berry <http://boulezian.blogspot.com/>, Baker <http://geoffbakermusic.wordpress.com/>).

c. Strategy and plans

The Department's impact **Strategy** is: 1) To ensure a Department culture in which public engagement conducive to the creation of impact is valued, promoted and supported; 2) To embed the encouragement of such engagement into mentoring, peer-review and appraisal systems; 3) To encourage and nurture projects yielding new data that can be placed on open access as public goods; 4) To use the DDoR role to enable identification of ways to develop impact in the initial stages of a grant application; 5) To render Department research as accessible as possible while retaining its identity as coming from, or involving, the Royal Holloway Music Department; 6) to maintain existing long-term relationships with partners within the music industry (see case studies for Rose and Johnson) while developing new ones.

Plans. At present the areas requiring most development are those of information collection followed by publicity. To that end, plans for 2014 onwards are: 1) To develop efficient mechanisms for the collection and logging of evidence of impact; 2) To create and maintain an internal database of impact-related links with institutions etc as above, with the aim of facilitating initial and follow-up contact and to enable consolidated approaches across sub-disciplines represented within the Department; 3) to monitor usage of online open-access resources; 4) To develop further the Department's research publicity platform, especially via its website; 5) To produce a quarterly research e-newsletter for web and as PDF for e-distribution and use at Royal Holloway events.

d. Relationship to case studies

The case studies provide detailed illustration of the creative and intellectual benefits that the dissemination of our research brings to general public and music professionals via long-term projects and relationships with partners in the culture industry (orchestras and festival promoters) and in academic-related roles (libraries, especially). Work within the Department in relation to policy-makers is at an earlier stage of development.

Case study 1 (Johnson) is representative of the deep-seated culture of knowledge transfer among the Department's (ethno-)musicological staff. Among many other projects, Johnson's collaborations with the Philharmonia Orchestra to produce videos, programme notes and lectures for two recent festivals have brought new understanding of the early 1900s to several thousand South-Bank concert-goers.

Case study 2 (Rose) provides a second case of close collaboration with an orchestra, this time a period ensemble specialising in 18th-century repertoire, whose interest in his research monograph of 2011 fed directly into its programming. This case study also exemplifies the Department's work in facilitating networks as meeting points between academic, academic-related and professional groups, and in using digital musicology to bring unknown repertoire, free of charge, to a global audience of performers and enthusiasts.

Case study 3 (Brown) presents a further example of such mixed networks and additionally focuses on new modes of research relating to composition and performance (here, the 'applied performance' skill of performing a silent film), which depend on new synergies of collaboration and dissemination for their success in the public domain.