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Institution: The University of Nottingham
Unit of Assessment: UoA 35 (Department of Music)
<p>a. Context</p> <p>Research undertaken in the Department of Music encompasses the following fields: composition; music analysis; philosophical and critical enquiry; ethnographic fieldwork; historical research; and the production of performing editions. The Department strives to achieve life-changing impact and/or social and economic benefit through its research in all of these fields.</p> <p>The main non-academic user groups for the Department's research are: audiences for live and recorded music; performers; composers; performance and arts organisations (including performing groups and companies, venues, festivals, art galleries); recording companies; book publishers; archives and non-HEI research institutions.</p> <p>The main types of impact relevant to the unit's research are:</p> <ul style="list-style-type: none"> • <u>Enhancement of public understanding</u> through pre-concert talks, public talks and study days, through books and magazine/newspaper articles for non-specialist audiences, through programme and CD/DVD booklet notes, and through broadcasts. The Department's extensive involvement in archive research (music of all periods), ethnographic fieldwork, and in the critical investigation of musical meaning are particularly significant to these engagements. • <u>Enhancement of cultural life</u> through public performances, book publications and CD recordings. Composition, the production of new performing editions, and historical research in areas such as film music and opera are central to the Department's impacts in this area. • <u>Enhancement of professional practice</u> through creation of new repertoire for performers and collaborations with performers on questions of performance practice. Such professional collaboration is especially fundamental to the Department's research in medieval music and music analysis, to its investigation of opera staging practices, and to composition. • <u>Contribution to reputation and outreach goals of non-academic partners</u>. All of the Department's public engagement activities bring this benefit. More specific knock-on impacts are being achieved by its research in the history of music pedagogy and musical ethics.
<p>b. Approach to impact</p> <p>The approach of the unit to engagement with non-academic beneficiaries has been characterised by equal commitment to the local community, to professional practitioners, and to national and international musical organisations and audiences. Indicative examples follow.</p> <p>The local community has been especially central to <u>Weller's</u> research (as Co-I on an AHRC-funded project, 2010) on the Wollaton Antiphonal, a mid-C15 collection of liturgical chant which survived the reformation in a local church. As well as a concert and public symposium at the University, an acclaimed CD release by the Binchois Consort, and a Turning Pages presentation at the British Library, 150 members of the church choir and congregation at Wollaton participated in a workshop on the chants. Weller is currently preparing performing editions with accompaniment for presentation to the church choir. Other research-related events have benefitted local audiences through events at city arts venues. For instance, at the new modern art gallery Nottingham Contemporary, <u>Adlington</u> coordinated and chaired an evening session on music and communism (2010) which filled the large bar area to capacity, and left the owners of the café 'over the moon' at their largest crowd since opening. At the Lakeside Arts Centre, <u>Sackman</u> presented a public lecture-recital on Kurt Weill's songs (Feb 2009), and a public concert of his own work (March 2010), which attracted audiences of 170 and 100 respectively.</p> <p>Our research has involved fruitful relationships with professional practitioners. Performers are important beneficiaries in our two impact case studies: <u>Wright's</u> collaboration with the German vocal ensemble Stimmwerck has brought the group critical acclaim and opened up new avenues for its activities; and <u>Cooke's</u> Britten research has produced important new repertoire that has been performed by artists including Mark Elder, Michael Tilson Thomas and Andrew Kennedy. <u>Hibberd's</u> AHRC-funded Research Workshop on the Melodramatic Aesthetic (2008/9) embedded performers in each of its six main events, including a physical theatre practitioner (Todd Hinds), two professional silent film accompanists (Philip Carli and Neil Brand), members of the Opera North company (director, singers, repetiteur), and the ensemble Counterpoise. Performers have also benefitted from the compositional activity of <u>Sackman</u>, whose work has been performed by Ruth</p>

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Palmer, Alexei Grynyuk, O Duo and Ondrej Lebr; and from the research into Italian traditions of Baragwanath, notably at talks given at Conservatorio San Pietro a Majella in Naples and the Centro studi Giacomo Puccini in Lucca, and at a study day joined to performances of Puccini's *La Fanciulla del West* at the Teatro Massimo in Palermo. **Composers** have also benefitted from Department research, notably that of Adlington, whose research has formed the basis for public appearances with Louis Andriessen, Konrad Boehmer and Giacomo Manzoni, and Hibberd, whose Melodrama project involved a commission for Edward Rushton.

Impact on **national and international musical organisations and audiences** has taken place through many different channels. Baragwanath enjoys a flourishing media career, including multiple appearances on BBC R3 and BBC4 Proms broadcasts, 22 BBC 'Opera Guide' podcasts, and a central role in the Channel 4 documentary 'Alma's Dream' (2013; awaiting broadcast). Cooke has written notes for 22 CDs on leading international labels since 2008, and contributed programme notes to prestigious venues and festivals including the Royal Opera House, the Philharmonia, Neue Oper Wien, Aldeburgh and Edinburgh Festivals, La Monnaie Brussels, and the Gran Teatre del Liceu Barcelona. Hibberd, Nielsen and two Music PhD students are Co-Is in the interdisciplinary research group 'Moving Experience', which in 2013 presented three interactive performances of a new immersive drama on the streets of Bristol to an audience of 140. Ó Briain's research receives regular coverage in the Vietnamese broadcast and print media, including Voice of Vietnam radio, VTV4 and the online newspaper *Bay Vut*. He is planning the first UK and Ireland tour by musicians from Hanoi's National Academy of Music. Other Department research has had impact on international non-HEI publics through performances, pre-concert talks and programme notes in the Czech Republic, Germany, Italy, the Netherlands, Norway, Portugal, and USA.

The Departmental environment offers **support for staff** to achieve impact from their research in two especially significant ways: (1.) The Department's strong relationship with Nottingham's **Lakeside Arts Centre** brings great benefits with regard to impact. Lakeside is a medium-sized regional arts centre, situated on campus but with 90% of its public coming from outside the University, and with audiences for its varied music programme averaging 160 per concert over a season of 24 concerts. Staff regularly provide pre-concert talks and programme notes for Lakeside concerts. Lakeside facilities also provide crucial infrastructure for public engagement aspects of major research projects (e.g. concerts and screenings for Hibberd's, Weller's and Wright's AHRC-funded projects), and thereby benefit impact-related grant applications. Lakeside's strong community remit presents additional opportunities for knowledge exchange, most recently realised through its involvement as a partner in the new Nottingham Music Hub, which led directly to the Department becoming a core partner in the In Harmony educational project in Nottingham (integral to the future research plans of Nielsen; see below). (2.) Since its foundation in 2006, the Department's **Centre for Music on Stage and Screen (MOSS)** has promoted Department research activity in ways that benefit a range of external users. Events organised by MOSS have involved public workshops (e.g. a 2008 'Inside Opera' day on two Opera North productions), concerts open to the public (e.g. during the 2008/09 Melodrama project and the centenary Benjamin Britten conference in 2013), and collaborations with a range of external partners (e.g. Broadway Cinema [Melodrama project]; Opera North [throughout assessment period]; National Gallery ['Correspondances' conference, 2011]; Britten-Pears Foundation [Britten conference]).

The Faculty of Arts provides support for staff to maximise the impact of their research, through the **Centre for Advanced Studies in the Arts and Social Sciences (CAS)**, which provides guidance on impact aspects of grant applications, and funding for a range of activities to enable research with impact. CAS has been instrumental in: the Department's successful applications for three AHRC Research Fellowships (Adlington; Baragwanath; Cooke), each of which had strong impact elements; the development of the Department's relationship with Sinfonia Viva (see further below); and providing seed funding for the interdisciplinary Moving Experience project (described above).

c. Strategy and plans

To optimise our ongoing relationships with non-academic partners, we identify three key priorities:

Strengthening local relationships: The Department currently enjoys a rich array of relationships with local musical organisations. It is a Department priority to consolidate and deepen these relationships, to ensure that our research continues to serve the diverse needs of the City of Nottingham and its environs. Especially significant in this regard are the following relationships: (1.)

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The Department is a core partner in the new In Harmony music education programme, funded in Nottingham from 2012 and run by the **Nottingham Music Hub**. In addition to providing valuable vocational opportunities for our student mentors on the scheme, our connection with the Hub opens up a range of potential beneficiaries for Department research (e.g. school children, local authority providers, music teachers). For instance, Nielsen's involvement in an international project (with Bergen University College) examining the ethical benefits to children of intensive music-making will be informed by the Hub's work and aims to offer reciprocal insights to Hub practitioners. (2) Another In Harmony partner, **Sinfonia Viva**, approached the Department in 2012 with a request for research consultancy on their current educational programmes, with a view to strengthening their periodic bids for Arts Council funding. In association with the University's School of Education and seed funding from the Centre for Advanced Studies, a scoping study is under way, with a view to a larger-scale grant application that will secure the Department's relationship with this ensemble. (3.) Weller has conceived an ambitious project involving **Nottingham Castle Museum** (see below). These and other local relationships will be further strengthened by a new **Work Placement** module, which involves students working with 11 external organisations (including the Royal Concert Hall, Music For Everyone, the Firebird Trust and Trent College), an arrangement that will open up possibilities for future research collaboration.

Evaluating impact activity: Ongoing relationships with non-academic users such as the Royal Concert Hall, Opera North, the Binchois Consort, BBC Radio 3, and Hyperion and Chandos Records, indicate that our partners regard our relationship as beneficial. However, to date there has been no systematic attempt to evaluate the Department's copious engagement activities. The Department's Director of Research will seek active support from the new Knowledge Exchange Manager (see below) in instituting more systematic mechanisms for measuring impact, with the goal of optimising our approaches to knowledge exchange. Such data collection may include simple strategies to sustain audience contact with Department staff beyond one-off public appearances (e.g. Twitter feeds; blogs). Impact data collection will also be assisted by the development of new research partnerships affording more quantifiable kinds of impact. Baragwanath, for instance, will use his AHRC Research Leader Fellowship (2013/14) to explore the potential business benefit of his research on C18 traditions of music pedagogy for the ABRSM and education software manufacturers Ars Nova and eMedia Music.

Mentoring support for impactful research: Projects promising significant non-academic impact tend to be more complex because of the involvement of external organisations, public events, and other kinds of collaborative activity. To meet this challenge, the Faculty of Arts has created a new role of Knowledge Exchange Manager, to support staff in developing the potential social, cultural and economic impact of their research, including support in accessing KE income streams, relationship-building with partners, and undertaking evaluation of activity. Additionally, the Department has introduced a new internal mentoring scheme for projects promising significant impact, overseen by the Department's Director of Research, aimed at coordinating the expertise of CAS, Lakeside and Department staff in order to maximise the chance of funding success. A priority here is an extension of Weller's research on the intersection of philology and performance in relation to renaissance repertoires, through an ambitious project focused upon C15 Midlands alabasters, and involving local and national museums (Nottingham Castle and V+A), the professional Binchois Consort, and scholars from Birmingham and York Universities. A principal output of this project will be 3D scans of the alabasters, made available in an online multimedia presentation and paired with thematically relevant music (performed by the Consort) and text.

d. Relationship to case studies

In bringing significant benefits to performers and to local and international audiences, the case studies are representative of the Department's research as a whole. With regard to institutional support, the impacts described in the **St Emmeram case study** benefitted especially from the support provided by the Lakeside Arts Centre for Stimmwerck's first public concert in 2007, which, together with a pre-concert talk from Wright and Rumbold, brought the project to a substantial local audience, and demonstrated the repertoire's public appeal. The impact of **Cooke's Britten research** has been substantially facilitated by the grant application guidance offered by the Centre for Advanced Studies, and by Lakeside's support for the centenary Britten conference at Nottingham, which involved a number of public events.