

Impact template (REF3a)

<p>Institution:</p> <p>Guildhall School of Music & Drama</p>
<p>Unit of Assessment:</p> <p>Music, Drama, Dance and Performing Arts</p>
<p>a. Context</p> <p>The main groups that are impacted by the unit's research beyond the institution itself are:</p> <ol style="list-style-type: none"> 1. Those involved in live and recorded performance – delivering it and experiencing it, such as concert and theatre promoters, broadcasters, recording companies, publishers and audiences. Examples of outputs that impact this category of user include Baker, Booth, Hind, Johnson, Manning, Newland and Roscoe. 2. Those traditionally beyond the reach of 'serious' music and drama such as disadvantaged young people, intergenerational groups and patients with psychological difficulties. Examples of outputs that impact this category of user include Catchpole, Sloboda A., Philips and Wise. 3. Those involved in education within the performing arts at all levels, including the development of professional practitioners. Examples of outputs that impact this category of user include Ford, Gaunt, Sloboda, J., and Stabb. 4. Professionals concerned with the implementation of new models of cultural or social organization, delivery and interaction. Examples of outputs that impact this category of user include Rodenburg and Gregory. <p>The main types of impact flowing from each of these four groups are:</p> <ol style="list-style-type: none"> 1. <i>Economic impacts</i> through the creation and dissemination of new music and drama, scholarly performance and recording of established work, and delivery of educational/participatory activity through the arts. Direct economic impact is generated by sales of tickets (Anderson's <i>The Comedy of Change</i> has received over 70 performances), CDs, DVDs, books and editions and sale of continuing professional development (CPD) packages. Indirect economic impacts arise through contribution to the creative and cultural industries for example in attracting tourism (in 2010, classical music and music theatre were considered to provide £700million of value added in London: http://www.lse.ac.uk/geographyAndEnvironment/research/london/pdf/LSE-London-Conservatoires-Report-FINAL-July-2012.pdf). 2. <i>Enhancing cultural life, the lives and sensibilities of those who experience the research</i> through performances, broadcasts, recordings, publications (Anderson; Burnside; Johnson; Booth; Ross; Weeks; Newland). In addition, the implementation of new models of artistic engagement leads to personal and social benefits derived from participation in the creation and realization of new work, or impacts on civil society through influencing racial or intergenerational relationships (Philips; Catchpole; Gregory); or to improvement in health outcomes and quality of life for participants (Sloboda, A.). The indirect economic impact of such improved outcomes, for example in the area of enhanced well-being for older people, have also been evidenced. 3. <i>Influencing the education of professional artists in music, acting and technical theatre;</i> professional artists' further development of their practice; ways in which work is commissioned; public policy in the field of music and cultural education, commercial and business worlds (including Manning; Rodenburg; and Robertson).
<p>b. Approach to impact</p> <p>Our strategic approach to impact is based on four areas of investment:</p> <ol style="list-style-type: none"> 1. <i>Creation of focused research groups</i> where impact channels can be specifically targeted. 2. <i>A public engagement programme</i> that has an emphasis on creating reflective space for exchange, critical analysis and dialogue between researchers and a range of non-HEI user groups.

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This incorporates:

- Performances that showcase research, for example Johnson and Burnside each present an annual performance project based on their research.
- ResearchWorks: (commenced in 2008; 25 events in 2012/13 including large scale conferences.
- The international Reflective Conservatoire Conference 2009 and 2012: over 250 delegates in 2012 from 53 countries.
- Targeted conferences in collaboration with non-HEI partners such as “Getting it Right?” 2010 and 2013 with the London Symphony Orchestra (LSO), “*Writing Opera*” 2013 with the Royal Opera House (ROH). “Making Connections: Collaborating across art forms” 2013 with the London Sinfonietta.
- Tailored platforms to facilitate application of practice-based research in HE beyond the School’s immediate context, in particular impacting the next generations of professional practitioners in the performing arts, such as the Innovative Conservatoire (ICON), and Ecole des Ecoles, both established as significant international partnerships chaired by Guildhall staff.

3. *Distinctive networks and partnerships with non-HEIs* that provide organic channels to impact and potential to develop new audiences and engage with them over time:

- The Creative Alliance with the Barbican Centre and LSO; Wigmore Hall; Cheltenham, Aldeburgh and City of London Festivals. The reach of **Burnside’s** *A Soldier and a Maker*, for example, was extended through performances in the Barbican Pit Theatre (20 - 28 April 2012) and Cheltenham Festival (13 –14 July 2012). **Sloboda, A.** gave a conference presentation and demonstration workshop in the City of London Festival, July 2013.
- The Culture Capital Exchange and CreativeWorks London. Work undertaken by the Understanding Audiences group has been instrumental in the School’s leadership of one of the three research strands of CreativeWorks London (an AHRC knowledge exchange hub), and has led to engagement with a wide range of SMEs, including several focused on opera production such as English Touring Opera.

4. *New organisational structures and research support.* These include establishing Creative Learning (led by **Gregory**), a joint division of the School and Barbican in 2010, designed to extend the impact of the School’s own outreach: “Connect” and to transform the Barbican’s engagement in participatory work. The multi-dimensional impact of this initiative has been noted in the Henley review of Cultural Education: <https://www.gov.uk/government/publications/cultural-education-in-england>, and has been further recognised through Gregory’s appointment to the Arts Council Quality Music Educator and National Curriculum advisory panels, and the GLA Music Education Panel. We have also developed systematic support for publication of high quality outputs and multi-channel pathways to impact. This applies to the full range of research-active staff, not only those submitted to the REF. In addition to financial investment we have built a network of non-HEI organisations to facilitate impact. **Ross**, for example, was given support for her Naxos recording of Schubert’s introduction and variations on *Trockne Blumen* for violin and fortepiano. The recording will be accompanied by a critical edition published by Universal Edition in 2015.

Investment in research and its impact is underpinned by QR and HEIF allocations. This, together with external funding has resulted in an average investment of £636,610 per annum through this REF period. Furthermore, the structure of research groups and programming of ResearchWorks has ensured flexibility in being able to respond to opportunities where impacts have not been anticipated. This has, for example enabled us to engage key industry user groups such as Jazz FM and production company Serious where research findings generated a significant debate concerning ways in which the dialogue between jazz musicians and their audiences could be enhanced.

c. Strategy and plans

Our second Research and Knowledge Exchange strategy (2014-19) sets an agenda for step-change in supporting impact from our research, capitalising on the channels we have established,

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extending partnerships and realising potential for public engagement through our new building, Milton Court, and targeting resource towards our most important paths to impact, whilst also being able to respond to emerging opportunities. We plan to:

1. *Extend research groups and strengthen connections between them, with an explicit impact strategy articulated for each.* The Creative Stage group will focus work through the partnership with the ROH, and draw in further partners such as the Opera Group (research is currently in preparation (**Hind**) to be showcased in 2014) and ETO to impact the professional opera making world, education about and through the medium of opera, and audience engagement (including reaching new audiences). The development of an East London and City Culture Partnership currently emerging through the Alliance for Creative Excellence in line with the Government's National Music Plan (Nov 2011) and the Henley Review into Cultural Education (April 2012), will pioneer collaboration between several strands of our research to increase impact and demonstrate leadership in pioneering wider engagement in the developmental processes of the performing arts across disciplines (**Burgess, Catchpole, Ford, Gaunt, Gregory, Rodenburg, Sloboda, A., Stabb, Wise**).

2. *Integrate our year round programme of public engagement, building on the reputation and expertise developed through ResearchWorks, Reflective Conservatoire Conferences, ICON and Ecole des Ecoles partnerships, to create world-leading reflective spaces across our disciplines that promote knowledge exchange, debate, interdisciplinary collaboration and professional development between HE and non-HE stakeholders.* This will include a focused digital and social media strategy to support wider access. We will also develop our portfolio of research-led short courses and consultancy, including professional development for teachers in the performing arts and training for business managers. In music, we will also use this work to impact our growing involvement in specialist music education, through our development of regional provision in partnerships based on CYM, where there is significant demand for CPD and training.

3. *Further improve infrastructural support for impact.* We will include a section on impact within our internal application process for seed funding, and mentor early career researchers through internal ResearchWorks events considering pathways to impact. We will upscale support for creating long term and sustainable impacts from research through an entrepreneurship platform: Guildhall Creative Entrepreneurs that will incubate commercial initiatives and business start-ups emerging from our research.

d. Relationship to case studies

Case Study 1: **Philips** 'Knight Crew and the engagement of young people': demonstrates significant enhancement of cultural life through personal and social impacts on participants, as well as influence on the field of making new opera. The strategic partnership with the ROH and the Creative Stage group have created a focused hub through which to channel impact. *Knight Crew* also prompted a ResearchWorks event in collaboration with Glyndebourne.

Case Study 2: **Anderson** 'Raising expectations of performers, audience and bodies supporting young composers: *Fantasias* for orchestra': demonstrates all three types of impact outlined in section a. Influencing professional practice and the development of emerging practitioners was particularly supported through Anderson's curation of two "Getting it Right?" conferences focused on orchestral composition.

Case Study 3: **Johnson** 'The Spirit of Schubert' – Art Songs in Context': demonstrates both impacts enhancing cultural life and economic impacts through the long term association between the researcher and Hyperion that underpinned the company's sustainability. Johnson was supported through concert series and ResearchWorks events as part of the Words Becoming Music strand. Furthermore, financial investment was made facilitating the production of the comprehensive volumes on Schubert currently in preparation by Yale University Press.