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| <p>Institution: Cardiff University</p> |
| <p>Unit of Assessment: UoA35</p> |
| <p>a. Context</p> <p>The School of Music at Cardiff University (henceforward MUSIC) has an established and sustained history of communicating its research beyond academia, through its own public-facing events and through the initiative of individual members of staff. Reflecting the acknowledged expertise of staff, the full range of research is represented: composition, musicology, and performance. The main user groups, beneficiaries and audiences are regional, national and international, and include managers of major performing organizations, practising professional musicians, concert goers, the archive and library community, radio and film companies, and external educational bodies. The nature of the impact is broadly of two types.</p> <ul style="list-style-type: none"> • Influencing creative practice. Through public concerts and recorded performances MUSIC's composers contribute directly to the professional and non-professional awareness of contemporary artistic creativity, while MUSIC's performers and performance-practice researchers stimulate new approaches to the presentation and reception of older repertoire, both standard and recovered. • Facilitating knowledge and promoting understanding. Public awareness and usage of MUSIC's musicological research is evidenced in a range of published material such as concert and opera programme notes, CD booklet notes, and articles in professional and non-academic journals. These are complemented by advisory roles that reflect specialist knowledge of particular repertoires in art, indigenous and popular music. Exposition and debate are displayed through participation in public study days, workshops, pre-concert talks, and radio broadcasts. Publicly available databases developed in MUSIC during the REF impact period have contributed directly to the global knowledge economy. |
| <p>b. Approach to impact</p> <p>The University Concert Series</p> <p>MUSIC has a long history of direct involvement in the musical life of Cardiff, and plays a defined role alongside that of other organisations such as the BBC, Welsh National Opera, Royal Welsh College of Music and Drama, and St David's Hall. Rather than competing in a commercial market it promotes repertoire and performers that would not otherwise feature in the city's musical life and draws on the research activity of the School. It receives ring-fenced funding – c.£60k per annum during the REF period - to promote this role, a third front in MUSIC's activity alongside research and teaching. The funding supports a series of c.22 public concerts per annum given by a resident ensemble (Carducci Quartet), visiting artists, and student ensembles. Most concerts are held in MUSIC's Concert Hall and annual attendance figures exceed 2900. The programme is developed by a dedicated committee, reflecting the diversity of interests in MUSIC. As well as providing a stimulating public platform for PhD composers and PhD performers, individual concerts in the REF period have featured 10 works by MUSIC's composers (Fokkens and Sierra), demonstrated the work-in-progress of the AHRC Creative Fellow (Holden) on 19th-century string playing, given the first modern performance of a 'new' Haydn quartet (see Jones, output 3), and presented a lecture-recital on Liszt (Hamilton). In addition, 11 members of staff participated in one or more pre-concert events that drew on their research interests.</p> <p>Public and broadcast events in conjunction with the BBC and Welsh National Opera</p> <p>A notable expansion of this long-standing role in the cultural life of the city has occurred during the current REF period. MUSIC has developed key relationships with the management of two major performing organizations in Cardiff, the BBC (BBC NOW and Radio 3) and Welsh National Opera, for mutual benefit. In collaboration with the BBC the School participated in a three-day festival devoted to Henri Dutilleux (2008); presented a study day on André Jolivet to coincide with a concert of his music by BBC NOW (2011); and, to complement the concerts presented by the BBC in their Sacher Perspectives season, presented five works associated with Paul Sacher in the University Concert Series (2011/12).</p> <p>In co-operation with WNO MAX (the company's education department), the 'Love to Death' conference in 2012 provided public demonstration of MUSIC's relationship with the company.</p> |

Located in the Millennium Centre the conference included two sessions that brought conference delegates and professional practitioners together in public debate. Building on the evident success of these sessions MUSIC's Centre for Interdisciplinary Research in Opera (CIRO) organized an afternoon of presentations in May 2013, specifically aimed at the general public, 'Stages of Death: Men, Women, and Suffering in Opera and Ballet'. The research interests of four members of staff were directly represented (**Hamilton** on Wagner, **Rowden** on Salome, **Walsh** on Stravinsky, and **Sierra** on her opera-in-progress, *Faustine*), alongside contributions from WNO staff, Sophie Rashbrook (dramaturg), Polly Graham (Assistant Director), and David Pountney (Managing Director).

Composers: producing and promoting new music

As well as performances in BBC Hoddinott Hall, St David's Hall and MUSIC's Concert Hall, the music of **Fokkens** and **Sierra** has been played in a number of national and international venues: Alice Tully Hall (New York), Austrian Cultural Forum (London), Benaroya Hall (Seattle), Carnegie Hall (New York), Endler Hall (Stellenbosch), Kings Place (London), Konserthuset (Gothenberg), National Portrait Gallery (London), Palazzo Albrizzi (Venice), Pump Room (Cheltenham), Purcell Room (London), Riverside Studios (London), The Stone (New York), The Warehouse (London), and Wigmore Hall (London). In 2012 Bridge Records (New York) issued a CD of instrumental music by **Sierra**, volume 1 of an on-going project.

Public databases: the knowledge economy

Two databases established by John **Tyrrell** during his employment in MUSIC (2000-8) have had accelerated usage during the REF period, by archive and library professionals, amateur and professional performers, independent scholars, and - wholly unanticipated - family history enthusiasts. The 'Concert Programmes Database for the UK and Ireland', funded by the AHRC with **Tyrrell** as PI, tackled a long-standing lacuna in library cataloguing, the near absence of information on holdings of concert programmes. It offers searchable descriptions of some 5500 collections of concert programmes held by 53 institutions and reflecting concerts in some 80 countries. Between July 2008 and July 2012, the database was accessed by 86,986 users in 160 countries (or territories) worldwide. Representative of the non-academic user is the archivist of the Berlin Philharmonic Orchestra, Helge Gruenewald, who was able to locate c.70 BPO concert programmes that were previously unknown to her. (<http://www.concertprogrammes.org.uk/>)

The 'Prague Concert Life 1850-1881: Annotated Database' was funded by the Leverhulme Trust with **Tyrrell** as the PI. Currently the database contains searchable records (based on 3950 sources) of 5771 events across Prague venues encompassing 98 societies/institutional bodies. As well as facilitating access to the content of primary sources (newspaper announcements, reviews and extant programmes) it has functioned as a medium for digital conservation of material in a number of Prague libraries that is in poor physical condition and not readily available for consultation. (<http://prague.cardiff.ac.uk/>)

Film and broadcast media

Hamilton and **Jones** have featured as expert interviewees in documentary films on, respectively, Chopin and Haydn. 10 members of staff have participated in radio programmes that drew on their research expertise (**Beard**, **Cowgill**, **Hamilton**, **Hill**, **Jones**, **Rae**, **Sierra**, **Stowell**, **Villepastour**, and **Walsh**); as well as BBC Radio 2, Radio 3, Radio 4, Radio Ulster and Radio Wales, broadcasting outlets have included companies in Australia, Singapore, and USA.

Professional Outreach and Lecture Recitals

Several staff have undertaken outreach work for professional orchestras and festivals including **Beard** (London Sinfonietta), **Cowgill** (Glyndebourne, OAE), **Fokkens** (Greenwich International String Quartet Festival), **Jones** (LSO), and **Stowell** (OAE). Two staff (**Rae** and **Villepastour**) have curated exhibitions on musical-historical topics related to their research.

As a pianist **Hamilton** performs regularly in Europe, the Far East and the USA. He is particularly active as a lecture-recitalist (alternatively, concert and associated public lecture), promoting awareness of the creative, performing and social milieu of 19th-century piano music.

Financial and Operational Support for Impact

Direct support is offered at the individual level within an environment that is organisationally well-equipped to promote impact. The annual research allowance of £1200 per member of staff can be accessed to enhance public awareness of research. As well as supporting the associated national and international travel costs of several members of staff it provided a subvention of £2400 for the artistic costs of a commercial CD recording of **Fokkens**'s music, to be released in October 2013.

Impact template (UoA35 - REF3a)

Featuring the Fidelio Trio and Patricia Rozario, the CD was recorded in MUSIC's Concert Hall.

In 2011 MUSIC appointed a full-time Communications Officer. Her duties include the promotion of public awareness of staff and student research, on the web and in printed sources, and facilitating contact with outside organisations. The Officer also works in close collaboration with the Concerts Facilitator to publicize MUSIC's concerts.

c. Strategy and plans

With its long experience of professional and public engagement, favourable location in a musically active city, and dedicated financial and administrative support, MUSIC is well placed to maintain and develop a sustainable impact strategy that reflects the full range of creative and musicological research in the School. The former Concert Committee has been reconstituted as the Innovation and Engagement Committee, with a specific remit to encourage planned integration between research, interface with the wider musical profession, public engagement, and impact. Under the chairmanship of **Hamilton**, the committee co-ordinates the content of the public concerts series with staff and student research projects, the visiting lecture series (John Bird lectures), conferences organized by MUSIC, the work of its research centres, and, where relevant, events presented by other organisations in Cardiff. Recognizing that a co-ordinated strategy needs to be linked to the career development of individuals, as well as their interests and outlooks, MUSIC now includes a section on impact in the research plans of staff and PhD students. From 2013-14 the workload model for staff will take impact activities into account, as part of an individually negotiated portfolio of academic activity.

Advanced plans for impact: influencing creative practice

- The release in October 2013 of a CD recording of **Fokken's** music on the Metiér label.
- The release in December 2013 of a CD recording of orchestral music by **Sierra**, volume 2 in the Bridge Records series.
- A thematic strand 'Atlantic Sounds' in the 2013-14 University Concert Series (**Villepastour**), featuring African music and jazz, and arising out of an academic conference, 'Music around the Atlantic Rim', jointly organized by MUSIC.
- Impact from practice-based research: **Holden's** continuing programme of workshops with the OAE and with conservatoires in London and Holland; and the commercial recording of newly rediscovered revised versions of music by Liszt (**Hamilton**).

Advanced plans for impact: facilitating knowledge and understanding

- 'Give us a Tune' (autumn 2013): a project funded by REACT (AHRC Knowledge Hub for the Creative Economy; £48k) to record an interactive video of a performance in which embedded tags provide discussion of the underlying decision-making process; **Hamilton** is the lead Academic Partner, Sheila Hayman (OAE and other organizations) is the Creative Economy Partner.
- Implementation in 2013-14 of the revised Humanities Curriculum for the Agha Khan Humanities Project in c.40 third-level institutions in Islamic East Africa and Central Asia; **O'Connell** was a consultant.
- Co-curation in 2014 of exhibitions and concerts connected with the Leverhulme Research Network project, 'Enchanted Modernities: Theosophy, Modernism and the Arts c.1875-1960' (**Cowgill**).
- 'Paris: City of Light' (2014-15): a series of concerts by the Philharmonia Orchestra devoted to French music between 1902 and 1948; **Rae** is the Series Advisor.

d. Relationship to case studies

MUSIC has nominated case studies that reflect the two main strands, 'Influencing creative practice' and 'Facilitating knowledge and promoting understanding'.

The first demonstrates the sustained impact that one researcher (**Stowell**) has had on the historical performance movement. There is a chain reaction of primary research followed by widespread influence on the profession, the particular interest of one practitioner (Claire **Holden**), and the resulting AHRC Fellowship award in Cardiff that has enabled this practitioner/researcher, in turn, to influence the profession. The second case study (**Rae**) is in the area of assisting professional organizations to broaden their programming activities and to promote public understanding of unfamiliar repertoire. It demonstrates the supportive role of MUSIC's wider infrastructure and exemplifies the productive relationship between MUSIC and external organizations such as the BBC.