

<p>Institution: Durham University</p> <hr/> <p>Unit of Assessment: 35</p> <hr/> <p>a. Context</p> <p>Durham's music research benefits individuals and institutions regionally, nationally and internationally. This includes work in musicology, where research on specific periods and composers has made a difference to the programming and appreciation of classical music in Britain; in contemporary music – both composition and performance – where Durham research contributes to building audiences and increasing understanding; in ethnomusicology, where our work on Asian art music traditions leads to greater interest and involvement of UK communities; and in aesthetics, where we have co-sponsored public outreach events with Durham's Philosophy Department. Our research has affected the activities of broadcasters, recording companies and other arts organisations, as well as the attitudes, awareness and understanding of members of the public. The <u>benefits</u> can be summarised as follows:</p> <ol style="list-style-type: none"> 1. Impacts on cultural life: (a) enhancing the cultural knowledge and experience of concert audiences and listeners of recorded music, through performances of new compositions and of lesser-known musics; (b) enhancing audiences' understanding and enjoyment of these musics through talks, written texts, workshops and exhibitions; (c) preserving and promoting the musical and linguistic heritage of the region and nation; (d) creating new forms of artistic expression; and (e) facilitating further creative work of composers and performers. Much of this work contributes to public awareness and understanding of unfamiliar repertoires. 2. Economic impact: benefits to (a) concert promoters, (b) orchestras, (c) recording companies and (d) publishers of music editions. 3. Impacts on education, through (a) influential texts such as Manning's <i>Electronic and Computer Music</i> and Clayton et al's <i>The Cultural Study of Music</i>, which are widely used in university music departments, and (b) school workshops, now facilitated by our involvement with the Durham and Darlington Music Education Hub, of which we are a founding partner. <p>The main <u>beneficiaries</u> of our research can be categorised as: (i) members of the public whose access to, understanding, and appreciation of various forms of musical expression is increased; (ii) publishers of musical scores, audio recordings and written texts, who enjoy economic benefits and enhanced cultural capital in the form of influence on musical life; (iii) broadcasters who base content on research carried out at Durham; and (iv) composers, performers and others who build their own creative work and gain employment on the basis of Durham research.</p> <hr/> <p>b. Approach to impact</p> <p>Durham music research has long had significant and diverse influence on the wider community. Since 2008 our approach has developed, as we have been able increasingly to deploy institutional resources to enhance this process. In much of our work, research and impact are made to interweave and interconnect in complex ways – engagement that can lead to impact also feeds back into the research process itself, as seen with Wishart's composition (CS2) and Leante's and Clayton's work with Indian audiences – and we do not therefore define impact generation in a narrow or linear way. Nonetheless we find that structured interactions with non-academic beneficiaries and audiences, from the inception of research projects through to the dissemination and practical application of results, have been beneficial. <u>Organisations</u> such as BBC Radio 3, Sage Gateshead, and a number of other arts promotion and publishing bodies (e.g. Hyperion Records, Chandos Records, Three Choirs Festival, Sound and Music, Hat Hut Records, NMC Records, Gem Arts), have played an important role in mediating between Durham researchers and the wider public, and we have therefore come to place emphasis on identifying and nurturing key partnerships. The following mechanisms support impact-generating activities, many of which involve such relationships:</p> <p><u>Institutional and external support.</u> Projects with the potential to generate external impact are supported internally by the provision of staff time through our workload model, as well as by dedicated Faculty and University funds. These are often leveraged with the assistance of Musicon (our professional concert series) and/or the Institute of Advanced Study (IAS) which supports an annual creative fellowship (the first holder, in 2012-13, was the sound recordist Chris Watson).</p>

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Faculty funds have supported travel for researchers to give public talks or to work on recording projects (e.g. **Wishart's Encounters**, CS2). Funding comes also from external organisations: Musicon received funding from the Arts Council of England (£20k, 2008-09), while its annual East Asian Music Festival, which features repertoire and musicians with strong links to **Mills'** research, has been funded by the Korean Ministry of Culture and the Sasakawa and Daiwa Foundations (£30k since 2009; this event has received favourable press coverage in Korea, including a feature in *Kaeksok* monthly arts magazine). Concerts linked to our research on Indian music have been jointly supported by the Department and the Gateshead-based promoter Gem Arts. **Paddison** worked with the Durham Philosophy Department and Beacon North East – a collaboration between Durham and Newcastle Universities to promote public engagement, which provided £9k – to support a series of public events on the reception of art (2009-10).

Generating impact through dissemination. We pursue a wide variety of dissemination and engagement activities, which in many cases lead to external impact. This process is enabled by the University's media office, which plays a key role in setting up contacts and making broadcasters aware of our research. In the case of performance and composition, the output and dissemination phases cannot easily be distinguished: the fact that Durham staff receive numerous high-profile commissions and performances is both an indication that new opportunities are being created, and a testimony to the influence on audiences and programmers of their previous work. A broad range of supporting activities such as talks, workshops, masterclasses, software production and consultancies strengthen our influence in the UK and abroad. We have had good connections with the Sage Gateshead since its opening in 2002, which are reflected in activities including public talks by staff and postgraduates, our own Ensemble 7Bridges (which includes several players from the Royal Northern Sinfonia), and Indian music events staged and filmed in collaboration with the venue and Gem Arts.

The long-established Musicon series was set up by the University as a form of outreach activity, and is a significant contributor to the area's musical life, attracting audiences from both within and outside the University. The series is directed by Music Department staff (currently **Rijnvos**) and subsidised by the University, and presents 10-14 concerts annually in Durham. Musicon features musical repertoires and works directly linked to our research, which are supported by public talks, workshops and school/community projects for the local audience. For example, *from Zero*, a festival of music by John Cage in November 2012, featured Durham research contributions including a realisation of Cage's *Variations IV* led by **Hayden**. These concerts were prefaced by pre-concert talks which were also open to the general public. Similarly, **Egan** led a day of talks and demonstrations for pupils at Wellfield Community School and Easington Academy in East Durham associated with the debut performances of Ensemble 7Bridges in May 2013.

CD recordings, to which Durham researchers contribute as composers, producers, editors, conductors and performers, exemplify the diverse means through which our research is disseminated and can achieve impact. Recordings embodying Durham research by **Wishart** (composer and producer), **Rijnvos** (composer), **Hayden** (composer and performer), **Snijders** (performer and artistic director), **Dibble** (editor and consultant) and **Mills** (consultant) have been released in this census period, in each area achieving high sales figures by the standards of the specific repertoires (see CS1 & 2).

Durham research has featured extensively in the broadcast media, including BBC TV and Radio and Netherlands TV, which produced a documentary about **Rijnvos** and his work and a concert broadcast (shown by NTR Podium, 13/14 November 2011). **Dibble** and **Zon** have made numerous media appearances to discuss their research on church music repertoires and traditions (e.g. **Zon** on BBC2's 'The Truth about Christmas Carols', 25 December 2008; see also CS1); **Hayden** and his music have also made a number of appearances on BBC Radio 3's *Hear and Now* programme. Our staff regularly write programme notes and present pre-concert talks to national and international concert series which draw on Durham research, including the BBC Proms (**Dibble** – see CS1) and the Edinburgh Festival (**Clayton**, 2011).

We have also encouraged and assisted doctoral students to pursue impact-generating activities. For example, a dissertation on the Serbian bagpipe has led to its nomination as an element of Intangible Cultural Heritage within the UNESCO framework programme. Another research student successfully applied for £3,000 of AHRC funding for an interdisciplinary training project, 'Speaking the same language: A student led creative enterprises workshop for Music and English

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postgraduates', which aims to enhance the potential for the launch of future creative businesses in North East England and Northern Ireland.

c. Strategy and plans

Durham University's Research Strategy 2010-2020 and Impact Strategy (2012) incentivize impact-generating activities by including this topic as a criterion in recruitment, probation and promotion. They emphasize the generation of research impact through partnerships with cultural organisations and public sector bodies with complementary agendas, supported where appropriate by Research Institutes. This approach is implemented with the help of specialist support staff, training sessions and project funding: specifically, through an annual impact seedcorn fund of £250k. In line with this, the Department's impact strategy for 2014-19 is to build on our existing institutional relationships, from the BBC to concert promoters in our region. We will work closely with key partners to facilitate interactions that are mutually beneficial, to work in systematic ways on maximising the chances of positive impacts taking place, and to capture evidence of those impacts. We will also use the opportunities provided by Musicon and the Institutes more systematically to support impact generation. Future impact-generating activities will be coordinated by the Department's Impact Officer (**Leante**), supported by a Senior Engagement Officer for Arts and Humanities based in the Faculty office. Plans to strengthen impact across our research portfolio include regular meetings for staff and research students, to review our strategy and develop new ideas for both the creation of impact opportunities and data collection.

In implementing this strategy we will continue to draw on institutional support. In particular, the University has supported us with seedcorn funding for two new projects begun in 2013, which we see as a model to be replicated in the coming period:

1. £7k to support projects with UK-based promoters of Indian music and Durham University's Oriental Museum. These build on previous work by **Clayton** and **Leante** with Indian music audiences and include elements of both new research and dissemination.
2. £12k to support the establishment of a new contemporary music ensemble in residence, 7Bridges, to spread awareness of and involvement in contemporary music in the region, for instance through workshops in schools and at the Sage Gateshead.

Our specific plans to enhance impact include: (i) developing an accessible research website to include a range of materials explaining our research to the general public, featuring audiovisual recordings; (ii) working with specialist library and museum facilities in Durham and the region, including the Palace Green Library, Oriental Museum, Ushaw College and Durham Cathedral to create a series of public engagement events; (iii) leveraging relationships with the BBC, record companies and concert promoters, in order to promote and publish recordings of musical outputs related to all aspects of our research; and (iv) developing links with bodies providing music education in the local area outside the HE sector, such as schools and the Sage.

d. Relationship to case studies

Our two case studies exemplify several aspects of our approach to achieving impact: (1) The involvement of non-academic audiences in the research process itself (CS2); (2) The engagement of regional communities with new or unfamiliar forms of musical expression through concerts, talks and school workshops; (3) The development of relationships with key partners including broadcasters and record companies; (4) The engagement of the broader musical public through CDs, broadcast media and accessible publications (such as **Dibble's** books on Parry, Stainer and Stanford, and **Wishart's** software) and (5) The role of institutional support in promoting these activities. CS1 details the impact of extensive dissemination activity relating to Victorian and Edwardian music, including high profile media, performance and recording work, which has led to significant changes in British musical culture. CS2 exemplifies the effects of work with local communities, including school children, related to the preparation of a major electroacoustic composition; this work was supported by £5,000 from Musicon. These case studies have in turn influenced the ways in which our engagement with partners has changed over the course of the census period, with a greater emphasis on engaging regional audiences in unfamiliar forms of music; on building relationships with partner organisations outside HE; and on the value of institutional support.