

<p>Institution: King's College London</p>
<p>Unit of Assessment: 35a (Music)</p>
<p>a. Context</p> <p>The Department of Music at King's aims to be a dynamic force in the cultural life of London and the country as a whole, as well as a resource for international users of numerous sorts. These users include: 1) concert and opera-goers and organizations, both locally and internationally; 2) teachers and pupils of music in schools, universities and conservatoires; 3) BBC listeners around the world; and 4) music consumers more generally, whatever form their consumption takes. The specific types of impact are many. They include: making available and contributing to performances of new editions of historically important operas and other types of music; making widely accessible via the internet a large number of historical recordings, which are of benefit to both performers and listeners; making new editions of standard historical texts freely available to the public; providing podcasts and other broadcast media that aim to promote new ways of listening and thinking about music.</p> <p>Accordingly, our research in this cycle has had an impact on many different kinds of non-academic users. Impact discussed in this document relates to research across all areas of the Department's chronological and thematic range. What is more, our recent expansion, outlined in REF5, brings to the fore new areas of scholarship for which we intend to identify new beneficiaries and new types of impact. Expansion has also brought different experiences of capturing, measuring and managing impact. Our strategy for the next period, explained below, includes consideration of how best to capitalise on these new departures, and how to share existing best practice across the Department.</p>
<p>b. Approach to impact</p> <p>Although at the beginning of the cycle the Department had no formal strategy for impact, it has nevertheless long benefitted from a strong tradition of public engagement and has long worked with non-academic groups, in some cases over decades. Our central London location, in particular, has encouraged us to establish and build collaborations with numerous London-based national cultural institutions, notably the BBC, the Royal Opera House, English National Opera and the South Bank complex.</p> <p>Since 2010 we have sought to develop our impact in more systematic ways in line with the College mission to advance knowledge, learning and understanding in the service of society, and in line with national HE policy. Support for impact-generating activity is now embedded in College, School and Department policy, as outlined below. In this period, there have been two main elements to the Department's approach to impact: identifying, supporting and encouraging good practice in relation to impact over this period; and developing an effective strategy for enhancing impact across the whole Department for the next.</p> <p>Early in the cycle, the Department's Postgraduate and Research Committee (PARC) identified five principal types of activities through which we have interacted with and influenced non-academic groups: 1) the Department numbers among its members the general editor of the Donizetti <i>Edizione critica</i> published by Ricordi (Parker) and the general editor of the series <i>The String Quartet in the Eighteenth-Century</i>, published by Steglein (Eisen), as well as several other members of staff who are actively engaged in music editing (in particular Dillon and Trendell). These projects not only play into teaching and performance activities within the Department, but also have an impact much further afield, including internationally and (as our case study devoted to <i>Le Duc d'Albe</i> demonstrates) in some cases involve major reassessments of the musical landscape; 2) a large number of staff members are involved in collaborations with cultural institutions in London and abroad, chief among them the BBC, with whom several staff members have long-standing and continuing relationships (Benjamin, Deathridge, Eisen, Leech-Wilkinson and Parker in particular, with multiple appearances on programmes such as <i>Music Matters</i>, <i>CD Review</i>, including several "Building a Library" features, special commemorative programmes on Verdi, Wagner, Mozart, numerous podcasts, etc., etc.); 3) through the writing of concert programme notes, CD booklet notes and pre-concert lectures for, among many other institutions, Royal Opera House, English National Opera, Royal Festival Hall, Glyndebourne Opera, etc.; 4) Leech-Wilkinson's interest in recordings has generated huge public interest, in part through the on-line resources that his various grants have made available; 5) our composers have consistently worked at the cutting-edge of compositional possibilities, continually stretching the limits of the</p>

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genres to which they contribute, and thus helping to forge new relationships with the general public—the international acclaim that has greeted George Benjamin's latest opera, *Written on Skin*, particularly when he conducted it in 2013 at the Royal Opera House, is merely one example among many.

Our approach to impact has been shaped by three principles. First, to make high-level research accessible to a variety of users, adapting its presentation to the target group but without compromising intellectual depth or complexity. This accessibility has been accomplished through actual performance and digital media, including websites and podcasts. Second, to capitalise on existing opportunities for pathways to impact, both in the College and through other cultural institutions and groups. These include AHRC-sponsored projects (Leech-Wilkinson), the Royal Opera House (Benjamin, Parker) and Vlaamse Opera (Parker) and commissions from the BBC (Eisen, Parker, Leech-Wilkinson and Trendell). Third, where necessary, to create distinctive pathways to impact that enable us to develop and enrich the professional and public understanding of fundamental musicological and musical ideas and concepts (this similarly includes the impetus from staff to present their work publicly, whether in person or via websites and podcasts).

Impact is now embedded at College, School and Department level. It is, for example, a factor in career progression, and in the adjudication of internal research leave applications. At College level, impact is supported by the Public Engagement Department (dir. Christopher Coe), located in the College's External Relations Directorate, which provides advice, training and promotional opportunities for staff and postgraduates, and by the Public Relations Department, which employs a press officer dedicated to Arts and Sciences and runs workshops on media interviews. In conjunction with academic leads, the College also runs a 'Creative Futures' programme, funded by HEIF2, to support innovations, engagement and knowledge exchange between academics and the wider cultural and creative sector.

At School level impact is supported by a dedicated impact Research and Development Officer, Dr Peter O'Neill, who provides impact management and support, and a Publicity Coordinator, Sophie Smith, who oversees a team of professional service staff to manage Department websites and promote Department research.

c. Strategy and plans

As is clear from the above, members of the Department are actively engaged in many, varied impact activities. The main impetus behind these is: their enthusiasm for the subject and especially for their research areas; their conviction of the deep and abiding value of musical knowledge and understanding for individuals, for groups and for society; and their interaction with experts from other disciplines and professions. What is more, the Department aims in the next cycle to sustain and extend the reach and significance of our impact by enhancing relationships with existing users, initiating new ones, and by developing more targeted and strategic impact activities. We will continue to support *ad hoc* and unplanned impact activities, but we also aim wherever possible to develop large scale strategic schemes for achieving impact. To ensure impact is encouraged across the whole Department, and in research planning more generally, we target resources and support impact plans in relation to our strategic themes. What is more, new appointments in the last two years have notably expanded the potential impact of the Department's research, in particular the arrival of Stokes and Moehn, both ethnomusicologists who are involved in extensive field work and public engagement, and Dillon, who brings a fresh look at early repertoires that have in recent years not been strongly profiled by us, and has already made various programmes with the BBC, including a recently presented a feature on *Our Lady of Paris* (Radio 3, 2013).

Our strategic plans for the future are to consolidate and widen our current approach in all principal areas, and to add new fields of impact. Examples include:

1) plans to continue our editorial work in music, one significant example being Parker's ongoing association with Opera Rara (he is the company's Repertory Adviser), which has become a primary means for disseminating new musical editions to the broad public. As a knock-on effect of these editions, there are plans to record eight or nine further operas over the next five years, one of the first of which (*Les Martyrs*, edited by a former PhD student in the Department, Dr Flora Willson, now a Junior Research Fellow at Cambridge), will be conducted by Sir Mark Elder in 2014.

2) we intend to intensify our media presence by using existing and new contacts to develop further engagements with the BBC. As mentioned, Dillon has begun to establish contacts with the BBC, Wiebe is likely to do so soon. Two other examples of extensive recent contact that may lead to further ventures are: Eisen's 'A History of Mozart in a Dozen Objects', broadcast as 11 episodes

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on BBC Radio 3 between 1 and 12 January 2011, which received international attention and an international listenership, continues to be available as a podcast and will stimulate new directions in the ways we think and write about Mozart; and Parker's numerous opera podcasts for Radio 3 and his hour-long feature programme on Verdi's political position, broadcast on 6 January 2013 to inaugurate the BBC's centenary celebrations of Verdi and repeated in October on the composer's birthday.

3) Leech-Wilkinson's work with historical recordings has been the source of a large Heritage Lottery Grant application that aimed to establish a major centre at King's, open to the public. This was ultimately unsuccessful, although he is now putting together a multi-institution team to apply for major funding for a study (provisionally 'The Cultural Construction of Musicality') of the way musicianship is taught and monitored from childhood through to professional life. It will be centrally concerned with the way music is taught and performed. Leech-Wilkinson's work has also been recognized by the Association of British Orchestras, to whom he gave a talk in 2008 on CHARM and historical recordings, and, as a trustee of Saga Trust, he has played a part in distributing substantial sums to the British Library for digitisation projects that make otherwise inaccessible tape recordings easily available to the public;

4) our composers continue to press at the boundaries of several key musical genres (not least in the form of Benjamin's planned large-scale new opera commission, for the Royal Opera House in 2018) that have international impact on concert-goers and concert life internationally.

d. Relationship to case studies

The Department's case studies, like the activities outlined above, are firmly embedded in the Department's research, and both benefit from, and capitalise on, its success in securing research funding. Editorial work is not only geared to specific productions or performances but is also closely tied to the production of new scholarship; this includes not only Parker's new edition of *Le Duc d'Albe*, but also editions by Dillon, Eisen, Head, Leech-Wilkinson and Trendell that have appeared during the last five years. Leech-Wilkinson's work on recordings is part of a wider interest in this area which is producing scholarly work; his own book on this topic is part of his submission for the REF. Other members of the Department also work intensively on historical recordings (Parker, Fry); and the use of recordings among our ethnomusicologists (Stokes, Moehn, Schofield) is of course also extensive.

The Department has accordingly developed two case studies for inclusion in REF 2014 drawn from different areas of its research activity. In each case study, we were concerned to emphasize our engagement with different sets of users, and the variety of means we drew upon to reach them. One emerges out of longstanding research initiatives (Leech-Wilkinson), while the other illustrates the versatility and creativity of our research collaborations with our cultural partners (Parker).

1. Leech-Wilkinson's AHRC-sponsored CHARM, the Research Centre for the History and Analysis of Recorded Music, which promotes the musicological study of recordings and a major online discographical database project; the successor to CHARM centres on research into the musicological study of live performance;
2. Parker's edition of Donizetti's *Le Duc d'Albe*, which was given its world premiere recording by Vlaamse Opera (Antwerp) in 2012 and has, through extensive dissemination via the internet, made available for the first time an unfinished opera by the composer.