

<p>Institution: University of Glasgow</p> <p>Unit of Assessment: 35 – Music</p> <p>a. Context</p> <p>Music at the University of Glasgow (UoG) is an outward-facing unit that is actively engaged in wider musical culture at regional, national and international levels. We conceive of musical culture holistically, incorporating composition, performance, pedagogy, production, broadcasting and public debate on music. This involves cooperation and/or critical engagement with: audiences (listeners to live performances, broadcasts or recordings of music); professional and amateur musicians; the live music and recording industries; politicians; the media; and other public bodies.</p> <p>The benefits resulting from our work concern: <u>cultural enrichment and quality of life</u>; <u>finance and the economy</u>; <u>public policy</u>; and <u>education</u>. Many thousands of people have listened to music composed and/or performed by our staff, have heard us speak in person or through the media, read articles, blogs and sleeve notes, or attended public events that we have organised. We have generated six figure sums for the UK economy and have had an important impact on music policy, particularly in respect of the live music industry.</p> <p>The main users of the UoA's research, and the nature of the impact on these audiences, are: the <u>music-making and music-listening public</u> with our compositions and performances delivering economic benefit to music producers, promoters and publishers, supporting cultural enrichment and quality of life; <u>policy makers in the arts sphere</u> with our research contributing to policy debate, development and implementation, via advice on training, copyright and censorship; the <u>media, educators, students, schoolchildren and adult learners with</u> the dissemination of our music knowledge to broad audiences via performances, workshops, master classes and through broadcast media; and <u>technical and scientific specialists</u> with our researchers pioneering the practical understanding of scientific breakthroughs and artistic processes and techniques.</p> <p>A particular feature of our approach to impact is our long-standing commitment to music making within UoG: a professionally run concert series commonly features composers or performers from our music practice group alongside visiting professionals and reaches in excess of 8,000 members of the general public annually. Colleagues are involved in the annual McEwen Commission of a new work of chamber music and the activities of the web-label and archive Never Come Ashore, thereby making major contributions to the vitality of Scotland's musical life. In this way, we operate as an organic part of the cultural and artistic life of Glasgow, which is, of course a UNESCO City of Music.</p> <p>b. Approach to impact</p> <p>We conceive of knowledge exchange as an interactive partnership that works in both directions, rather than a one-way flow whereby the results of academic research are 'presented' to external partners. The majority of our staff sustain dual careers inside and outside academia and many pursued different careers in the music industry prior to their UoG appointment. These experiences inform and shape our culture and form an integral part of our impact strategy. Experience of and commitment to public engagement and knowledge exchange play a significant role in staff recruitment, training and promotion. These activities are supported by our workload management and are facilitated through flexible arrangements in relation to teaching and administration. Within the UoA, Heile (as Research Convenor) oversees the impact strategy, which is embedded within the overall research strategy. Potential outreach activities are an important factor in identifying research projects and such impacts have been delivered by and with a wide range of partners:</p> <ul style="list-style-type: none"> – <u>composition</u>: Work by our researchers has been performed on 50 occasions internationally and 70 occasions nationally during the reporting period. There have been 20 recordings of their works. The companies and organisations involved include: Scottish Opera and Capetown Opera (Fells, Parker Dixon); Surround Festival Munich (Fells); Lammermuir and Warsaw Festivals (Sweeney); Aspen and Tanglewood Festivals (Stanley); and the Festival Novelum de Toulouse (Harris). The impact of our researchers' compositions is evidenced by audience numbers – eg, a sold-out series for Fells' <i>Sublimation</i> with Scottish Opera – press reviews and awards – eg, a BASCA/BBC Radio 3 British Composer Award for Sweeney's Sonata for Cello and Piano, 2011. – <u>performance</u>: Butt and McGuinness are the directors of the leading early music ensembles the Dunedin Consort and Concerto Caledonia respectively; both perform as harpsichordist and organist (Butt) and keyboard player (McGuinness). Bowyer is UoG's organist and an internationally renowned soloist. Sweeney is a noted clarinettist. Between them, they have given 175 performances nationally and 50 internationally at prestigious venues – eg, the Mariinsky
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Impact template (REF3a)

Theatre, St Petersburg, and Walt Disney Concert Hall, Los Angeles – and occasions – eg, the Edinburgh, Aldeburgh, Versailles and Lufthansa Festivals, Ottawa Chamber Music Festival, Festival Automne de Normandie, Hallische Händel Festspiele and Thüringer Bach-Woche.

- concert promotion and management: Our researchers have organised many public concerts – eg, Fells directs the online label and production company Never Come Ashore which has delivered 34 concerts in the last three years. As band managers for Zoey van Goey and Belle and Sebastian respectively, Cloonan and Williamson have played important roles in wider musical culture.
- industry engagement and policy advice: Fells pursues his research with professionals in the audio and music industries and acts as a consultant: he was invited by the Sony Creative Centre (Tokyo) in conjunction with the GB Sasakawa Foundation to compose an acousmatic wavefield synthesis work (*riffs*, 2008) to showcase the Sony Wave Loudspeaker. This was subsequently presented by the Game of Life Foundation at the Sonar Festival Barcelona (2012). Cloonan is a member of the Cross Party Group on the Contemporary Music Industry in the Scottish Parliament and sits on the Steering Group of Creative Scotland's Review of the Music Sector. He is the chair of Freemuse, an organisation fighting censorship in music; has co-authored a manifesto for music policy for the Scottish elections; and was instrumental in lobbying for a change to licensing laws to facilitate live music performance in England and Wales. Sweeney sits on the Scotland and Northern Ireland Committee of the Musicians' Union.
- education and pedagogy: Our researchers are sought after as music educators with a portfolio of eight international and 37 national workshops or master classes, including a public lecture and workshop at the Franz Liszt Academy Budapest (Sweeney). Stanley's composition *Firefly* (1999) has, in the period under review, been added to the core repertoire for a performance certificate in clarinet by the Australian Music Examination Board.
- broadcasting and recordings: Our staff have produced 21 CDs and ten broadcasts, including *Performance on 3* for BBC Radio 3 (Butt). Television credits include McGuinness' composition and recording of the music for two episodes of the E4 series *Skins*. The cultural impact of these activities is demonstrated by multiple awards and nominations – eg, for Butt winning *High Fidelity* 'recording of the year' for *Matthew Passion* and *Mass in B Minor*, Opus d'Or for *Acis and Galatea*, and his 2013 *Gramophone* 'Baroque Vocal Award' for *John Passion*.
- public engagement and social media: All members of the UoA are active in this area, having given at least 24 public lectures to a general audience, made 23 appearances on the national or international media, and via publications for a general readership (such as journalism, programme and CD liner notes – eg, a fully booked and webcast public lecture on Debussy's songs by Code at Gresham College. Broadcast appearances include *Music Matters* (McGuinness, Heile) and *The Early Music Show* (McGuinness) on BBC Radio 3 and *Thinking Allowed* (Cloonan, twice) on BBC Radio 4. We use social media to engage with audiences – eg, McGuinness and Heile publish widely read blogs.

Institutionally, UoG's Research Strategy and Innovation Office has the twin aims of supporting research and knowledge exchange activities, and at every level there is administrative support and encouragement for collaboration with non-academic partners, including a knowledge exchange policy with targeted funding opportunities. The CoA Knowledge Exchange strategy includes the appointment of a Business Development Manager with the remit of raising exposure to the knowledge base and expertise within CoA and encouraging an increase in formal engagement with private, public and third sector organisations. The CoA Business Development Office supports knowledge exchange activities through initiatives such as: Industry Day, which introduced private and public sector organisations to researchers in the CoA – with music providing a suite of case studies reflecting our multiple partnerships; a CoA knowledge exchange magazine *Reach*, <http://www.gla.ac.uk/colleges/arts/knowledge-exchange/newsletter> targets external research users while showcasing good ideas and best practice internally; and a knowledge exchange blog <http://www.keblog.arts.gla.ac.uk/> and twitter feed <https://twitter.com/GlasgowUniArts>. Much of our impact is greatly facilitated by the institution's support structures: this ranges from seed funding, including 'First Step Awards' to incentivise collaborations with SMEs to funding alerts, a database of successful funding applications and one-to-one bespoke support and advice from ArtsLab the CoA's research support and development unit. Recent outward-facing awards, such as an AHRC Collaborative Doctoral Award, with the Glasgow International Jazz Festival, and a Collaborative Doctoral Project, with the British Library, have been facilitated by these support structures. We are also involved in several other large projects with external partners, such as the AHRC-funded

Impact template (REF3a)

projects 'Researching Live Music in the UK', 'Developing Knowledge Exchange in the Live Music Sector' and 'The Musicians' Union: A Social History'. These projects exemplify our commitment to interactive partnership: our partners play an intrinsic role in the nature of research undertaken, rather than acting as passive recipients of the results. The UoA also contributes to CREATE, the RCUK Centre for Copyright and New Business Models in the Creative Economy.

c. Strategy and plans

The UoA's research strengths mean that it is positioned to achieve impact beyond the academic sphere. Our impact goals are to: maximise our influence on cultural life, economic prosperity, public services, especially music makers, promoters and audiences, and policy making via knowledge-sharing and research collaboration with external bodies. As a UoA we will:

- sustain and enhance activity in strategic areas of excellence – we will concentrate on existing areas of excellence in relation to impact whilst developing promising avenues of wider engagement such as the emerging area of social media, particularly blogging. We will direct resources – including study leave and staff secondment – towards projects involving external partners with the intention of influencing cultural life and encouraging economic prosperity.
- generate more activity via relevant funding and other support – we will systematically enhance and develop individuals' achievements and networks via institutional structures and policies thereby consolidating our impact activities. This will require more effective use of institutional and external funding sources for impact activities and proactive cooperation with internal and external impact initiatives. We will identify and support impact via the annual Performance and Development Review for staff. Identifying opportunities at an early stage means we can make more strategic use of the College of Arts' Business Development Manager to maximise our engagement with private, public and third-sector organisations. Matching researchers' ideas with advice from the CoA and the UoG's Research, Strategy and Innovation Office has supported a number of projects, including our relationship with Linn Records referenced in Butt's case study.
- establish lasting partnerships with external partners – at a strategic level this will require the development of partnership agreements with stakeholders that will seek to establish more sustained collaborations with external partners, beyond ad hoc arrangements for individual projects, for instance through our Memorandum of Understanding with Glasgow Life, but also with our national and international partners. Our programme of research mentoring and internal peer review means that we share best practice effectively within the UoA and can mobilise expertise to the needs our partners nimbly.
- further develop a culture in which public benefit underpinned by high-quality research is encouraged and rewarded – to further embed impact into the research culture and the creation of a more systematic approach to the capture, recording and publication of relevant data are required. Specifically, key data for outreach and knowledge exchange activities will be assessed at the outset wherever possible and relevant methods for capturing and evaluating these data will be designed at the project planning stage. This will enable us to encourage and support individuals undertaking public engagement using a determined metric. The resulting data will be reported on a dedicated webpage on the UoA's website.

d. Relationship to case studies

The case studies illustrate two different but complementary strands in Music's approach to impact. Butt's case study represents work undertaken by the UoA's music practice group and the structures in place to facilitate it. Colleagues in this group play a full role in professional musical life, cooperating with a host of external partners. They employ research to enrich the musical experience of amateur and professional musicians as well as audiences, while simultaneously using their professional experiences in their research. Cloonan is part of the musicology group. His engagement with public policy exemplifies our holistic conception of musical culture: composers, performers and audiences are not the only participants in musical culture; the legal, institutional, economic and policy infrastructure is of similar importance. Cloonan's impact illustrates our engagement with all relevant players in order to benefit musicians and audiences. The two case studies are contrasting in terms of the nature of the research undertaken, the user groups addressed and the impacts achieved; but they demonstrate the UoA's shared commitment to the enrichment of musical life and experience for musicians and audiences, professionals and amateurs alike. This includes removing obstacles for live music, thereby improving musicians' working conditions and audiences' access and campaigning for progressive music policies, just as much as directing ensembles, giving performances and training professionals and amateurs.