

**Impact template (REF3a)**

<p><b>Institution:</b> University of Sheffield</p> <p><b>Unit of Assessment:</b> 35 - Music, Drama, Dance and Performing Arts</p> <p><b>a. Context</b></p> <p>The Music Department has an outstanding culture of benefitting others through our research, thus contributing to the University of Sheffield's (TUoS) mission to 'change the world for the better through the power and application of our knowledge'. We do this through extensive external engagement activities as part of the concept of a 'Civic University' (which was a key factor contributing to the award of 'University of the Year' in the <i>Times Higher Education Awards 2011</i>), and internationally via the high-profile activities of our staff. Our four research clusters have relevance for non-academic user groups: our practice-led research innovates artistic practice and creates new music compositions, performances, and recordings; research in musicology and ethnomusicology furthers understanding and appreciation of musical culture, preserves musical heritage and uses archives to create acclaimed new recordings and performances; research in music psychology sheds light on audience experience and performance skill.</p> <p>The non-academic beneficiaries of our research include the general public of music-lovers, amateur and professional musicians, private sector creative industries and non-profit arts organisations, particularly in art music, folk and popular music, plus policy makers and school students and teachers. Our research has cultural, economic and educational impact:</p> <ul style="list-style-type: none"> <li>• <i>Cultural impact</i> through new musical artefacts; new ways of thinking that influence creative practice; interpreting musical culture through performances, public talks, events, exhibitions, music reviews, journalism, liner and programme notes and broadcasts; preserving musical heritage by using archives to create and influence musical performances, artefacts and exhibitions; providing expert advice to government and the private sector to shape policy, understanding and practice in the creative industries.</li> <li>• <i>Economic impact</i> from sales in publishing, performance and recording; by working with organisations to exploit knowledge exchange opportunities; by contributing to the attractiveness and commercial health of arts organisations through increased audience numbers, visitor footfall, and the publicity generated by our work.</li> <li>• <i>Education impact</i> from design and delivery of school music curricula; public understanding of music and non-musical subjects through cross-disciplinary compositions, interpretations of artefacts and teaching of adult amateur and professional musicians and school children.</li> </ul> <p><b>b. Approach to impact</b></p> <p>We have proactively developed mechanisms to bring the benefits of our research to a wide audience and encourage new partnerships afforded by the department's relocation to the heart of the campus (as per our goals for impact, RAE2008 Ra5a). Our practice-led research- inspired, informed and educated music audiences through performances, broadcasts, recordings and new compositions. We did this as part of our concert series which ensures sustainable engagement activities (and which is itself acclaimed for its 100 events per annum – more than any other organisation in the city and attracting internationally acclaimed performers (<i>Sheffield Telegraph</i>, 2013)). For example, the series featured Cropper in conversation with Brendel on performance practice, and Nicholson's 2008 Sheffield Centenary commission, with total audience figures in 2012 alone of 9850. Audiences commend our 'varied, exciting and imaginative programming', 'bringing music out of the University and enriching our daily lives' and the inclusion of 'world-class musicianship', as measured through focus groups, audience surveys and interaction via social networks. We also held national tours (Hield) and presented world class one-off events (e.g. Hill, Lawrence-King, Cropper). We have brought new music to the repertoire including 15 new commissions and premieres given by Dullea, who is also curator and leader of Soundings at ACF London, an annual collaboration and festival of Austrian and UK composers and performers. Ker, Moore, Nicholson and Stansbie created 16 new works, generating new ways of thinking that influence creative practice. Performance has been an important outlet for musicological work: staff have preserved musical heritage, using archives to create and influence musical performances; Hield's <i>Full English</i> album and tour, involving internationally acclaimed folk musician Seth</p>
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Lakeman (curated from creation of the world's most comprehensive digital archive of British folk, and involved 15,000 people); Hill's internationally acclaimed performances and recordings of Messiaen, including discovery of 'La Fauvette PasserINETTE' (premiered BBC Radio 3 2013); McHugh's influence on revival of musicals by Sadler's Wells; Lawrence-King's staging of the earliest surviving Spanish opera, 2008. In addition, research in musicology and ethnomusicology engaged with music audiences, critics and journalists through more than 75 public talks, study day series (e.g. Keefe Kings Place, London, 8 days through 2011), numerous music reviews and other journalism such as the respected MusicalCriticism.com e-zine, over 30 programme/liner notes and numerous broadcasts ranging from local and national radio (Killick contextualizing the work of Michael Jackson on the artist's death on BBC Radio Sheffield and Keefe on the nature of musical genius in the Radio 3 Mozart festival) to national television (McHugh featured in two BBC series on musicals; Hill and Dibben in coverage of the Proms), plus numerous talks and workshops at local schools (e.g. Korean percussion workshop, Sheffield Korean School; Tudor Music demonstration, Westways Primary School; Music and Maths project, Boundstone Community College).

We influenced practice, public debate and policy through consultancies to the private sector. Musicological research on Björk influenced her innovative *Biophilia* app, and research on English traditional musics and identity by Keegan-Phipps raised the profile of the links between public arts policy, the English folk arts and nationalism in contemporary England for the All Parliamentary Group for the Folk Arts at the Houses of Parliament 2010. Research in music psychology delivered significant impacts on audience inclusivity by working with organisations such as chamber ensemble Music in the Round (MitR) to change ticketing policies and press material. Buren initiated the partnership between a US-based NGO and community program in Nairobi, Kenya as a result of her research into efficacy of performing arts to promote social change in Kenya. Staff also collaborated with education officers of arts organisations and commercial music companies to create cross-disciplinary creative projects and curricula for teachers and pupils (e.g. Ker's music-theatre pieces; Dibben's teaching on the *Biophilia* music school, 2011).

*How the unit supported staff to achieve impact from their research*

These impacts were facilitated by the Centre for Applied and Interdisciplinary Research in Music (CAIRM, est. 2007) which embedded impact into our research strategy. Subsequently CAIRM evolved into two research centers reflecting greater specialism and a heightened impact agenda: Sheffield Performer and Audience Research Centre (SPARC) works with music providers and arts organizations to understand audiences for classical and jazz music; Music, Mind, Machine (MMM) works with audiology and performance technology developers. Impact is a standing item in the annual research meetings between staff and the DDR, discussed during peer review of funding applications, mentoring of early career staff, research leave planning, and the annual Staff Review and Development Scheme (which recognises significant achievements in impact through promotion, e.g. Moore's success in bringing new audiences to acousmatic music through the annual *Sound Junction* festival was a factor in promotion to Readership). Strategic development of the role of Concerts Co-ordinator in 2012 enabled a close alliance between traditional public engagement activities (e.g. regular concert series) and research projects, such as McHugh's reconstruction of the musical *Goldilocks*.

*How we made use of institutional facilities, resources or expertise in undertaking these activities*

TUoS Impact, Innovation and Knowledge Exchange (IIKE) Strategy seeks to build external partnerships, add value to the wider city region, and embed the values and vision of impact in all its activities. For example, Pitts' audience research conducted in collaboration with MitR was facilitated by her position as Advisory Board member, within which she supports the outreach and education work of its *Music in the Community* staff, ex-Director of MitR, Peter Cropper, was a Professor in Music, and the membership of the Head of Department has ensured continuity of engagement for over twenty years. The appointment of ethnomusicologist and folk singer Fay Hield as Teaching Associate and Research Assistant made a strategic link with local folk organisations. These appointments, together with the AHRC Research Fellowship held by internationally renowned early music specialist Lawrence-King, facilitated reach to classical and folk music audiences through numerous high calibre performances, broadcasts and recordings.

We have also used opportunities offered by TUoS Public Engagement Team (e.g. *Festival of the*

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*Mind*, 2013) to showcase and network with local audiences and organisations, and drawn on the support of the External Relations Committee and Projects Officer. The Committee manages the Faculty's allocation of the Higher Education Innovation Fund (HEIF) through the *Arts Enterprise* action plan. Since 2008 the Department has benefitted from grants totalling £40k, which helped develop the concert series, support performance masterclasses, form networks between film makers and composers, communicate compositional methods in electroacoustic composition (*From Tape to TypeDef*), host a *Soundpost* singing weekend, and enable exchange with City of Birmingham Symphony Orchestra. The latter exemplifies how we followed up on impact activities: the initial collaboration was evaluated by those involved and subsequent research and impact priorities were developed in consultation, leading to a successful application for two AHRC Collaborative Doctoral awards. Other grants have facilitated public dissemination (e.g. Alumni funding for McHugh's exhibition in tandem with a Sheffield Theatres production of *My Fair Lady*) and partnerships with industry (e.g. faculty funding for equipment used by Dibben during development of the first music album app, 2011).

**c. Strategy and plans**

We have identified strengths which we will build upon over the next five years. We are renowned for our ability to inspire, inform and educate classical music audiences through world-class performances, broadcasts, recordings and the creation of new music compositions. We want to develop our practice-led research and these impacts by working with specialist contemporary music performers. To do this we will further integrate our performance and composition staff, take advantage of opportunities to host visiting creative artists, and enable staff to take up short-term creative residencies and fellowships. Music performance and broadcasts are also an effective outlet for our musicological research and will build on this through high-profile events in partnership with other organisations. For example, McHugh will build on his success in revival of musicals (Sadler's Well's revivals 2010, 2011, as consultant to the 'Lost Musicals Company'; staging of a musical in TUoS; an exhibition at the Crucible Theatre) by holding a film festival with the local arts cinema, and developing contacts and ideas for a documentary. We will also build on the success of Pitts' audience research, forging deeper connections with Birmingham Symphony Orchestra and MitR via two Collaborative Doctoral projects (2013). We aspire to contribute to the cultural life of the city further through talks, performances, broadcasts, and as members of Advisory Boards (e.g. MitR, Sheffield Music Academy). We envisage opportunities for research in music-related medical humanities arising from our expertise in applied ethnomusicology and music psychology and will capitalise on this from 2014 via the new Vice Chancellor's Fellow in music, health and well-being.

We have identified approaches to mitigate against factors which may jeopardise our ability to deliver impact. First, unforeseen opportunities will be exploited through flexible use of research leave and rapid response funds. Second, we will use expertise in Research and Innovation Services to budget for impact activities in research applications. Third, we will improve our impact evaluations and our ability to learn from them by impact training for staff. Fourth, we will enhance integration of public engagement and impact activities through the concerts co-ordinator as a member of Research Committee.

**d. Relationship to case studies**

The two case studies exemplify the international reach of our research and some of our approaches to impact (cf. b). The case study *Interpreting and Performing Messiaen* exemplifies the way musicological archival research inspired and informed the music-loving public through performances, books, and associated forms of public engagement, to great critical acclaim. *Björk's Biophilia* case study illustrates how interpretative musicology enhanced audience experience, and cultural and economic value of the artists' work. Both exemplify the role of our staff as expert consultants to other creative professionals. These experiences inform our impact strategy. The unique access Hill was granted to Messiaen's archives testifies to the importance of long-term relationship-building; the collaboration with Björk highlights opportunities to incorporate musicological research into new creative work to improve reach. They display the success of our impact strategy and lead us to a greater recognition of the importance of different modes of engagement for different audiences, and the need to record and assess impact systematically.