

|   |
|---|
| <p><b>Institution:</b> University of Southampton</p> <p><b>Unit of Assessment:</b> 35 Music, Drama, Dance &amp; Performing Arts</p> <p><b>a. Context</b></p> <p>Music at Southampton has a strong culture of public engagement and established routes for achieving impact, particularly in cultural life and cultural sector economic activity but also in education and health. The main non-academic user groups for our work are:</p> <p><b>Music audiences</b> Our research achieves cultural impact by enhancing audience experience: engaging new and existing listeners with challenging contemporary composition and unfamiliar historical music, and convincing them to reconsider familiar music in new ways.</p> <p><b>Performing musicians</b> Our work influences professional practice amid performers, who use critical editions and contextual studies by Southampton musicologists, perform works by our composers, and adopt performance practice approaches pioneered by Southampton researchers. This activity generates economic impact directly (e.g. sale of scores and editions) and by furnishing essential material for profit-making activity (professional performance, teaching). Some projects achieve cultural impact for amateurs and/or schoolchildren, who learn from cutting-edge research in performance practice, gain knowledge of unfamiliar musical repertoires, and experience feelings of community and well-being through musical activity.</p> <p><b>Arts producers</b> (e.g. festivals, concert halls, opera houses, radio/recording companies, television). Our research in performance, composition and musicology influences the professional practice of arts administrators and creates economic impact for their organisations via sales of CDs, tickets, and other profit-making activity in the cultural sector.</p> <p><b>Heritage bodies and heritage tourists</b> Our musicological and performance research affects curatorial practice in the heritage sector; generates economic impact through enhanced visitor numbers; and achieves cultural impact through enhancing heritage visitor experience.</p> <p><b>Hearing-impaired users of cochlear implants</b> Our research on composition for cochlear implantees has created music and software that helps these users regain or learn the ability to follow and enjoy music after substantial hearing loss.</p> <p><b>b. Approach to impact</b></p> <p>Our approach since 2008 has emphasised robust development of networks and partnerships, to create impact on non-HE organisations and to access new beneficiaries; a staffing policy that supports practice-led research with significant cultural impact; the integration of textual and practice-led strands of research to leverage public performance opportunities in support of academic writing; and development of resources for impact activity.</p> <p><b>Networks and partnerships</b> Strong relationships with external partners allow us to influence their professional practice and to develop routes to new audiences. Immediately prior to the assessment period (2005-7) we hosted the first-ever AHRC Fellowship in Impact Assessment, held by Pinnock (formerly Arts Council England). His work helped develop our understanding of impact and how construction of collaborative relationships can be used. We created research-based institutional partnerships with the National Trust, Jane Austen's House Museum, Chawton House Library, The National Early Music Centre, Sound Intermedia, and the London Sinfonietta, among others; all involve formal collaboration on the delivery of research projects or training, allowing us to embed our research in their activities in a sustainable, long-term way. Further partnerships have sprung from staff relationships: staff members play key roles as musical or artistic directors for theatres (Scott: National Theatre), festivals (Stras: Brighton Early Music Festival; Kenny: York Early Music Festival) and performing groups (Chandler: La Serenissima; Kenny: Orchestra of the Age of the Enlightenment; Oliver: Workers Union; Shlomowitz: Plus Minus; Rice: Brabant Ensemble; Stras: Musica Secreta; Headley, Atalante). We have strong ties with major recording labels (Stapleton - Edition; Kenny, Rice, Everist - Hyperion; Chandler - Avie), media producers (BBC R3 and R4), concert halls and opera houses (Glyndebourne, Wigmore Hall, Opéra Comique, WNO). These organisations both use our research and enable our contact with beneficiaries. Relationships established over time and involving consultancy and performance create trust, so that external partners are willing to work with us to achieve our impact goals. Kenny's partnership with York festival and NCEM, for example, were key to her <i>Venus and Adonis</i> project, where research into child actors in 17th-c music theatre led to engagement of 'community Cupids', local schoolchildren used for touring performances, and to schools workshops and learning packs. Partnership within</p> |
|---|

## Impact template (REF3a)

the University has similarly provided routes to new audiences: teaming up with the Institute for Sound and Vibration Research, for example, was key to the Composition for Cochlear Implantees project, producing substantial benefits for patients from the ISVR-located South of England Cochlear Implant Centre.

**Practice-led research** Our staffing has emphasised the appointment of successful artists whose work features in high-profile contexts outside academia, generating significant cultural impact on audiences and economic impact for arts organisations. Institutional support - both material and intellectual - is here aimed at encouraging and enabling high research standards for work that by its nature engages with non-academic publics. Southampton was among the first established UK university music departments to bring international-level performance researchers into the department as fully active academic researchers. A particularly fruitful springboard has been the AHRC Fellowships in Creative and Performing Arts: we have supported 8 fellows under this scheme (more than any other UK Music department) and when the AHRC scheme was discontinued, we secured University funding to found the Turner Sims Professorships (see REF5), in order to mount new projects with Chandler and Headley and make new appointments for Chapman (for the National Trust collaboration 'The Making of the Modern Harpsichord') and Knoop (for new music projects with Shlomowitz and Finnissy). Composition is a longstanding Southampton strength in practice-led research, and staffing here emphasizes impact as well as research excellence: Finnissy's work is published, recorded and performed worldwide, and the assessment period saw new posts for active younger composers with excellent performance networks (Oliver, Shlomowitz, Seltz) as well as Turner Sims Professors Stapleton (jazz composition) and Brough (community music composition) whose extensive professional networks help us to extend our reach to new constituencies outside contemporary concert music audiences.

**Integration of text- and practice-based research** We strongly encourage collaboration between colleagues with text- and practice-led portfolios to achieve impact (for example, a Kenny programme for York (2011), broadcast on Radio 3, used editions and research by Brooks). Our musicological research often concerns performance history or edition of works, and public performance embodying the research result is conceived as an essential outcome. Recordings and concerts accompany Stras's documentary research on Renaissance music; Everist's medieval project produced new editions and the first-ever recordings of *conductus*. Pinnock's critical edition of Purcell's *Fairy Queen* premiered at the Glyndebourne Festival and the Proms in 2009; revivals and new productions already include Opéra Comique (2009-10); Brooklyn Academy of Music (2010); Glyndebourne Festival (2012). All our work in heritage includes public performance - concert or workshop based - as a mode of communicating research insights, and several heritage projects also feature new compositions based on historical materials.

**Resources and support** Much research during the assessment period has been RCUK funded, requiring impact to be planned into projects from the outset, and providing resource for its implementation (e.g. Rice, Headley, Crouch, Everist, Drabkin). We have applied for funding specifically directed toward impact when available: for example, the AHRC-funded Composition for Cochlear Implantees included impact funding in the initial grant, and subsequently gained Follow-On funding for extensive workshops with cochlear implantees, training for hearing professionals, and online launch of the rehabilitation programme. Staff also fund-raised from external sources such as Arts Council - Kenny's *Venus and Adonis*, for example, gained £19K from Music4U, SHM Foundation, and the National Centre for Early Music. Internal staff research funds and retained contribution from grant income have been directed toward impact activities, for example, CD launch concerts, premieres, recording costs, digitisation of research material for public use, and other activities aimed at generating impact or increasing its reach and significance. The University's Turner Sims, a nationally significant arts venue, allows us to dovetail concert, publicity and research budgets to maximise impact for departmental projects, including through external/ touring promotion by Turner Sims.

### c. Strategy and plans

We aim to achieve impact for musicology, composition and performance research by continuing and deepening relationships with our existing audiences and beneficiaries, and developing new strategies for emerging research projects. In the immediate future we plan to focus effort around areas of particular strength developed since 2008: early music, historical performance and heritage; new music creation; and music and health, especially work with cochlear implantees. New areas of interest include community music, where previous activities by Finnissy

## Impact template (REF3a)

(Contemporary Music for Amateurs) and new projects by Brough (including those with Southampton's new community choir, founded in 2012-13) will form the nucleus of future plans.

**Strategy development** We consider impact within the remit of Music's departmental research committee, chaired by the Head of Research and including a designated member with responsibility for impact and public engagement. Research Committee's published strategy states that we aim to support staff at all points in their careers in achieving impact, while maintaining a clear understanding of which activities should be considered general outreach instead. Strategy has been developed through the assessment period and to date has emphasised construction of partnerships and creation of an environment where impact-producing activity is recognised, valued and materially supported. Our future plans include further strengthening of support, and the development and implementation of mechanisms for follow-through and evaluation of impact.

**Support and funding** The Faculty of Humanities and University Research & Innovation Services provide four research support officers with expertise in events management, finance, contracts and partnerships, working with us to coordinate efforts with external partners and maximise impact for our work. We will continue to collaborate with support officers to construct robust impact plans for research funding bids, and to increase impact support mechanisms for projects not funded in this way. The University press office has worked closely with Music, for example ensuring national media coverage for Chandler's premiere performance of a lost Vivaldi concerto; we will continue to cultivate such publicity, which can be key to increasing cultural impact via increased knowledge of research insights, and to augmenting economic impact through better sales for concerts and recordings. Within Music, we have reorganized support provided by our Head of Performance Planning, an administrator whose brief now includes showcasing research projects involving staff and PGRs. We will continue to fund impact activities from Music's grant income; further funds are available from the Faculty of Humanities, and we will continue to apply for research council and other funding opportunities as they emerge. Staff will use research time (including sabbatical leave) for impact activities where appropriate, and the staff research development process described in REF5 (Environment) has been adjusted to include discussion of impact and how to achieve balance between core research work and measures taken to increase and evaluate its impact. In particular we aim to provide a strong research mentoring programme for research fellows, Turner Sims professors and other members of staff entering the University from freelance or non-academic career routes, to ensure that expectations about both research quality and impact are clear and that staff are properly supported to achieve both significant research insights and excellent public engagement for their work. Finally, although we feel confident of our ability to create valuable cultural, economic, and other impact for our research, we intend to construct stronger mechanisms for data capture and evaluation: though we have had administrative support for impact evaluation and data collection during REF preparation, our next task is to devise sustainable ways to collect and centralise information about our impact over the longer term.

#### d. Relationship to case studies

Practice-led performance and composition research normally takes place in contexts outside academia, and support for staff in this area is aimed at maximising the reach and significance of projects that by their nature engage with non-academic publics. *The Music of Michael Finnissy* demonstrates the cultural and economic impact that can be achieved by supporting innovative compositional research within the University environment, providing a secure institutional base for experimentation and a platform for communication with musicians and audiences. In addition to the cultural/ quality of life impact on audiences, the benefits for professional and amateur musicians who perform his pieces, and the economic impact this performance and recording has generated, Finnissy's research has had an influence on musical language: although compositional influence is difficult to track and impossible to quantify, the sheer quantity of YouTube fan videos devoted to his music, the number of his former students in successful freelance careers, and the extent to which his music is present on radio, recording and in concert show that he is an importance voice. *Musica Secreta* and *At Home with Music* concentrate on how we have achieved impact for scholarship that could otherwise have remained entirely within academic circles, and demonstrate how impact can become integral to the research itself. All three ICS demonstrate our success in developing artistic networks and external partnerships in order to maximise research impact. All three also exemplify the interaction of practice-led and text-based work that is a distinctive marker of Southampton's research culture in music.