

<p>Institution: University of Manchester</p>
<p>Unit of Assessment: 35a (Music)</p>
<p>a. Context</p> <p>Music at Manchester is an extremely vibrant subject area in its three core areas of composition, musicology and performance. The dissemination of our research extends well beyond academia, impacting upon diverse beneficiaries, users and audiences in a variety of ways. Our new compositions, performances and editions enrich and expand the lives, imaginations and sensibilities of the music-listening and concert-going public locally, nationally and internationally. Our research influences and informs professional and amateur musical performance practice in a wide range of styles and genres. Our concerts, published scores, editions and recordings in diverse media contribute to economic prosperity in the creative sector (including organisers of music festivals and concerts series, and music publishers). Finally, we contribute to a wider public understanding of music and its role in society, including processes of memorialisation.</p> <p>Our research areas lead to these forms of impact through the following means:</p> <ul style="list-style-type: none"> • New works by the subject area's composers are performed in public concerts and installations, published as scores, sold as recordings and broadcast on the radio/internet. Several have been written in response to events that lead to processes of memorialisation. • The subject area's musicologists have published new editions of historical works that are adopted by professional performers in public concerts and recordings, or are adopted as key resources for the amateur, and the Quatuor Danel string quartet has brought new insights into the public performance of both historical and contemporary repertoire. • Staff are invited by national and international bodies to lead public music workshops and summer schools and to prepare and deliver festival and concert programme notes, CD/DVD liner notes, broadcast materials and commentary, pre-concert talks and music reviews, all of which is based upon the insights that arise from their particular areas of research.
<p>b. Approach to impact</p> <p>Music has well-established structures to encourage and enable staff to act as leading proponents of public engagement in all forms, listening to the wider community and contributing to the formation of public attitudes, values and understanding; our record also indicates that staff are valued for their knowledge and expertise in the public domain, both nationally and internationally. Our resources and infrastructure at the University and our location within the city of Manchester create a unique base for interacting with diverse public communities and exploring partnerships with cultural industries (e.g. the BBC). We identify social responsibility, outreach and widening participation among our core goals.</p> <p>Composition staff are actively encouraged to perform their works and, whenever possible, are given time to attend the premieres of new works, where their attendance enables them to speak publicly about their work. Research funds are available for publication costs relating to recordings and CDs, and to the production of music editions. The resources of the Martin Harris Centre for Music and Drama, one of the North West's primary arts venues, incorporating a 350-seat concert hall, allow for both performance opportunities as well as recording of works for eventual publication and/or broadcast. The ensembles Quatuor Danel, Psappha and Vaganza as well as MANTIS provide a platform for public performance of research outputs at and beyond the University, while staff are actively mentored and supported in approaching other performers and concert promoters. MANTIS actively pursues performance opportunities outside of the University (e.g. Valencia Digital Media 2008). Music also supports a Danel season subscriber programme to develop public listenership in a wider demographic. Social media are also used as a means of extending our impact. Blogs (e.g. musicatmanchester.blogspot.co.uk), Twitter feeds (e.g. twitter.com/MHCCentre), video channels (e.g. vimeo.com/novars) and Facebook (e.g. www.facebook.com/mantis.manchester) are used to publicise concerts and public workshops.</p>

The subject area maximises opportunities for members of the listening public to experience its research outputs in composition. The work of staff composers has been featured in more than 250 public performances since 2008 (locally, nationally and internationally). The **Quatuor Danel** has premiered works by staff composers, and performs wider historical and contemporary repertoire (14 concerts at the University and 60–70 internationally per annum). Composers' works have also been broadcast or appeared in commentary: e.g. **Reeves'** 'The Dead Broke Blues Break' at the Purcell Room (2012) was broadcast live on BBC Radio 3 and was available online through BBC iPlayer. Staff works have contributed to processes of memorialisation and commemoration; in particular, the 9/11 works of **Malone** focus on capturing and then expressing through music the experiences of individuals affected by the terrorist attacks on September 11 2001. This includes the creation of several transatlantic musical memorials marking the tenth anniversary of 9/11 (featuring his works 'Angels and Fireflies' and 'E pluribus unum' and receiving significant media coverage through the BBC, Sky, National Public Radio and established international newspapers).

Music also achieves wide international dissemination of its musicological research outputs, often as new editions of works, that have the potential to influence performing practices and/or to introduce new or rediscovered works to amateur and professional performing musicians. For example, **Herissone's** reconstruction of Henry Purcell's *Come ye Sons of Art* has been used in professional performances by Paul McCreesh and the Gabrieli Consort (2008) and by Harry Christophers and the Sixteen at the Edinburgh Festival (2010), the Bath Mozart Festival (2011) and at the Bridgewater Hall, Manchester (2011). **Cooper's** and **Fanning's** work (see impact case studies) is also highly significant in this regard. The **Quatuor Danel** holds an annual public open house for professional and amateur musicians to interact in performance with the ensemble.

We also ensure that the research of staff benefits both the promoters of music events and the general public who attend such events. **Rutherford** has given public pre-concert talks arising from her research on Verdi (e.g. Glyndebourne Festival Opera, English National Opera, BBC Symphony Orchestra and Opera Rara) and has written programme notes for Palacio Euskalduna (Bilbao, Spain) and Buxton Festival Opera. **Cooper** has provided programme notes for BBC Promenade concerts (2008-13), the Three Choirs Festival, Brighton Festival, and Opera North, as well as pre-concert talks including Bridgewater Hall (Manchester Camerata), City Halls Glasgow (BBC Scottish Symphony Orchestra) and Pardubice (Czech Republic). **Tunbridge** has given pre-concert talks for Oxford Lieder Festival, BBC Philharmonic, Royal Liverpool Philharmonic Orchestra and the Manchester Camerata. **Bithell** has provided essays in programme booklets for the Barbican, Edinburgh Festival and Brighton Festival. Performances of staff composers' works and by the **Quatuor Danel** also benefit the creative economy through ticket sales.

Scores, recordings and editions of music produced as research outputs by members of staff have had an impact upon the companies that publish them in economic terms. **Cooper's** editions of Beethoven piano sonatas are notable (see impact case study). **Reeves** and **Grange** publish scores with Edition Peters and **Whalley** with Composers Edition. **Malone's** and **Reeves'** works have featured in several commercial CDs (Prima Facie), 6 of **Grange's** works appear on Prima Facie and NMC, and **Whalley's** feature on Meridian and Prima Facie. **Berezan's** works feature on 2 solo-composer discs with empreintes DIGITALes with a strong online presence (www.electrocd.com). CD liner notes, providing further insights for the listener, have also been informed by staff research, most notably those by **Fanning** (Weinberg recordings on 5 labels), **Cooper** (10 CDs), **Tunbridge** (Hyperion Records) and **Herissone** (Royal Opera House DVD).

The subject area also enables media companies, programme makers and journalists to benefit from the expertise of its staff by encouraging them to act as consultants for a range of productions. For example, **Rutherford** wrote and presented a 45-minute documentary for BBC Radio 3 on travelling opera in the UK from 1830 to 2010, 'When the Opera Comes to Town' in April 2010 (selected for a 'Pick of the Day' slot in the *Daily Telegraph*). She has also contributed to BBC Radio 4's Kaleidoscope, Woman's Hour and The Real History of Opera. **Tunbridge** has contributed to Radio 3, Music Matters and Schubert Lab (2012), The Fantastical World of Robert Schumann (2010) and Robert Schumann and the Music of the Future (2010) and has been consulted by Radio 3 on programming to celebrate Schumann's bicentenary. **Fanning** has written regular music

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reviews for the *Daily Telegraph* (c. 15 per annum in the period 2008–14) and Gramophone magazine (c. 20 per annum), and has scripted content for Radio 3 (c. 2 per annum).

Bithell's ethnomusicological research on community singing has had a direct impact on members of the public participating in amateur singing workshops. She has regularly led Corsican singing workshops for amateur singers in arts/community centres in the UK (average 50 participants), at Unicorn Natural Voice Camp (c. 400 people), and for community choir leaders at annual gatherings of Natural Voice Practitioners Network (c. 150 attendees). She has presented on Corsican research for community arts groups (c. 60 attendees) and organised public workshops led by visiting musicians – e.g. in 2011, Georgian ensemble Sakhioaba (c. 40 attendees).

Since 2009, all staff members' impact-making is reported and monitored in the University's annual internal research monitoring exercise, and it is further encouraged, recognised and rewarded as a formal criterion in staff promotion decisions.

c. Strategy and plans

One of the three core Goals of the University's *Manchester 2020* strategic document is to produce internationally leading research of the highest significance that gives 'parity of esteem to discovery, application, knowledge transfer and impact'. The subject area will continue strategically to support staff research activities that facilitate the enhancement of research impact in all the areas outlined in Section b above, with 6 key aims:

- to plan for a significant amount of its research to achieve impact in terms of both breadth and depth (all of our major research projects are now designed to include this objective). This strategy is underpinned by a process of internal peer review of research applications, which considers impact as a key factor. We intend to make use of internal University funding schemes (e.g. School Research Network funds) and the Faculty's new Business Engagement (incorporating Knowledge Transfer) Manager to support this aim whenever possible
- to further embed impact-as-priority in the research culture of the unit by incorporating relevant approaches into postgraduate training
- increasingly to utilise the University's press office as a means of developing contacts with the media, as well as new forms of social media as they emerge, to extend our impact reach
- to enhance direct relationships within cultural industries, with organisations such as the BBC in Salford (Media City) and the Bridgewater Hall
- to deploy further the **Quatuor Danel** as cultural ambassadors for a wide range of our research in a wide range of non-academic settings
- to develop follow-up methodologies with the support of the University in order to assess our impact in terms of its reach and significance.

d. Relationship to case studies

Our two submitted case studies exemplify several of our subject area's approaches to impact. Both influence music performance practice, bring previously unheard works of music to the public listening audience, and lead to new recordings and musical understanding. **Fanning** further benefitted from the close involvement of the **Quatuor Danel** and public concerts at the Martin Harris Centre and abroad. **Cooper's** impact benefitted from the embedding of his research in the ABRSM (which delivers exams and assessments every year in 93 countries), and extensive international media coverage facilitated by the University press office.