

Institution: City University London
Unit of Assessment: 35 Music, Drama, Dance and Performing Arts
<p>a. Context</p> <p>Impact resulting from research in the Department of Music arises from: the public manifestation of creative musical practice in composition and performance, through the creation and production of new work as well as bringing new insights to extant material; educational work beyond academia, particularly with schools and colleges, in which a variety of research outcomes are disseminated for the benefit of non-academic stakeholders; and a range of media work in radio, television, film and publishing, in which staff research expertise is utilised by way of expert commentary or as the basis for articles, programmes or other broadcasts. Our impact in these areas is manifested not only through our academic staff but also through the high-profile activities of our PhD students. Awards to Cottrell and Lingas from the AHRC's Cultural Engagement Fund and the AHRC-funded <i>CreativeWorks</i> KE hub, specifically to help doctoral students externalise their research, provide further evidence of the breadth and depth of our impact activities.</p> <p>Beneficiaries therefore include 1) performers, composers and audiences at professional live concerts or events; 2) individuals who attend similar events and other projects with a specific educational focus beyond the university sector, including younger people; 3) purchasers/listeners of recordings made available on CD, disseminated alongside publications or exhibitions, or streamed from the internet; and viewers of film or documentary screenings in cinemas, on television, or made available by DVD; 4) readers of newspaper, magazine or journal articles written by or about members of staff; and 5) listeners and viewers of radio and television programmes to which staff have made contributions by way of expert commentary.</p> <p>Through the national and international dimensions we bring to these activities we support the creation and dissemination of new forms of artistic expression and bring new insights to extant work; we influence attitudes and enhance knowledge among organisations and professionals working in various music industries; we enrich the lives, imaginations and sensibilities of a wide range of musical consumers; we promote economic prosperity in the creative sector, benefiting groups and individuals; we impact on knowledge and understanding in the education sector in and beyond universities, as well as influencing educational curricula and their implementation; and we contribute to the preservation, renewal and interpretation of music cultures within and beyond the Euro-American traditions, thus actively aiding cultural heritage.</p>
<p>b. Approach to impact</p> <p>The five groups of beneficiaries noted above reflect and intersect with the full range of departmental activity and we have supported our staff and doctoral students in the following ways:</p> <p>1) Professional performances. Performers and composers benefit from the excellent rehearsal and practice spaces we have for preparing performances and the studio facilities we can offer when appropriate. The weekly public concert series we run at the University and in other venues such as LSO St Luke's draw audiences of up to 250 people. These concerts often highlight the performance of original material written by staff and doctoral students, based on research in a variety of compositional styles. Examples include Erik Nyström's <i>Elementary Chemistry</i> (2009) and Peiman Khosravi's <i>Convergences</i> (2010), both of which went on to win awards at international festivals and have been performed internationally.</p> <p>Lingas and Pace both have significant international reputations as performers, built on insights gained from extensive research during and pre-dating the current REF period. In Lingas's case (detailed in a case study), his performance work realises the outcomes of musicological research into Byzantine music, including extensive editing of primary sources and investigations into performance practice. Pace's research into contemporary piano performance focuses particularly on issues of notation, time and their relationship to performance, as well as applying the lessons of historically-informed performance to contemporary music and the exploration of new aesthetic boundaries and associated discourses of performance. He has worked with composers such as Dusapin, Ferneyhough, Finnissy and Rzewski over the period, exploring new forms of artistic expression and rethinking older material. Major performances include: Pascal Dusapin's <i>À Quia</i> with Radio Kamer Filarmonie, conducted Brad Lubman, Musikgebouw, Amsterdam (2010); Iannis Xenakis's <i>Evryali</i> for piano and duos and quintets by Xenakis with the Arditti Quartet, Huddersfield Contemporary Music Festival, (2011); ISCM World Music Days, Leuven (2012); and</p>

John Cage's *Music of Changes* in the Barbican Centre (April 2013). In total Pace has given 29 world premieres since January 2010.

Postgraduate Research (PGR) students have also given high-profile international performances of original or extant material based on their research and have benefited from our support of their work. Christopher Suckling's research into baroque cello recitatives has informed his work with the Gabrieli Players and others on CDs for Deutsche Grammophon and Linn Records, among others. Mario Ferraro's opera *The Moonflower* was premiered at the Tête-à-Tête Opera Festival, Riverside Studios (2011). Through supporting such work we explicitly develop the impact potential of the next generation of researchers.

2) Educational Work. Cottrell, Mera and Nooshin have all undertaken educational projects, sometimes funded by HEIF. Cottrell, building on his ethnomusicological research on music-making in urban contexts, has led two educational projects on musical heritage and citizenship in conjunction with the British Library, the City of London Academy Islington and a variety of Somali cultural groups, funded by a total of £12,000 of University HEIF money (2011/12). The projects encouraged individuals to reflect on each other's musical heritage, as well as developing intergenerational understanding of different musics through the use of family interviews. Nooshin's similar outreach work in relation to Iranian music is detailed in one of the case studies. Again we have endeavoured to embed this kind of public-facing approach among our PGR students. Carolyn Landau was part of the 2008 *Moroccan Memories* project, which drew on her doctoral research into Moroccan music in London. The website developed from the project includes a Key Stage 3 publication to support citizenship education, to which she contributed.

3) Recorded Music. Lingas and Pace have made 20 CDs between them over the period. All these recordings are predicated on research undertaken into Byzantine or contemporary classical music as noted above. Lingas's work has been supported through awards totalling £18,280 over the period, as detailed in the case study. Pace's recordings of Finnissy, made in association with the company Divine Art, were directly funded by the University (£9,870), as was Armstrong's recording of Stockhausen's *Mantra* with Hat-Hut records (£8,673), which benefited from his original research into the development of new digital tools that emulate the analogue technology utilised in Stockhausen's original realisation. Mera's film and television work arises from his research into film music composition and has a broad international reach. A particularly successful example is his 2011 television score for *Children of 9/11*, directed by Janice Sutherland and broadcast on Channel 4 and NBC, the former achieving an average audience of 1.27M and a 4.7% share (BARB), the latter achieving an average audience of 3.48M (Nielsen TV ratings, 2011).

4) Print media. Many members of staff have contributed to print media outputs. Nooshin has supplied more than 14 CD reviews and miscellaneous articles to the magazine *Songlines*, with average circulation of c.20,000 in this country and abroad. Wiley has often been approached to provide commentary on aspects of popular music arising out of his research; e.g., his interview with Marissa Duffy on Abba and the film *Mamma Mia!* in *The Herald* (03.7.08).

5) Broadcast media. Several members of staff have undertaken extensive radio and television work. Armstrong appeared on BBC Radio 3's 'Hear and Now' (27.8.11) to discuss how his background in improvised music informs his current compositional practice. Lingas has been interviewed for BBC Radio 4 (2008) and on National Public Radio in the USA (2012) on his Byzantine music expertise and Mera has spoken widely on film music matters and more, for example on BBC Radio 3's *Music Matters* programme (18.9.10) discussing the work of Nino Rota or on *Proms Plus* (31.8.13). In the aftermath of Michael Jackson's death in June 2009, Wiley was widely interviewed, including two live interviews on the BBC News Channel (26.6.09) and BBC One (*BBC Breakfast*, 27.6.09). The latter programme has an average daily reach of 6.84M people (39.6% share, BARB).

c. Strategy and plans

Our impact activities over the REF period have been intrinsically and symbiotically related to our research imperatives. Our research outcomes in composition and performance are by nature outward facing, because of the public events in which they are manifested and our focus on contemporary music; much of our other musicological research also serves to support performance activities. Our long-established expertise in world music cultures and the external relationships arising from this again ground our research in contexts outside the institution.

We have made a particular point of utilising HEIF and London Centre for Arts and Cultural

Exchange (LCACE) monies to support knowledge exchange projects based on staff research. Five members of staff (Armstrong, Cottrell, Lingas, Nooshin, Pace) have benefited from this, on projects such as the **production of CDs** (as above) and **work with local communities** (e.g., Cottrell's intergenerational cultural memory project with the Somali community), or in **education projects** (e.g., Nooshin's Iranian music project with the London Philharmonic Orchestra). We have supported nine such projects with funding amounting to £57,000. Cottrell is also a contributor to the AHRC-funded *CreativeWorks* KE hub and has benefited from an award of £10,000 for work on local audience development.

As noted in REF5, we have invested heavily in specialist resources and equipment over the period, particularly in music technology, to underpin staff and student research in composition and we have assisted performers through direct financial support of their activities and through significant investment in spaces, instruments and practice rooms. All this investment has been used in part to develop our impact activities.

Our impact strategy is based on the following principles, which manifest at Department level in line with the University framework for achieving impact from Research and are supported at the School level by the Research Committee and the Associate Dean (Impact):

1. To continue to invest in technological, physical and human resources that directly underpin our impact activities, particularly in areas of strength already identified.
2. To support public dissemination of our research through the allocation of Department and School funds, to take advantage of other funding sources (HEIF, Innovation Vouchers, KTPs etc.) whenever possible and to alert staff to such opportunities as they arise. Our public dissemination of research also benefits from the University hosting The Conversation UK (<http://theconversation.com/uk>) where UK academics write about their research for a lay audience.
3. To privilege in our concert schedule the performance of new artistic works, especially those by staff or doctoral students, and the public manifestations of new insights into existing works, making explicit our research outcomes in paratextual material such as programme notes.
4. When appointing new staff to assess not only the international quality of their research but also its potential impact and to ensure they are inducted into an environment where the importance of research impact is clearly understood and aspirations are generously supported.
5. To ensure that knowledge exchange and similar activities arising from staff research are weighted in our workload model appropriately and to ensure that knowledge exchange and impact objectives are more regularly set as part of staff appraisals, alongside other duties.
6. To clearly identify areas of staff expertise on our website, by way of an expert database and to use a range of media conduits, including City Research Online, to disseminate research expertise as widely as possible. We will also identify a member of staff to act as departmental impact coordinator/developer over the next REF period.
7. To inculcate PhD students on the importance of impact and enhance the impact of their research through dedicated training sessions as well as appropriate financial support.

d. Relationship to case studies

Both case studies cut across the various beneficiary groups listed in (a) and have been directly supported by all elements of the impact strategy laid out in (c). As noted above, **musical performance and its various relationships with musicological research** have long constituted a Departmental strength and both Pace's work in contemporary music performance and Lingas's work with *Capella Romana* have been supported financially and logistically through: the allocation of HEIF and other funding; the provision of performance opportunities in concert programming; the allocation of staff time; and flexibility in relation to other duties. Similarly, Nooshin's case study on the dissemination of Iranian music arises from a longstanding Departmental interest in **the relationship between music and its cultural contexts**. This embraces Cottrell's ethnomusicological research, particularly his on-going work with diasporic communities in London and Hong Kong, as well as a vibrant PhD community working on related subjects, such as London's Algerian and Moroccan diasporic communities. Such work has been similarly underpinned over the period by a range of institutionally-supported knowledge exchange activities, educational outreach projects, performance activities and so forth. Both areas have been further enhanced by the targeted recruitment of outstanding PhD students, some of whom (e.g., Antonopoulos, Schoeman, Landau) have significantly extended our research impact.