

<p>Institution: University of Bristol</p>
<p>Unit of Assessment: Music</p>
<p>a. Context</p> <p>With its strong public profile, its large audience base at the Victoria Rooms and its commitment both to scholarship and to practice, Bristol's Music Department is well placed to ensure that its research brings significant public benefit locally, nationally and internationally. This is achieved through a long-established tradition of outreach and participatory activity underpinned by an excellent infrastructure. Our research is in Composition and in Musicology; Performance, which is firmly embedded within both these clusters, helps us produce some of our most successful examples of impact, as the Impact Case Studies attest. Our research produces three main types of impact: i) cultural enrichment through a broadening of listener experience; ii) cultural enrichment through a broadening of participatory experience; iii) enhanced cultural understanding through exposure to new resources (music editions and online data) and to new ideas. The beneficiaries extend from individuals (professional musicians within western and non-western traditions, amateur musicians, audience members) to institutions (broadcasters, arts organisations, churches, public libraries) to commercial companies (recording companies, distributors).</p>
<p>b. Approach to impact</p> <p>In line with the Department's research profile, most of our impact is generated through public engagement of some kind. Targeting that engagement to different audiences and in relation to different research projects lies at the heart of our practice. Our approach, the strategic areas targeted during the assessment period, and the breadth of engagement beyond the areas highlighted in the two Case Studies can be summarised through the following brief examples (although the clusters naturally tend to overlap):</p> <p>1. Classical music professionals and their audiences</p> <p>Pickard's music, whether through performance at the Proms, or by major ensembles, has impacted on an international audience, both in live performance and through broadcast media (see Case Study). Meanwhile, Ellison's work in Turkey with the Hezarfen Ensemble (which he co-founded) has led to educational and commissioning partnerships. Farwell's strategic initiatives have taken audience engagement a stage further. At a local level, collaboration between Farwell and the Colston Hall has resulted in the creation of a new type of concert audience. The <i>Elektrostatic</i> series instituted an informal, 'cabaret-style' setting, in which Farwell's music and that of others could potentially attract new listeners. Begun in 2008, the series continues to run successfully, but more important are its by-products: a festival (2012) that achieved national exposure, attracting composers such as Sir Peter Maxwell Davies, which in turn inspired a new annual international Bristol New Music Festival (externally curated and beginning in February 2014). Here, attention to the best form of dissemination for our research has helped transform a local audience and has subsequently turned an event of local importance into an internationally significant one.</p> <p>2. Enhancement of inter-cultural understanding</p> <p>Impact on audiences and composers is partnered in our work with impact on performing musicians, for whom the benefit arises from participation in our research. Ellison's opera <i>Say I am You</i> (Rotterdam and Istanbul, June 2012) saw traditional Turkish and European musicians collaborating. The Turkish performers gained extensive experience in working with unfamiliar western notation and subsequently utilised their expanded skills in recording projects of their own; the Western singers learning breathing techniques derived from Sufi ritual and timbral modulations related to Arabic and Turkish pronunciation and Azeri mugam techniques. This integration of Turkish and western musicians had concomitant effects on the nature of the listening public: the use of traditional music attracted non-'elite' audiences both in Istanbul and among Holland's Turkish community, bringing the experience of opera to a new audience and transforming it for those whose normal operatic experience was Eurocentric. Indeed, with its large Turkish community, Rotterdam was strategically identified as the location for the event by the organisers.</p> <p>3. Amateur and youth music-making</p> <p>A particular feature of the work of Bristol's composers and, more recently, its musicological staff, is their commitment to bringing their research to amateur musicians as a means of cultural enrichment through workshop and performance activity. This is an area embedded in Bristol's research culture since the 1960s, aiming to demystify, for the general public, types of very new and very old music that might otherwise appear irrelevant or 'difficult'. Recent beneficiaries of this type of impact have included amateur performing groups such as: Huddersfield Choral Society; Finchley</p>

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Children's Music Group, National Youth Brass Bands of Wales and of Great Britain (Pickard); church congregations and local communities (Hornby and medieval chant; see Case Study); members of Contemporary Music for All (CoMA) (Farwell and Pickard).

4. Enhancing access to new resources and new ideas

Editorial, archival, digital and media work directed at performers, specialist and general audiences come under this umbrella. Pickard's scholarly work leading the Elgar Complete Edition has benefited performers through the preparation of authoritative musical texts and, in some cases, discovering lost works; Ellis's work has appeared in auction catalogues as a means of document authentication. Elsewhere, open-access digitisation projects underscore our commitment to making primary research and its resources available to all. Ellis's co-directed web resource of French music journalism (<http://music.sas.ac.uk/fmc>) averages 1000 monthly downloads, is regularly used by programme-book authors for the Royal Opera House, Covent Garden, and is promoted by the Bibliothèque Nationale de France and the Bibliothèque Historique de la Ville de Paris; via grants from the British Academy, BIRTHA (Bristol Institute for Research in the Arts and Humanities) and the Havergal Brian Society, Fairclough and Pickard have overseen the digitisation of open-access archive catalogues for the Shostakovich and Brian Collections. The latter was recently donated to CHOMBEC (Centre for the History of Music in the British Empire and Commonwealth), part of whose remit is to make research in this area available to as wide a public as possible, and whose contribution to local history has been sustained since its inception in 2006.

Public engagement work via the broadcast media takes various forms and serves as an essential complement to the more targeted modes of impact-generation described above. What follows is purely indicative. Fairclough's research in Russian and Soviet music helped shape the approach of programme producers for BBC Radio 4 through her interviews with Lord Winston for documentaries about Tchaikovsky and Shostakovich (2012). Ellis's recent research on sacred music in France featured prominently in Radio 3's 'Our Lady of Paris' (2013), a celebration of the 850th anniversary of Notre Dame Cathedral. Pickard's creative engagement with the world of brass band music resulted in an extended live interview on BBC Radio 3 about his work with the National Youth Band and more generally about the state of youth music-making, during the interval preceding their 2012 Proms performance of his *Wildfire*. Turkish TV made a documentary about Ellison's Hezarfen Ensemble (2011); Pickard appeared as an interviewee on an internationally distributed Australian TV documentary, *The Curse of the 'Gothic' Symphony* (2010).

Institutional support and resources

Institutional support for colleagues has taken two forms: cyclic and responsive. A propos the cyclic mode of support, in respect of their published work and future projects, colleagues are asked to reflect on 'pathways to impact', as defined by RCUK, at each Annual Research Review. While this review is conducted at School level, it feeds back at Departmental level into processes whereby the Head of Subject can encourage new initiatives and help to sustain or develop more established ones. A propos the responsive mode, the University's Research, Enterprise and Development office (RED) has provided invaluable guidance on grant applications, addressing the question of impact whether or not a 'pathways' document is required by the funder concerned, and ensuring that the time and expense to undertake related activity is adequately costed. The University's Staff Development office has been able to offer a further strand of support via seminars on dealing with the press and on communicating research findings to a general audience. Even before formal involvement of the RED team, the Head of Subject is on hand during the early design phase of each project, to discuss how potential impact-generation opportunities might be maximised, to see that potential non-HEI collaborators are contacted and drawn into the project from the outset, and to troubleshoot questions of follow-up. These processes are not intended to divert attention from the need to produce an excellent project proposal, but to minimise the risk that opportunities for impact-generation might be unwittingly closed off at an early stage.

Within the University infrastructure, the Faculty's biennial InsideArts Festival (2011, 2013) has provided a platform for Music staff outputs through public concerts, workshops and lectures, and the University's Widening Participation initiative has also enabled us to organise workshops for local schools, simultaneously disseminating our research while introducing pupils to university study. The University has begun to reward impact through the annual Vice Chancellor's Impact Award, Pickard being shortlisted for this award in 2011.

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In physical terms, the Victoria Rooms, the impressive home to Bristol's Music Department, is our principal resource for achieving impact at a local level. At least 300 members of the public per week attend Music events, including a thriving series of weekly Research Seminars and research-led concerts. Both sets of events are publicised in a brochure with a distribution of 8,000 paper copies, an online version with around 6000 page views per month, and a Facebook presence. Research seminar attendances of between 50 and 100 are normal, empirical evidence suggesting that around 20% of the audience comes from outside the university. Research residencies and associated performances are frequently supported through the University's Benjamin Meaker Visiting Professorship scheme. The Department also hosts monthly meetings of CoMA (Contemporary Music for All) a nationally based organisation dedicated to giving amateur musicians the opportunity to compose and perform contemporary music. Staff and PGR composers regularly collaborate with the organisation, to mutual benefit.

c. Strategy and plans

The Department's impact strategy from 2014 takes account of the emerging Departmental grouping of Music, Film and Theatre. Our aim is to intensify our research-related impact activity while not losing sight of the more general civic responsibility of a large metropolitan university, where successful engagement with the public can rest as easily on scholarship, creative experience and general expertise as on the fruits of individual research projects and outputs.

With that in mind, over the assessment period from 2014 the Department plans to build on current impact-generating activities as follows:

1) to ensure that impacts from the 2008 Case Studies and the projects cited above are nurtured, monitored and documented. We consider the nascent Bristol New Music Festival to have great potential. In addition, Hornby's current five-year ERC project features an integrated impact strategy. The project achieves a double impact, through public engagement with scholarly findings and through composers writing new music that responds to those findings. Planned beneficiaries include the choirs of York Minster and Christ Church Cathedral, Oxford.

2) to strengthen impacts in musicology through the new Departmental grouping of Music, Film and Theatre, particularly through the work of Heldt (music and film, television and other media, including video games) and Trippett (music and theatre), complemented by Ellison's practice-based research. Williams's post was created in recognition of Department's cultural service to the University and city. Within the Severn Pop Network, Williams is working across the disciplines to promote popular music study in the region, involving academics and music industry representatives alike. In line with our strategic approach to approaching hard-to-reach audiences, Williams will work with the Black Cultural Archives (in London) and extend this work to similar groups in Bristol.

3) to improve the information and feedback flow from visitors to our research events;

4) to improve our levels of documentation regarding public use of online materials associated with the Department's research, and to expand our digitisation projects to encompass archival content;

5) to expand our networks of non-HEI contacts within the Bristol area and beyond.

The University's stated commitment to a complete refurbishment of the Victoria Rooms as a joint home for Music and Theatre and a centre for the Performing Arts greatly enhances the strategy. It is presently anticipated that the refurbishment will begin in 2016 and be completed in 2018.

d. Relationship to case studies

The case studies represent the two main strands of research within the Department: Composition and Musicology.

1) Pickard This case study of new music for brass band is emblematic of the Department's long-standing commitment to bringing new and challenging forms of composition to young and amateur performers, stretching them musically and technically while sacrificing none of the rigour of a composition intended for a professional environment. It aligns with the more general aim, stated above, of reaching 'difficult' audiences.

2) Hornby By finding creative ways of involving non-specialists in Old Hispanic Chant, and by weaving chronologically distant material into a familiar liturgical context, Hornby identified points of communication with the general public that were highly effective in part because they were musicologically indirect. This case study provides a second example of the Department's impact strategy of cultural enrichment through participation—this time among music enthusiasts, faith communities and schools.