

<p>Institution: University of Hertfordshire</p> <p>Unit of Assessment: Panel D (35): Music, Drama, Dance and Performing Arts</p> <p>a. Context</p> <p>The Music unit has always valued the impact of its research beyond the academic community as being of equal importance to its impact on the academic community. The key non-academic user groups and beneficiaries of our research are: the public who consume, listen to and engage with our work; government and policy makers through our influence on policy in relation particularly to the digital economy; and public and professional bodies through collaboration and use of our research outputs.</p> <p>The main impacts of the unit's research are on:</p> <p>Cultural and creative life. For example, Blinko's research has received multiple broadcasts by BBC Radio 3 and 4 in the UK and USA; BBC1 broadcasts to millions of viewers in the UK and overseas 2008–14 (BBC viewing figures: 3.4 million) and multiple broadcasts of various works by German radio (Source: PRS\GEMA) and French television (Source: PRS\Sacem) 2009–12. Reach is further evidenced by international performances and recordings of work in the USA, Asia, UK and Europe. For example, <i>Cartographies</i> has been performed in Switzerland and Berlin, and recorded and broadcast twice by RBB Studio Neue Musik in 2013. Blinko also works directly with community groups, disseminating research imperatives through lectures and engaging with singers, schoolchildren and audiences, e.g. a 2013 project involving four local schools with lecture visits, culminating in a large-scale concert of Blinko's music. Mead uses questionnaires with composers he collaborates with as means of measuring the creative impact of his projects and feeding back outcomes into future projects, receiving responses such as: 'The forces used resulted in an evolution of my approach to piano writing, and substantially extended my knowledge of the computer music programme Max/MSP. My electronic world was substantially extended.' (Prof. Simon Emerson, 2012). Godman's music for the audio-visual work <i>Plenum</i> toured three lumieres in Torun, Poland, Tallin, Estonia and Durham, UK. Impact was a significant aspect of the European Commission Culture funding, and between 17 and 20 Nov. 2011, c.150,000 people took to the streets of Durham to enjoy the festival. Impact can also be measured by critical reviews: 'There were many marvellous things to see in Durham . . . I was in heaven. I cannot remember the last time I was in a British city so full of cheerful, excited people, and of every generation.' (<i>Observer</i>.)</p> <p>The public, and public discourse. Blinko's research contribution to creating the music for Richard Wiseman's 'The World's Most Relaxing Room' generated a top global news story of the week, being featured on BBC TV News, with critical reviews in over 250 other leading TV and news sources worldwide (including <i>The Times</i>, <i>Telegraph</i> and <i>Guardian</i>) as well as the science press. The room's direct impact on participant members of the public was measured by tests before and after their experience in the room, which showed significant drops in blood pressure and heart rate, and by direct user testimony: 'It's the music that probably helps. It's very soothing' (<i>Guardian</i>, 2008.) Evidence of impact also came from other non-academic reviews, such as <i>The Times</i> ('The music was euphoric') and the <i>Telegraph</i> ('The dulcet tones of a low frequency lullaby capable of soothing the most savage of beasts.'). Other indicators of impact are similar installations in hotel settings, such as the Dalmeny Hotel, Lancashire, resulting from the project.</p> <p>Collaborations and civil society. The Music and Entertainment Industry Research Group (MEIRG) collaborates with the World Intellectual Property Office (WIPO). A key impact was the WIPO's inclusion of research findings in its report on music, film and software piracy in developing economies, and a subsequent independent, multi-country report published in 2011. MEIRG activity directly instigated the creation of Europe's first European Music Business Research Association (EMBRA), headquartered in Vienna. Critical notions of intellectual property in the digital age, copyright and digital downloading have had major impacts on the music industry internationally, and EMBRA will lead critical research in these areas. An important impact from the collaboration to date is the <i>International Journal for Music Business Research</i>, published by the International Association of Music Business Research, launched 2 April 2012. In relation to civil society, MEIRG's research on music consumption has influenced the associations between producers and</p>

consumers of music leading to legislative change detailed below.

Government policy. MEIRG's research on the online music consumption habits of 14–24 year olds has informed and shaped UK government policy: For example, the Digital Britain Report (2009) states: 'University of Hertfordshire research into attitudes towards music and copyright by young people showed that only 10% of those surveyed are currently deterred from file-sharing by a fear of being caught. The current approach to civil enforcement is not working as well as it needs to.' MEIRG's research thus directly contributed to the government's subsequent decision to introduce legislation to reduce unlawful file-sharing in the subsequent Digital Economy Act (2010). Policy and law makers internationally used the Hertfordshire research to inform their decisions and recommendations on intellectual property and copyright infringement 2011. The European Parliament also cited the work in connection with Directive 2004/48/EC (Enforcement of Intellectual Property Rights in member states).

Music education. In line with the unit's strategic theme of technology, early career researcher **Baxter's** research has had important impacts on music education through the medium of music technology. He has worked with teachers and pupils to create new hardware and software interfaces to remove barriers that mitigate against the transfer of compositional ideas between a young composer and computer. The key impact was the improvement of compositional outcomes for individuals with limited performance skills through scaffolding their learning by reducing complexities. This has been extensively tested in several schools (e.g. Windsor Boys' School) and demonstrated at the Hertfordshire Music Technology Education Conference (2013). Impacts are also evidenced by student and teacher testimony: 'Sometimes when I play the keyboard I forget where the notes are but this was not a problem on the Playstation controller'; 'Having the students bring their controllers in from home was great – it gave them ownership, they use these controllers lots outside of school, so being able to perform and compose music with them too is fantastic.'

b. Approach to impact

The unit is organised into two research groups: the Music Research Group (MRG) and the Music and Entertainment Industry Research Group. The former works with performers, audiences, broadcasters, record companies, agents and publishers outside of academia, and the latter with non-academic organisations such as companies, professional organisations, lawyers, government and policy makers. Our approach is threefold: engagement with key users; an interdisciplinary approach; and support at local and institutional level to enable researchers to achieve impact.

Engagement with key users. One example of our approach is the MEIRG researchers (**Carboni, Bahanovich, Collopy**), whose engagement with key users stems from many years of work in the industry: **Carboni** as former Head of Marketing at EMI Classical; **Collopy** as a senior executive in the record industry; and **Bahanovich** as Historic Music Director for Merchant Ivory Films. Their music industry networks have developed substantially and internationally since MEIRG's formation. Our approach also involves bringing into the unit key industry specialists. For example, visiting professors such as Ann Harrison (music lawyer), 2009; Peter Jenner (former Secretary General of IMMF and manager of Pink Floyd, T-Rex and the Clash) as Visiting Professor in Music Economics, 2010. Senior record executives (such as Mike Smith, President of Music at Universal's Virgin/EMI), and major managers, such as Tim Clark (Robbie Williams' manager) speak at our regular Masterclass series and contribute to our research work. For example, Peter Jenner has provided his expertise in intellectual property issues, specifically in relation to the Global Repertoire Database, and in practical terms has provided MEIRG with guidance as to the content of EU FP7 and other bid proposals. An equally vigorous flow of interaction occurs in the opposite direction, with our researchers engaging at all levels with key non-academic organisations and at industry, business and government conferences and events, such as **Blinko** (Director and Corporate Representative for the Incorporated Society of Musicians) and **Bahanovich** (Steering Committee member, UK Music and BAFTA music sector judge).

Support to enable staff to achieve impact. The unit offers support in the form of additional study leave and support to attend non-academic events for networking, such as industry, professional, government and international visits. Grants worth £9,000 have been obtained through the Social Sciences, Arts and Humanities Research Institute to support work leading to or evidencing impact.

The university also runs a regular series of workshops and training courses on research impact for the benefit of research staff. The university's Marketing and Communications department provides support through regular press releases, a research blog, and extensive support to industry events together with important visits (such as the visit of Rt Hon. Harriet Harman, Feb. 2012, on her visit to the Music unit, to deliver her first speech on the music industry as Shadow Secretary of State.)

c. Strategy and plans

The unit agreed an impact policy in 2012 to help research staff gain further insight into the nature and type of potential impacts in their work, how they might develop further impacts they may not have considered, and how to build in methods for the collection of evidence of the resultant impacts at the start of the research process. All new research project proposals require a completed impact pro forma to be logged with the relevant research group chair and for impact outcomes and evidence to be entered into the university's Research Information System (RIS). In addition, as part of the future research delivery planning for the period 2015–20, the university will require the unit to develop a research impact plan that will identify both ongoing and potential avenues to impact from the unit's research.

The policy is designed to stimulate greater impact from our research by raising awareness at the outset, and to improve evidence collection of the resultant changes and benefits over the next five years. The School has also addressed impact as part of its research strategy set out in 'The School of Creative Arts – Research Scholarship and Pedagogy' (June 2013). MRG is also committed to extending the reach of research impact by further developing international collaborations, such as **Mead's** plans for enhanced joint projects with Université Paris 8 and Université Paris Nord, and **Godman's** objective to deepen research dissemination and collaboration at the University of Madras. **Blinko** is extending reach with plans to take his work to wider audiences. In 2014 his work *Cartographies* will be performed in one of Berlin's biggest clubs, the Watergate Club, while his new album *Sole*, for release in 2014, is designed to reach a far wider audience than previously. Both *Cartographies* (for release on the Berlin Spektral Classics label) and *Sole* (on the university's UHR label) have marketing plans targeted at substantive radio play. For example, *Cartographies* will be recorded twice by [Rundfunk Berlin-Brandenburg](#) Studio Neue Musik for broadcast, while the Spektral recording will also be distributed by Naxos worldwide and available for digital download on all major platforms such as iTunes and Spotify.

MEIRG will be extending the reach and impact of its significant work on music consumption behaviour into Europe through the developing European Music Business Research Association, co-founded by **Bahanovich**. Through EMBRA and the UN's World Intellectual Property Office, MEIRG also plans to extend impact in the research areas of copyright and intellectual property, the digital economy and strategic music management.

d. Relationship to case studies

An outcome of the unit's current approach to impact is the case study 'Music Experience and Behaviour in Young People'. The impact focuses on UK music industry stakeholders, national and international governments and other policy makers. In this instance the urgent national and international need for the research led to strong international critical media coverage (200+ sources), plus tangible impact on The World Intellectual Property Organisation and the EU Parliament, impact on the nine key commissioning organisations of the UK music industry, as well as impact on the government's Digital Britain Report 2009 (which quotes this research), and the government's decision to strengthen its enforcement position with legislation to reduce unlawful peer-to-peer file-sharing in the Digital Economy Act 2010.

The case study 'Plenum: Projecting Music and Science into Light' demonstrates impact in the area of public engagement with the composition and sound design research outputs of the MRG as a whole. Impact is evidenced by the critical reviews beyond the academic community, ranging widely from the *Gramophone* technology publication *Cabume*, to the BBC and student newspapers *Varsity* and *The Cambridge Student*; and also by the direct testimony of curators and the public. Impact will also continue to increase as a consequence of several future concert-hall performances, thus reaching wider audiences and further developing the research legacy.