

<p>Institution: University of Cambridge</p>
<p>Unit of Assessment: Faculty of Music (35 - Music, Drama, Dance and Performing Arts)</p>
<p>a. Context</p> <p>The Cambridge Music Faculty has a long-standing commitment to the achievement of impact through our research outputs and related activities. Our work in such areas as composition, historical musicology, ethnomusicology, performance studies, and science and music has impacted on a commensurately wide range of non-academic user groups, beneficiaries and audiences. We have achieved this by implementing an impact strategy that we developed during the assessment period, thanks to which we now have a robust support system for staff who are encouraged and enabled to reach audiences beyond academe through publications, presentations and other initiatives. Our excellent facilities and resources are regularly exploited by diverse user-groups, not least through the ambitious programme of research-related events and activities that we run. Among the main beneficiaries of our research are schoolchildren, the general public at local, national and international levels, professional musicians, and students from other institutions. We are also the only UK music department with a full-time Outreach Officer; this indicates the emphasis that we put on the generation of impacts across a broad spectrum of activity.</p>
<p>b. Approach to impact</p> <p>The Faculty's approach to impact has been developed on the basis of discrete management and governance mechanisms which mainly involve the collaborative work of three Faculty committees: Faculty Board, Research Committee (which has responsibility for encouraging and monitoring research-related impact), and the Steering Committee of the Cambridge Music Education Outreach Group (CaMEO – founded by our Outreach Officer in 2009). The Practical Music Committee also monitors the work of Faculty ensembles and the events programme in general. In January 2010 the Research Committee agreed that the Faculty should develop an explicit impact plan and that 'information should be gathered now' about public lectures and other activities demonstrating 'public engagement and knowledge transfer', to be reviewed at the Faculty's AGM and at routine Faculty Board meetings; this was followed up at the next meeting of the Research Committee through further consideration of how to embed 'impact into the Faculty's research strategy'.</p> <p>We have benefited from the award during the assessment period of HEIF4/5 funding totalling £311,051 to support outreach work, and the presence in the Faculty of the only full-time Outreach Officer in a UK music department serves as evidence of how we are developing and implementing our impact strategy. Our Outreach Officer often attends Research Committee meetings to discuss CaMEO's work, which, as noted in our application for HEIF5 funding (November 2011), is formally committed to 'facilitating knowledge/research exploitation', 'knowledge sharing/diffusion', 'skills and human capital development', 'supporting the community/public engagement', 'enterprise education and entrepreneurship', and 'exploiting the HEI's physical assets'. Specific aims of CaMEO's recent work have been 'to use the programme as a conduit for knowledge transfer in respect of research', and 'to use outreach to enhance the research environment of the Faculty by ensuring that its core research outputs are disseminated as widely and effectively as possible'.</p> <p>The impacts generated by the Faculty have been targeted at schoolchildren, the local public, national and international audiences, professional musicians, and students from other institutions, as detailed here:</p> <ol style="list-style-type: none"> 1. From 2009 onwards the Faculty's outreach programme CaMEO has given schoolchildren access to our facilities and resources (e.g. 'Go Go Gamelan bus' initiative in 2010, through which c.430 young people learned about and engaged in performance on previously unfamiliar instruments), our personnel (e.g. through extension classes in the 'Music Education Hub Schools' that we launched in 2012/13, Taster Days, and Sutton Trust Music Summer Schools, all taught by Faculty members who led research-based sessions for pre-university students), and events and activities (e.g. road shows, Music & Science Family Day, Carmen Elektra tour, Festival of Ideas events, and 'academic masterclasses' that we teach to school-age groups). 2. The local public has gained broad exposure to high-level research within the Faculty not only through the activities listed above but also through: 'talk and play' events held in our facilities and featuring our staff in collaboration with such eminent artists as Alfred Brendel, Yundi Li, Mark Elder, Stephen Isserlis, and Robert Levin; 'Side by Side' events and other forms of collaboration with the Faculty's three ensembles-in-residence (e.g. Britten Sinfonia Composers' Workshops and the Bach Study Day run by the Academy of Ancient Music [AAM]), all of whom

pursue knowledge-exchange opportunities with us; historically informed performances of diverse repertoire (e.g. 'The Glories of Venice' and Monteverdi *Vespers* – both performed to sell-out audiences, with background research presented in programme books); new music performances and 'experiences' (e.g. Kettle's Yard series; 'Opera in the Fitz' [Fitzwilliam Museum]); public lectures, workshops, demonstrations (e.g. Handel Study Day; 'Hearing the Word' workshop); and 'Practising Performance' masterclasses. Our work has gained extensive exposure through the Festival of Ideas, which is attended by 10,000 people annually and is the UK's largest arts, humanities and social sciences festival. The 'Play Me I'm Yours' Street Piano project, which formed part of our outreach programme in 2012, attracted c.6,200 players and c.28,800 observers (these figures accruing from hourly averages recorded by staff).

3. **National and international audiences** have benefited from exposure to the Faculty's research in high-profile events and activities in the UK and overseas featuring Faculty colleagues and promoting their research (e.g. SouthBank Centre study days in 2010 and 2011, 'Cambridge Prom' at the Albert Hall in 2009, BBC broadcasts, lecture-recitals, 'illustrated talks', performance masterclasses, performance/composition workshops, residency at the London Science Museum, performance/research seminars intended for members of the public as well as academics, etc.) and through publications, web resources and other outputs (e.g. commercially available musical editions) aimed largely at those outside HEIs.
4. The Faculty's research has also benefited **professional musicians** as well as **students from other institutions** through training events (e.g. sessions led by our staff in a national PG research training scheme in London), through professional development opportunities (e.g. residencies; Visiting Fellowships in our Centre for Musical Performance as Creative Practice – hereafter CMPCP), and through collaborative participation in Faculty research projects involving professional and student musicians from the UK and abroad.

We have achieved impact by following different pathways. Examples include:

- Impacts which were always intended as the outcome of original, practice-based research, including prominent historically informed performances (with associated documentation) given by Faculty staff (e.g. Ennis's performances of Monteverdi in 2010, Bach in 2011, and Venetian music in 2013; Jones's work with Cambridge Handel Opera Group in 2009 and 2011).
- Impacts which were the specific goal of other types of research. For example, blog discussion of a colleague's 2010 book and linked internet projects on Chopin sources, led by a London-based musician attending a 2010 Chopin forum at the Royal Academy of Music, stated that this work enables people to 'discover for ourselves what [musical] interpretations make most sense – or simply see how much latitude of style and meaning there really is' (CTO Blog, 6.XI.10).
- Impacts planned after the research in question had been completed, such as all of the activities involving schoolchildren and the SouthBank Centre study days described above, through which young and old alike gained exposure to leading research.
- Impacts which, though highly desirable, were not part of the designated objectives of certain research initiatives, including a research project within CMPCP involving professional musicians, who later claimed to have changed their teaching practices because of what they had learned through 'video-recall interviews' carried out by the project team.

Support for impact in the Faculty takes a number of forms. First, we support our staff in achieving impact from their research through the management and governance mechanisms described above, and in particular by formal and informal systems whereby staff research projects are discussed at an early stage with at least one senior colleague if not several. This is consistent with the mentoring approach that we generally take to our work; the particular focus on impact can be seen, for example, in the guidance provided by one colleague on how a proposed online edition of Shostakovich's letters could best be presented not only for scholarly users but also for a range of non-academic user groups, beneficiaries and audiences. In addition, the Faculty supports applications for externally funded projects with major impact components (e.g. Rink and Webber's successful application to the British Academy in 2013 for an international collaboration studying choral rehearsal methods in the UK and Brazil) while also enabling staff to have ample time for performance, compositional and other public-facing activities with links to our research.

Furthermore, research staff receive considerable assistance from our Outreach Officer when contributing to research-related outreach activities, including, for example, Sutton Trust Summer Schools where 'bright students from non-privileged homes' [STSS website] are exposed to Faculty research in lectures on topics such as the Online Chopin Variorum Edition, 'Global

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Gospel Music', and 'Britten: Sounds of the Night'. The fact that such events are organised and fully administered by our Outreach Officer makes it possible for staff to contribute to them without causing significant drains on their time.

The Faculty also supports impact by providing the public with **access to its facilities and resources**. For instance, the West Road Concert Hall is regularly let on a commercial basis, and although Faculty-sponsored events would normally be subject to the standard charges, a waiver is provided when such events are deemed beneficial to the Faculty's research and teaching and, in particular, when public access to our work is made possible through the events. These include not only 'Side by Side' activities (see above) but also the full range described above with regard to the local public. National and international audiences have also derived benefit from this first-class facility, which is one of the jewels in the Faculty crown and an asset to Cambridge in general. The Board also gives support from trust funds to Faculty ensembles, for Britten Sinfonia workshops etc.

Evidence of **follow-through to identify resulting impacts** includes the survey that we co-commissioned with the Academy of Ancient Music after the first collaborative 'Side by Side' event (January 2011). For example, a group of self-identified 'music lovers' commented on acquiring new insights into the process of music-making and 'better understanding' of the works in question, whereas another group claimed to have learned about the rehearsal process, gained access to the thinking of period-instrument players, and developed new awareness of the teamwork that underlies music-making. All of this fed into and shaped the next 'Side-by-Side' events that we ran.

c. Strategy and plans

During the next five years, we will continue to pursue relevant parts of the impact plan described in section b, in addition to embarking on new initiatives with significant outreach and impact potential. Outreach and impact are in fact central to the Faculty's **strategic ambitions** to:

- complete the Faculty's building programme (thus enhancing the facilities already on offer to a wide range of constituencies)
- establish a Centre for Musical Performance Studies (CMPS) to succeed CMPCP
- create a Centre for Contemporary Music to attain critical mass in an increasingly prominent area
- endow a Professorship of Musical Composition to augment the international prestige of our team
- set up an Office for Musical Performance to support University-wide performing ensembles.

The Faculty also plans to support its researchers in their efforts to achieve impact by:

- extending our Outreach operation through the increased funding that we will seek in the University's next fundraising campaign, with a view to targeting both existing audiences (including schoolchildren and elderly/disabled people) and new ones in different parts of the UK
- continuing to support public engagement activities such as masterclasses and 'musical dialogues' with leading performers, workshops and study days (e.g. commissioned and administered through the proposed CMPS and Office for Musical Performance)
- facilitating the provision of relevant advice to colleagues from within the Faculty (e.g. by further developing the mentoring programme run by members of the Research Committee)
- using the Faculty and University resources identified above to encourage impact, both those arising from the deliberate exploitation of research (e.g. commercial musical editions and performances which benefit national/international economies and artistic practice in general) and those that emerge more indirectly from research.

d. Relationship to case studies

Our three case studies span over half of the research areas in the Faculty as outlined in our Environment Template and as alluded to in section a above. They also offer examples of impact on some of our main beneficiaries. The case studies on the work of Holloway and that of Rankin, Rink and Wickham/Hawkins demonstrate how our research inspires, informs and provides valuable new material for professional musicians and reaches local, national and international audiences through performance and diverse media. Cross's case study showcases how our research informs public discourse while providing an example of our outreach programme for schoolchildren. The case studies also provide clear evidence of our approach to supporting impact, including:

- 1) follow-through – monitoring of public feedback to Holloway's 2011 BBC premiere;
- 2) support/mentoring – advice given by Research Committee members to Hawkins and Wickham when preparing an application for pump-priming funding, leading to their Wellcome Trust grant;
- 3) access to facilities/resources – as used by the CMS for international workshops and conferences, for a public concert in 2011 featuring Holloway's *Gilded Goldbergs*, and for a public lecture-recital by Rink in 2012 on 'Chopin's Afterthoughts'.