

Institution: University of Southampton		
Unit of Assessment: 33 Music, Drama, Dance, Performing Arts, Film and Screen Studies		
Title of case study: 33-01 Music, Home and Heritage		
Period when the underpinning research was undertaken: 2004 – 2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Jeanice Brooks	Role(s) (e.g. job title): Professor of Music	Period(s) employed by submitting HEI: October 1990 – present
Period when the claimed impact occurred: August 2013 – December 2020		
Is this case study continued from a case study submitted in 2014? N		

1. Summary of the impact

Professor Jeanice Brooks's research has transformed understanding of domestic music making and approaches to the interpretation of historic houses. Through collaboration with heritage sector partners and extensive public engagement activities, the research has brought significant cultural and economic benefits to diverse user groups. Museums have gained new knowledge of the history and provenance of their collections and the broader social and cultural contexts in which they were created and used. The research has been instrumental in achieving changes in professional practice within the historic houses arm of the heritage sector (UK and internationally), including increased attention to musical holdings in curatorial and conservation strategy, new focus on music in interpretation, and new incorporation of music in curatorial training. Through these changes in heritage sector practice the research has created benefits for international heritage visitors of diverse backgrounds, whose experience of museums and historic houses has been enriched by innovative deployment of sound and music as a sensory route to historical understanding. The research has achieved significant cultural impact by providing new repertoire and performance practices for amateur and professional musicians, recording companies, festivals, and concert organisers; and by changing understanding of domestic music through forms of public engagement including exhibitions, workshops, films, recordings, and online learning. Economic impact has been achieved through contributions to the sales (events, tours, educational courses) of historic houses, musical organisations and educational bodies who have used the research to generate or underpin commercial activities.

2. Underpinning research

Brooks's research explores music's role in the material, aesthetic and ideological construction of the British home c.1760-1840. Her insights on gender and the material culture of music collection; music and the history of domestic architecture and decoration; and music as a form of domestic craft inform a new social history of music and domesticity in Georgian Britain [3.1, 3.4]. Work on the domestic music collection of Jane Austen and her family within this project supports major conclusions for Austen studies as well as music history, moving beyond conventional discourse around female accomplishment toward a more nuanced understanding of Austen's music making as artistic practice and performative literary activity [3.2, 3.3, 3.4]. Brooks's research on domestic music making involves constant collaboration with historic houses in both public and private ownership, as they hold a significant proportion of her primary sources (scores, instruments, accounts and family papers) as well as the material settings in which they were used [3.1]. Co-development of methods for deploying her findings in the interpretation of the heritage properties who own and manage these materials—including Tatton Park, Boughton House, Erddig, and many others—has led her to develop a significant heritage studies component to her work. This research asks how historical musical knowledge can inform interpretation to create compelling narratives for visitors, defining sound heritage as a new branch of inquiry within heritage studies. It focusses on the role of music in historic house interpretation, making contributions to the theoretical foundations of sound heritage through construction of infrastructure for collaboration, practice-led experimentation, and evaluation of musical interventions in historic houses [3.5]. This research has been funded through AHRC grants devoted specifically to partnership-building and, most recently, to the combination of musicological and heritage studies research, providing a significant model for integrating historical research on music with research-led methods for activating these insights

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within visitor interpretation [3.5]. The AHRC-funded projects were the basis of a 2019 symposium and ensuing new publication (Jeanice Brooks, Matthew Stephens and Wiebke Thormählen, eds. *Sound Heritage: Making Music Matter in Historic Houses* (London: Routledge)), which has been submitted and is in press for release in 2021.

3. References to the research

3.1 Jeanice Brooks, "Musical Monuments for the Country House: Music, Collection and Display at Tatton Park," *Music & Letters* 91 (2010): 513-35. <https://doi.org/10.1093/ml/gcq088>

3.2 *The Austen Family Music Books*. Digital facsimile edition, with commentary and catalogue. 2015. <https://archive.org/details/austenfamilymusicbooks>

3.3 Jeanice Brooks, "In Search of Austen's 'Missing Songs'," *The Review of English Studies* 67 (2016): 914-945. Republished in a special Austen bicentenary issue of *RES* (2017) devoted to significant work on the author published in recent decades. Listed in REF2.

3.4 Jeanice Brooks, "Making Music," in *Jane Austen: A Novelist in the World*, ed. Kathryn Sutherland (Oxford: Bodleian Library, 2017), 36-55. [Available on request]

3.5 Jeanice Brooks, Matthew Tyler-Jones and Lucy Kauffman, "A Tudor Soundscape in a Historic House Chapel: Origins, Challenges and Evaluation," *Curator: The Museum Journal* 62 (2019): 439-451. <https://doi.org/10.1111/cura.12303>

Grants: Jeanice Brooks, PI. "Sound Heritage" AHRC Research Networking Scheme (£33K), 2014-2016; "Music, Home, and Heritage: Sounding the Domestic in Georgian Britain" AHRC, Standard Research Grant (£665K; in partnership with the Royal College of Music, National Trust, the British Library, Sydney Living Museums and the Buccleuch Living Heritage Trust), 2017-2021.

4. Details of the impact

Cultural and economic impact - improving knowledge and understanding of domestic music collections

Brooks has worked with c. 20 different historic sites, sharing research that has enriched their collection management and enabled new and fruitful forms of cultural and commercial partnership, public engagement and dissemination. Three examples illustrate the types of impact achieved:

1/ Brooks's research on Austen's music books has reached worldwide audiences through collaboration with **Jane Austen's House Museum (JAHM)**, Chawton House Library (CHL), and other bodies [5.1]. Acting as a music curator for JAHM, Brooks created a partnership between the museum and private owners of further Austen music books to digitise their holdings, producing a digital facsimile of the 18 extant albums (c. 600 pieces of music, plus essays by Brooks) with extensive support from CHL and the University's Hartley Library Digitisation Unit. On its launch in December 2015, this freely available online resource [3.2] made the albums publicly available for the first time, drawing widespread media coverage (*BBC News*, *Business Standard*, *The Hindu*, *Mental Floss*, *Classical Music Magazine*, *Early Music Today*, *Open Culture*) and engagement from bloggers and Jane Austen Societies in Britain, North America, Italy and Australia [5.2]. Between January 2017, when Internet Archive began collecting engagement data from users, and September 2020, there were over 20,000 interactions with the site. Brooks's research demonstrating the importance of musical performance to Austen's life and fiction has allowed both JAHM and other museums to bring these objects powerfully into their interpretation both on-site and remotely. Examples include: JAHM's profile of Austen's music books in *Jane Austen in 41 Objects* (2017, text by Brooks; now part of JAHM's online collection description); the exhibition *Which Jane Austen?* Bodleian Libraries, Oxford and Winchester Discovery Centre (June-Oct 2017). Never having left the collection before, the books have now been loaned three times since the release of the resource [5.1]. Popular understanding of music's significance to Austen's work was further augmented by Austen bicentenary productions such as *Jane Austen: Behind Closed Doors* (BBC 2, May 2017; Brooks consultancy and on-screen expertise) and Lucy Worsley's trade book for the series (*Jane Austen at Home*, 2017). Amateur and professional musicians regularly use the digital facsimiles: examples include the Austen Trio (professional, UK; CD released December 2019); Waynflete Singers (amateur, UK), Three Village Chamber Players (professional, USA). An ongoing project (2017-) supported by the Jane Austen Society of Italy has produced 23 hours of digital audio files based on the resource. Further reach has been enabled by Brooks's

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direction of recording and filming within JAHM itself (2019) in the context of a new collaboration with the Museum of Sydney for 'Songs of Home' (see below), which saw Austen music books leave the UK on loan for the first time. Brooks's research, the digitised scores, and the films are used in the FutureLearn MOOC *Jane Austen: Myth, Reality and Global Celebrity*, launched in 2018, as part of a music module authored by Brooks [5.3]. By December 2019, over 15,000 learners from 130 countries had engaged with this course; comments on the music step indicate new appreciation of music's role in Austen's life and writing.

2/ Brooks's extensive historical research in the Montagu Music Collection at **Boughton House** and the Buccleuch deposit at the National Archive of Scotland has enriched knowledge of Buccleuch collections at Boughton, Bowhill and Dalkeith and generated new knowledge on buildings, paintings and the library as well as music. This fed directly into collection management and curatorial activity: the research was co-developed into the exhibition *A Passion for Opera: The Duchess and the Georgian Stage* (Boughton House, July-Sept 2019) demonstrating the role of domestic music practice in shaping and sustaining theatrical culture and focussing on the creative activities of female family members for the first time [5.4]. The research enabled the production of a full catalogue with essays and illustrations – a first for Boughton – and underpinned the exhibition launch event in collaboration with the Oundle Festival and Opera Prelude, a semi-staged opera pastiche performed by leading early music players and early-career opera singers. The sold-out event for an audience of 90 featured a scenario by Brooks and music from Boughton's collection that had been unperformed since the 18th century. Professionally produced video of the launch event has made the research insights freely available online through Boughton's website and the Sound Heritage network (see below), extending reach in another new initiative for Boughton. The exhibition saw 6,656 visitors, and hosted a July 2019 curatorial training session for the Attingham Summer School led by Brooks. New information about Boughton's holdings and partnerships built through Brooks's research have further allowed music from the collection to be recorded for use by the National Trust at The Vyne and by the Museum of Sydney for 'Songs of Home' (see below).

3/ The extensive music collection at **Erddig** (National Trust) was unknown before Brooks's research during 'Music, Home and Heritage'; since 2017, it has become integral to interpretive planning in the house and a significant nexus for musical collaboration between the heritage sector and academia. The National Trust undertook an unprecedented cataloguing and conservation exercise on the holdings as part of the partnership, and Brooks's regular workshops with staff and volunteers (Mar 2018, Nov 2018, Oct 2019) have ensured that new knowledge about historical musical materials has been effectively shared. Brooks's discoveries in the Erddig collection and the Yorke archive about a significant family story – 16-year-old Anne Jemima Yorke's unauthorised purchase of a harpsichord – have been made into a 10-minute documentary film and a set of professional recordings of Anne Jemima's surviving music, which have been installed in the visitor tour of the house to provide new insights on gender, music and luxury consumption in the 18th-century home [5.5]. During January-March 2020, the grant team produced an extensive set of professionally recorded materials in Erddig itself using the instruments and collections of the house, chosen to support interpretive themes co-developed with National Trust staff, including narratives of race, class, gender and national identity. Work with instruments, including the harp-lute, organ and dumb organist, was filmed for future conservation and visitor experience development; a 12-minute documentary on the harp-lute, fashion and technology in the early 19th-century home was made with support from the University of Southampton. When pandemic measures forced closure of the house, the NT commissioned Brooks to create a further series of short music videos that were released during October 2020 to replace in-person half-term activities [5.5]. Awareness and understanding of the richness and potential of the musical holdings of the house is now widespread among staff and volunteers, and the digital materials produced so far will figure in co-developed interpretive work in public history as the MHH grant continues into 2021.

Impact on professional practice - changing musical interpretation in the heritage sector:

Two examples show how Brooks's research has acted as a fulcrum for innovative work in musical interpretation in historic houses, leading to changes in professional education and practice.

1/ Brooks developed infrastructure with an AHRC grant for *Sound Heritage* [3.6]. The Sound Heritage network is now a well-established route through which musical research and heritage practice is communicated between partners within and outside academia [5.6, 5.7]. The network

brings together scholars of history, historical musicology, and historically informed performance practice with curators, conservators and visitor experience professionals to collaborate on research and interpretation. Launched through a series of study days involving partners from the National Trust, English Heritage, and private heritage trusts, the work has continued since 2016 with the impact funding element of 'Music, Home and Heritage' and has led to the creation of *Sound Heritage: Making Music Matter in Historic Houses* (Routledge, in press), which includes contributions from heritage practitioners as well as academics. Sound Heritage partnership with the Attingham Trust Summer School, a leading international programme for museum curators, has enabled music to be included in historic house curatorial training for the first time; Brooks has lectured annually on the summer school since 2016, using case studies from her portfolio of research-led interpretations at JAHM, Tatton Park, Erddig, The Vyne, and Boughton, among others. A new short course specifically devoted to music in the country house is in development, demonstrating the impact of this work on Attingham's programmes; the exhibition "Music at Brodsworth: Storytelling Through Sound" (July-November 2019) at Brodsworth Hall was partly inspired by its curator's attendance at the summer school. The international reach of the Attingham School has contributed to ongoing international expansion of the Sound Heritage network and steadily increasing heritage-sector engagement with its active website and social media channels. These distribute research-led musical resources for curators, including an online guide to understanding and managing domestic music collections co-authored by Brooks and Sound Heritage members [5.6].

2/ Brooks's collaborative project at **The Vyne** (National Trust) (2016-18) provides a case study for new approaches to using historical sound and music in historic house interpretation [5.8]. In 'Lifting the Lid on the Vyne,' Brooks worked with NT staff to develop a soundscape in the Chapel and multimedia tapestry installation in the Stone Gallery. The work used multimedia installations to overcome the challenge of telling a Tudor story without significant remaining Tudor collections, and involved Brooks in extensive consultancy drawing upon her sound heritage research, including securing and liaising with a medieval liturgy consultant, supply of scores, advice on recording and installation for the Chapel soundscape, and selection of music and recording for the tapestry installation. Launched in March 2017 for the duration of a major roof conservation project, both installations ran until mid-2018. Both were scheduled to be removed when the roof project was complete; however, the success of the Chapel soundscape in creating an immersive experience of a Lady Mass was so significant that the NT has decided to retain it as part of the ongoing interpretation of the house. The Chapel soundscape was featured in the NT's *ABC Bulletin* (a professional publication for curators and conservators); Brooks's article in *Curator* [3.5] made the interpretive and practical processes of the project more widely available to heritage professionals and provided new consideration of the challenges of evaluating the visitor experience of museum sound. In October 2017, the project won the Association for Heritage Interpretation's Museum and Historic Properties and Sites Award, and the overall AHI award for Excellence in Interpretation, the latter because the project showed the way the judges felt interpretation should be heading.

Changing understanding of domestic music making through public engagement

Brooks's sound heritage research has contributed to extensive development of Sydney Living Museums's (SLM) music offer at the Museum of Sydney and their portfolio of historic houses at Rouse Hill, Elizabeth Bay and Vaucluse House. SLM hosted an international meeting, Sound Heritage Sydney (2017, with Brooks as keynote speaker, with the decision to mount SLM's first exhibition ever to be devoted to music – *Songs of Home* (Aug-Nov 2019) – a direct result of engagement with the UK-based network. As co-curator, Brooks collaborated with Sound Heritage member and lead curator Dr Matthew Stephens (SLM), co-developing the exhibit narratives, object selection, sound/multimedia and performance components from inception, and co-writing grant applications and donor bids for UK and Australian sponsors. [5.9, 5.10] An AHRC grant under the Follow On scheme ('Songs of Home and Distant Isles: Musical Soundscapes of Britain and Australia, 1787-1860,' £76K, 2018-19) brought SLM into partnership with JAHM for the exhibition. Austen's music books were loaned to SLM as examples of domestic music culture c.1800, and displayed alongside books imported to Australia by British colonists as they radically altered indigenous soundscapes while installing their ideas of "home" and homeland. Musical commissions from Aboriginal composers reflected on the topic from the indigenous perspective, while a collaboration between Brooks and UK composer Laura Bowler used Brooks's research on

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domestic music underpin a new song cycle on British women's experience of immigration. Brooks's Austen research featured in the members' magazine *Unlocked*, the exhibition webpage, and object labels, and she engaged directly with museum visitors in workshops at both JAHM and SLM (March and August 2019), in floor talks at SLM (August 2019; filmed and released on SLM's YouTube channel), and in the exhibition's closing symposium (Nov 2019). She produced 25 recordings and films, at JAHM and at Dalkeith Palace, using music from the Austen books, the Montagu Music Collection at Boughton House, and SLM to construct narratives of British domesticity and its export to Australia. The films feature international level professional musicians Samantha Carrasco, Helen Neeves and Concerto Caledonia (dir. David McGuinness); they were used for the exhibition soundtrack and remain on SLM's website and YouTube channel. Selections by Concerto Caledonia were separately released as an album with liner notes by Brooks showing how domestic music from Scotland figured in the colonial project: *Songs of Home & Distant Isles* was album of the week on BBC Scotland Classics Unwrapped (19 April 2020). There was extensive media coverage of SLM's *Songs of Home*, reaching an estimate of over 11,000,000 people; SLM digital content received 83,632 engagements (reactions, shares, comments, video views). There were over 22,000 visitors to the exhibition pages and nearly 15,000 visitors to the exhibition itself (about 28% international). Visitor evaluation was overwhelmingly positive, showing strong engagement with research themes: 96% agreed that the exhibition helped explain the complex history of early Australian music making, 50% agreed that it explained musical intersections between colonists and First Nations People, and 33% agreed that it made them reflect on ideas of 'home' and 'place' in music. The soundtrack was particularly praised: 66% of visitors used it throughout their visit and 75% indicated that they would listen to the music again online. Visitor comments included, 'It was a truly impressive exhibition. I'm extremely grateful to have the recordings to listen to online as there was so much wonderful music to listen to and I'm keen to reflect on it further'; 'Thank you for doing such thoughtful and insightful work to bring this much overlooked topic to light. I feel much more connected to the musical traditions of Australia now'. [5.11] The *Songs of Home* exhibition won the 2020 Australian Museums and Galleries Association national award for the best travelling or temporary exhibition. The judges explained 'The soundtracks and compositions for the exhibition were very exciting and engaging on many levels. The partnerships and collaborations as well as deep research into the content has created a rich exhibition experience.' [5.12]

5. Sources to corroborate the impact

5.1 Statement from curators at Jane Austen's House Museum.

5.2 Media report on *The Austen Family Music Books*

5.3 *Jane Austen: Myth, Reality, and Global Celebrity*. FutureLearn data analysis.

5.4 *A Passion for Opera: The Duchess and the Georgian Stage*. Exhibition, 2019: Catalogue, storyboards and performance video at <https://sound-heritage.ac.uk/projects/passion-for-opera>

5.5 *Lost Voices of Erddig: A Secret Harpsichord* (2019). <https://sound-heritage.ac.uk/projects/lost-voices-erddig-secret-harpsichord>; *Sounding Erddig* (2020)

<https://www.youtube.com/watch?v=WltX5Xt4jmw&feature=youtu.be> (video 1)

5.6 Sound Heritage network website (with links to social media channels, video galleries, project pages, downloadable resources, study day reports) <https://sound-heritage.ac.uk/>

5.7 "Musical Soundscapes in the Historic House Museum," *Museums and Cultural Landscapes: Proceedings of the ICOM/DEMIST International Conference, 3-9 July 2016* (Milan: DEMIST, 2019). [Report on Sound Heritage for the professional conference of the International Council of Museums]

5.8 Sound Heritage project page for 'Lifting the Lid on the Vyne' with video and sound materials from the installation <https://sound-heritage.ac.uk/projects/tudor-soundscape-vyne>

5.9 *Songs of Home*. Exhibition at the Museum of Sydney, August-November 2019. Exhibition stories, full soundtrack, videos: <https://sydneylivingmuseums.com.au/exhibitions/songs-home>

5.10 Statement from curators at Museum of Sydney.

5.11 *Songs of Home* Evaluation, Sydney Living Museums

5.12 Award notice: <https://www.amaga.org.au/magna-2020>