

<p>Institution: Keele University</p>
<p>Unit of Assessment: D35 Music, Drama, Dance & Performing Arts</p>
<p>a. Context Creating impact is at the heart of activities in Music at Keele. The Music unit is committed to public engagement and to taking its research to multiple and varied audiences at the local, national and international level. A key aim of the unit is to find diverse ways of ensuring that their creative, historical and cultural research serves a social, cultural and economic impact for the benefit of individual consumers, society and cultural life. Conscious of music's ability to touch individual lives, to express and reflect identity, community, society and to stimulate reflection and commemoration about both the past and our own time, the unit works with a range of external partners to reach varied audiences through composition, music technology and musicology to produce significant impact. Key partners include the media, particularly the BBC, national opera companies, festival organisers, museums (such as Hanley Museum and Art Gallery, and Newcastle-under-Lyme Museum and Art Gallery), community arts groups. Performance is a crucial means of reaching beneficiaries beyond academia: composers and musicologists at Keele have established close working relationships with performers, artists and dancers in the co-production of research to reach new audiences and publics (both amateur and professional) on a local, national and international level. Moreover, the unit's engagement with technology and software ensures that its research reaches very diverse (audio-visual) users and publics well beyond music.</p>
<p>b. Approach to impact Staff engaged with a range of collaborators and beneficiaries in an advisory role. A number of colleagues collaborate with the BBC, advising on the shape and content of programmes relating to their research; for instance, Kelly on place and commemoration in Ravel (BBC Radio 3 Proms Feature) and Poulenc (Radio 3, Music Matters), and Reyland on narrativity and Lutoslawski (Radio 3, Music Matters). Reyland's <i>Guardian</i> article, interactive blogging and social network activity are further signs of collaboration and interaction with wider readerships (see musicology Impact Case Study). Colleagues also work in partnership with professional orchestras and opera companies (such as BBC Symphony Orchestra, Philharmonia Orchestra, London Sinfonietta and the Royal Opera), advising on programming and communicating key elements of their research through public lectures, programme notes and blogs. Their impact is thus primarily on the media and creative industries with whom they work in partnership to create impact on listeners, publics and audiences.</p> <p>Colleagues work closely with performers in the co-production of creative work and in bringing musicological research to wider publics. Composers' partnerships with professional groups, ensembles and orchestras constitute another essential part of the distribution and afterlife of a work. For instance, Spasov's collaboration with the Kreutzer Quartet and the New London Chamber Choir enabled his research to become embedded in concert life. Composers' collaborations with professional performers have allowed their research to benefit not only audiences but the performers themselves, making an impact on contemporary performance practice. Uduman, Vaughan, Spasov and Fischman's collaboration with bass clarinettist Sarah Watts is a case in point. The research has led to international tours, conferences for professionals and a forthcoming book. Kelly and Reyland have worked collaboratively with pianist Michael Bell (Keele) and singer Karen Radcliffe (Keele) to bring the repertoire central to their research to diverse local audiences. They have given numerous performances since 2008 with illustrated public lectures at Keele and in the local community. They received funding from the Harding Trust (2010) to collaborate with Newcastle-under-Lyme Museum and Art Gallery on a series of recitals and talks, in which they were able to link research insights to regional contexts through illustrated performances. The impact of these activities is evidenced by continued invitations to collaborate with these partners, as well as from audience responses.</p> <p>Colleagues play a role in advising, programming and participating in local, national and international Festivals in Israel (Fischman), Macedonia (Spasov), London (Williams), Colmar, France (Kelly) and Stoke-on-Trent (Fischman, Garro, Spasov, Vaughan and Uduman). Spasov, for instance was consulted on programming at the Ohrid Festival, Macedonia. Their collaboration</p>

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both influenced festival organisers and the participating publics. Colleagues have formed partnerships with community arts organisations, such as Make Some Noise, to reach disadvantaged communities in Staffordshire. The organisation has enabled staff and students to work on community projects and has collaborated on research bids around WWI activities, to stimulate creative responses to WWI commemoration among disadvantaged and hard-to-reach groups. The aim is to engage young people to think about the legacy of war in active, creative and contemporary terms. Colleagues have built strong relationships with Hanley Museum and regularly work with them to create special events (performances and lectures) and to bring research priorities to their exhibition themes; for example, to celebrate the centenary of the city, Stoke-on-Trent (2010). Such activities play a valuable role in collective community reflection and commemoration, enabling local communities to find new responses to the past and local heritage. Musical networks are another vital means of gauging software and hardware needs and distribution e.g. Sonic Arts' Network (Sound and Music), Composers' Desktop Project; Canadian Electro-acoustic community, Latin American Sonic Arts (RedASLA), and the Peruvian Circle of Composers. These have enabled staff to bring their recent experimental work to different niches worldwide through public events.

The expertise and resources provided by Keele's Research and Enterprise Services (RES) and the Faculty Research Office (FRO) contributed to impact through the provision of legal, financial and communications advice and through University-level initiatives. A recent FRO appointment focuses on ensuring impact and public engagement are embedded in all our routine practices, grant applications and strategic planning, and the creation of a new Directorate of Marketing and Communications (MAC) in 2011, and consequent specialist PR advice, has led to increased national media profile for the School. Keele also gives time and resources and venues for impact activities, e.g. recording facilities and the use of Keele Chapel for public festivals and concerts.

c. Strategy and plans

The REF period has seen a step change increase in our levels of engagement with external groups. This is consistent with the impact agenda of the REF, but goes well beyond it, and reflects a longstanding commitment by Music to viewing academic research as a contribution to the public sphere. What has changed is that we now have a systematic set of procedures, supported by expertise and resources from the wider University that builds in planning to maximise impact as integral to research. We have recently introduced a revised scheme in Humanities for monitoring staff research on a yearly basis. Impact is part of this official planning and monitoring process, and colleagues are advised to keep an impact activities portfolio. Similarly, when applying for research leave, colleagues are required to outline impact activities that could result from the research. Work with non-academic groups and impact are recognised as elements in calculating time for research, plans for research leave, annual appraisals and promotions. Staff promoted in this period for whom the impact of their research beyond academia made a significant contribution included Kelly (to Professor), Uduman (to Reader), and Spasov and Reyland (to Senior Lectureships). We have introduced training workshops for career-young staff and PGRs in media, building on the AHRC-funded Crossing the Bar events, which trained postgraduates and early career colleagues in public engagement in collaboration with existing community partners. Staff from Music contribute to the annual cross-disciplinary Research Impact Showcase run by the Faculty of Humanities and Social Sciences, presenting innovative projects to staff and PGRs from across the University.

Music at Keele is committed to creating impact on a local, national and international level. Cognisant of music's contribution to critical and creative explorations of community, identity, commemoration and well-being, we have made community engagement with diverse audiences central to our long-term strategy. The approach to creative and critical outputs and tools is based on one of inclusivity and recognition of the need to enable a wider cross-section of the public to engage in music making and consumption. Our pro-active work, particularly since 2008, to forge enduring partnerships with local organisations has succeeded in making our research more visible in our locality and region. This has led to further collaborations with local partnerships, in particular, with Make Some Noise, local museums and arts organisations such as B-Arts and London-based 'Music Up Close'. Two new appointments have further strengthened our ability to co-produce critical and creative work and to take our research to new audiences: the new Arts Officer (Kerry Jones) and the Keele Conducting Fellow (Tom Hammond). For both of these appointments,

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engaging audiences with research is central to their role; they have already forged much closer ties between the Music unit's activities and community projects and concert series. Keele's Research and Enterprise Services (RES) and the Marketing and Communications directorate have supported engagement activities through helping to forge important local contacts. This helped Kelly build collaborations with local museums and concert halls. Furthermore, Keele Key Fund (a special fund for community and alumni events) has contributed to costs involved in putting on concerts at local festivals, piano hire costs at the Hanley Museum and international festivals to commemorate Poulenc (2013). The Humanities Research Institute also supports research activities that have a clear impact dimension, for instance, it funded the production of a CD of Keele composers' works and other professional recordings (Fischman). In all of these ways, impact has become embedded in how Music and Humanities at Keele plans, supports and carries out research.

Creating impact also involves a responsive mode. Increasingly, the research and recognition of colleagues in Music has led to more invitations to advise and participate in BBC programmes, public concerts and festivals, and commissions to write new work for ensembles. In many cases, these invitations to contribute to and shape programmes and debates about composers and works can be traced clearly back to the originating research. For instance, Williams' involvement in the 'Total Immersion: Wolfgang Rihm' event was the result of published research from 2004; the same applies to Kelly's programmes on Ravel and Reyland on the Three Colours trilogy (as the Case Study details). The Music unit continues to build these relationships with the media and concert organisations, as Reyland's recent BBC Proms appearance and Kelly's involvement in Music Up Close (London) demonstrates.

Colleagues are involved in international and virtual networks with the purpose of making impact and reaching diverse audiences worldwide. Central to the unit's strategy is the aim to enable creativity beyond musically trained publics. To this end, Spasov and Fischman have developed software-enabled applications of their research for non-musicians. This work has world-wide reach, while at the same time having useful application in community projects. For instance, Fischman's AL & ERWIN software registered more than 7,000 downloads by professionals, students and members of the general public (details in Fischman's case study). Colleagues' participation in international festivals in Israel, Macedonia, France, London and Warsaw is further evidence that there is a wide-spread interest beyond the academy in key areas of our research. Music creates impact by engaging with broader topics of general public interest. Reyland has worked with Lamont (Psychology, Keele) to investigate whether the density of audio-visual information in children's TV is harmful to very young children. Published research and funding in this area has led to a commission by Nursery World to communicate their findings to non-academic readerships. Music plans to continue its strategy of bringing its research to diverse audiences on a local, national and international level. It will achieve this by forging stronger partnerships with creative industries and by building on its advisory role for arts and media organisations and Festivals. We are also exploring, within a wider University dissemination strategy, the opportunities presented by online resources to capture audience downloads and on-line fora to promote discussion following events, broadcasts and concerts.

d. Relationship to case studies

The strategy and planning of impact in Music have very close connections to the case studies; both research groups in the unit are represented in the case studies. The musicology case study shows the connections between the originating research and the resulting dissemination in public lectures, BBC appearances, articles, blogs and programme notes, and events organised by concert organisation with the purpose of engaging new audiences ('Total Immersion' and 'Discovering Jolivet'). Increasingly members of this group are recognised as leading experts who are taking a role in advising on the public understanding and perception of their research areas. The group has also been proactive in bringing their research to local communities and benefitting from the infrastructure in place at Keele to facilitate impact. Fischman's impact case study shows how creative work and technology can have wide-reaching impact on a variety of audiences, both specialist and lay. His outputs of multi-media compositions, software tools, writings and performances demonstrate how creative work can make an impact in different public arenas in many distinct and complementary ways. It thus contributes to cultural and generational demands for new forms of creativity, dissemination and communication for the benefit of society.