

Impact template (REF3a)

Institution: The University of Leeds
Unit of Assessment: D35A (Music)
<p>a. Context</p> <p>The University is making two submissions to Panel D35. This statement concerns activity in the School of Music where research now falls within three <i>clusters</i>: Music and Science, Music as Culture, and Making Music (see REF5). These provide platforms for individual, collaborative and interdisciplinary research aimed at generating impact. The main impact types addressed are changes in perception and understanding (within society and public discourse), enrichment of cultural life and related economies, education beyond the University, and latterly policy and practice in relation to well-being and the environment.</p> <p>Hence, across work in the clusters, we see impact resolving into strands of music and society, cultures of music making, music education, and economies of music. A fifth strand relating to music policy making is being cultivated. In terms of users, beneficiaries and audiences, with inevitable crossovers, Music and Science involves <i>Working with Small and Medium Enterprises (SMEs)</i>; Music as Culture <i>Working with the Media</i>; and Making Music <i>Working with Professional, Semi-professional, and Amateur Performers and Composers</i>.</p> <p>b. Approach to impact</p> <p>The School has a well-established history of its research and expertise being of significance to local, national and international communities and organisations. This has spanned from practice-led work with and for music-makers, to relationships with public-facing arts, education and heritage organisations. Through the REF period the School has come to plan impact more directly. It now connects strategies for impact with Faculty initiatives (Faculty of Performance, Visual Arts and Communications, or PVAC) and major institutional investment. Within the School, deliberative and organisational structures promote impact from early stages defining and planning research. Some of the newest opportunities relate to health and ecology, whilst the two Case Studies (see Brown REF3b 1, Scott REF3b 2 and section d below) are indicative of long-standing impact outside academia, in performance, and in elucidating the social and cultural significance of popular musics. Movement towards an impact-led strategy can be traced through the summaries below, mapping activity by each of the main beneficiary groups (<i>SMEs, the Media, Performers and Composers</i>).</p> <p><u>Institutional structures and resources:</u> PVAC's Culture, Society, and Innovation Hub (CSI) has established an infrastructure for impactful innovation and research across the Faculty's five schools, and the Cultural and Creative Industries Exchange (CCI) combines PVAC schools with those in the neighbouring Faculty of Arts to broker relationships between academics and industry partners across private, public and voluntary sectors. CSI was established when Music joined a consortium with cognate areas across UoAs 34, 35, and 36, successfully bidding for £1m internal investment. Accordingly, CSI is designed to have a transformative role by increasing research capacity, with greater quality and quantity of global impact. Of five CSI Areas, Music is particularly involved in 'Human/Technology Interface': led by Kia Ng (50% Music/50% Computing, also Director of Impact and Innovation for Music), it seeks to enrich creative environments and everyday life through the development of interactive multimedia, creating impact with science, arts and technology professionals and organisations (the recent Defra-funded <i>Ruskin Rocks</i> project saw joint research between the Schools of Music and Earth & Environment reaching artists, musicians including Evelyn Glennie, and the Brantwood Estate in Cumbria; it focused on the development of instruments and related digital technologies). This follows through from the establishment of a centre bringing aspects of music, computing and engineering together (ICSRiM, see REF5).</p> <p>The CCI Exchange enables a broader strategic link between research excellence and external impact, not least by disbursing competitive internal funding. It is managed by a Business Development Manager (BDM) who helps deliver research and innovation strategies, working closely with the PVAC Faculty Research Manager (FRM), the PVAC Pro-Dean for Research & Innovation (PDRI) and School Directors of Impact and Innovation. Institutional steer derives from the Research and Innovation Board and the Research and Innovation Service (RIS, with units for funding development and commercialisation). A Faculty peer review panel for impact supports development of impact components in all external grant applications.</p> <p>Within the School, the Director of Research and the Director of Impact & Innovation support and monitor approaches to impact (through the School Research and Innovation Committee (SRIC) and annual Research Needs Analysis (RNA)). Allocation of competitive internal research</p>

Impact template (REF3a)

leave takes into account impact strategy, as do alternate SRIC meetings focusing on grant capture opportunities for each of the three research clusters. Both corporately and individually there is focus on the potential to create social and economic benefit in work with business, public and third-sector partners, and opportunity to influence society, policy and cultural life. We have a record of accessing knowledge exchange support through CSI and CCI, and via HEIF (**White** £13,680 *Exploring Historical Opera through Performance*; **Muir** £12,000 *LULC: Performances, dissemination of research*; **Muir** £9,000 for *The LUCEAT Network/Philip Wilby Choral Library*).

Working with Small and Medium Enterprises: Impacts from **Music and Science** include **Dawe's** work with guitar makers to raise awareness of **social** responsibilities and help develop ecological working practices and longer-term **economic** stability; **Dawe** is leading the (still early) development of the sub-discipline of ecomusicology. This has been catalysed by the School's interdisciplinary reach, and institutional support facilitating networking with colleagues in environment, geography, business and anthropology disciplines. **Burland's** applied psychology of music research in collaboration with the North Yorkshire Music Therapy Centre incorporated technology into music therapy practice, leading to **social** developments for patients and **educational** insights for practitioners. James Mooney's work at the British Library and with the Science Museum is premised on developing **educational** and **economic** impacts. **Cooper** and **Sapiro's** recent large AHRC award funds a project developing existing relationships with the National Media Museum (Bradford), Leeds Film Festival, and the British Film Institute (London).

Working with the Media: research from the **Music as Culture** cluster is brought to a wider public audience online (for instance, as noted in **REF3b 2**, **Scott** is Music Editor of *The Victorian Web*, enhancing cultural understanding of the era by emphasising links between resources, a method not common in traditional academic publication; the School hosts **Brown's** CHASE project website, configured to promote direct access to collections of annotated editions of string music, see **REF3b 1**). Interviews and performances on public radio in UK and abroad have reached mass audiences (for example **Scott's** regular contributions to BBC television and radio programmes, **Brown** on ABC News, **Allis**, **Cooper** and **Iddon** on BBC Radio 3, and Mooney and **Warner** have both featured on BBC1's *The One Show* (**cultures** of instrument making and 'suburban' music); **Warner** also brought his research (the **social** impact of the Beat poets on musical cultures) to a wider audience, talking about Michael Horowitz on BBC Radio 4. This media exposure has developed further aspiration in the School (to connect via the University's Find An Expert database, taking advantage of training for media presentation, and through individual networking).

Working with Professional, Semi-professional, and Amateur Performers and Composers: the **Making Music** cluster sustains the School's relevance for performers from the local to world-renowned professionals. Professor Philip Wilby (retired end of 2008) led, taught or wrote for Black Dyke Band, the National Youth Brass Band, and helped found the Clothworkers' Consort (now continued by **Muir** and **White**). Professor Peter Holman (retired 2012) formed a new regional baroque ensemble transmitting research-led practice to professional and semi-professional musicians and audiences (<http://www.leedsbaroque.org>). The concern for historically-informed performance, editing and restoration is continued by **McClelland**, **Muir**, **White** and **Brown**, for example through opera revivals and chamber music activity (Spohr's *Pietro von Abano* 2009, Salieri's *Les Danaïdes* 2011, chamber music performances in Manchester, Sheffield, Bangor). As detailed in **REF3b 1**, **Brown's** work impacts upon **cultures** of performance and listening, by influencing activities of performers like Sir Roger Norrington, the Eroica Quartet, and Rachel Barton Pine; **economic** impact results via new recordings made distinctive through **Brown's** research. The Clothworkers' Consort has promoted new editions of historical works edited by staff (including **White** and **Muir**) and research postgraduates, and new pieces by staff (including **Spencer** and **Sapiro**); they have also contributed to CD and broadcasting **economies**, for example recording with Corinne Bailey Rae (*The Sea*, 2010), and in Stephen Kilpatrick's title music for a BBC Radio 4 play (*Amazing Grace*, 2010). Their concerts (in socially-deprived areas of Leeds as well internationally) enhance **cultural**, **social** and **educational** experience, as does the School's International Concert Series, featuring results of research in applied musicology (notably **Brown**, **White**, **Muir**). **Muir's** 2013 grant applications focus on increasing **cultural** and **social** awareness of Jewish music by planning recordings and performing editions from musical archives in South African synagogues. Work on musicians' exposure to noise in the workplace, carried out by **Cooper** and **Sapiro** in conjunction with Opera North and local theatre groups, has contributed towards the development of public **policy making** in areas such as musicians' working conditions.

Impact template (REF3a)

Data generated by monitoring decibel levels in orchestra pits over several months fed into a wider debate led by the Musicians' Union regarding government proposals for musical and theatrical professions. **Cultural, social** and **educational** impact also arises through residencies at events such as **Scott's** at the BARD Festival (see **REF3b 2**), and membership of judging panels (**Iddon** in Darmstadt, and **Scott** for the Spinoza Prize, as listed in **REF5**).

c. Strategy and plans: We have identified four key strategic goals for the next five years:

1. *Embed impact as a priority when formulating and developing research proposals and projects.* This will enable more comprehensive identification of impact opportunities and types, and will facilitate more rigorous monitoring and tracking of impacts in both the short and longer term.
2. *Increase the visibility of Leeds beyond the academy as a sector leader in Music.* Strategic expansion of our range of external partners to ensure that we maintain a strong presence across the range of industries and areas that comprise music. Development of new collaborations is linked closely to our research strategy of broadening our funding sources and increasing the visibility of Music at Leeds on a national and international level. Maintaining and renewing existing partnerships is also a key part of our impact strategy.
3. *Utilise the CSI Hub and CCI Exchange to develop interdisciplinary research further.* In addition to the 'Human/Technology Interface' area of the CSI Hub, there is significant opportunity to extend involvement in other Hub areas, notably 'Culture: Experience: Engagement'. This aspect of our impact strategy will be supported by central University/Faculty structures discussed above, and enable us to draw on existing partnerships formed by other Schools. The services offered by the CCI Exchange will enable us to maintain relationships with existing and new stakeholders in the future.
4. *Develop **Policy Making** as a fifth main impact strand.* In the latter part of the REF period, we have begun to focus on central public policy, and policies in business and industrial fields. This will be supported by strategic planning and funding, and identification of suitable partners and issues on which our research could have significant bearing.

d. Relationship to case studies: In presenting **Brown** (**REF3b 1**) and **Scott** (**REF3b 2**), we believe we have chosen examples where impact informs fundamental aspects of practice and understanding, and has reach across a range of beneficiaries (from professional practitioners performing concert music worldwide, to educational, cultural and social bodies concerned with the meaning and place of popular musics in history). We also feel that both represent established areas of strength for the School, these areas having both precedent and sustainability (for example practice-led work also being undertaken by **Muir, White, McClelland, Spencer, McLaughlin**; and those concerned to address the social and cultural relevance of popular musics including **Warner, Dawe, Allis, Mooney, Edward Venn** and **Dorien Schampaert**). Our history of imbricating research and impact in these areas relates to these Case Studies, as does our future.

As models for the development of impact, they are rather different. **Brown's** large AHRC award and the profile of previous research work enabled the recruitment and sustainability of a research team (comprising a highly experienced Co-I, research assistance through to post-doctoral level, and PhD students both within the AHRC project and attracted by **Brown's** expertise). A strong network of relationships in the performing profession was developed. These factors enhanced reach and significance and provide a model for collaboration and team-building to maximise impact. **Scott's** work is remarkable for deriving such international significance in a 'lone-scholar' context, and the persuasiveness and success of his impact with mass audiences (relative to normal dissemination of musicology, through mainstream TV, radio and online). Interest in his work outside academia is no doubt due to its social and cultural topicality and relevance (relating to nation, identity, class and society) as well as the skill with which it is communicated. This model exemplifies the relevance of bringing music research to bear on society's big questions.

There is now also potential for impact arising from a third or rather different type of model. Our capacity for interdisciplinary research focusing on social, policy, health, environmental and economic impact arises through collective projects bringing together those from neighbouring or cognate discipline areas. The presence of three music psychologists (**Greasley, Burland, Windsor**) and those with research interests in technology and computing (including **Cooper, Ng, Mooney, Schampaert**) underpins this.