

## Impact template (REF3a)

<b>Institution:</b> University of Newcastle upon Tyne
<b>Unit of Assessment:</b> 35 (Music)
<b>a. Context</b>

Impact arises from a concern for social and cultural well being that has been an objective of the International Centre for Music Studies (ICMuS) since the late 1990s. At this time it began to radically expand and pluralise its range of musical concerns – well beyond what was then normative for a university music department – to encompass classical, popular, contemporary, folk, traditional and world musics. Partly in response to national widening participation schemes, but more fundamentally motivated by an ethical (and in the broadest sense political) commitment to encompass and shape the complex realities of musical practice, this socially inclusivist initiative brought with it larger, more diversified student cohorts, subsequently mirrored in an increase in the volume and profile of research active staff and PGR students. Hence, ICMuS has mutated into an increasingly outward looking, and socially and culturally engaged department (a situation congruent with Newcastle University’s positioning of itself as a civic university).

The period 2008–13 has seen a deepening of this legacy, generating impact out of two broad areas of research activity: (i) musicological research with a cultural and/or critical emphasis (including ethnomusicology and world musics, gender and sexuality); (ii) practice-based research (performance, composition, improvisation) often marked by a blurring of generic and disciplinary boundaries. Types of impact include: development of cultural policies and practice; improved social, cultural and economic well being; empowerment of disenfranchised groups; changed responses to HIV/AIDS; changed public consciousness of or through music, changes to musical practice, contributions to cultural life. Beneficiaries include patient and client groups, schoolchildren and young musicians, NGOs, arts development organisations, communities (including minority communities), creative practitioners outside academe, and the wider public.

<b>b. Approach to impact</b>
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Impact has emerged out of a departmental culture in which research translates as readily into engagements beyond academe as into specialist outputs for dissemination within it. Often pursued in parallel, these two channels may indeed inform each other. Thus, impact may be achieved in *non-linear* or *iterative* fashion, as well as arising as a linear consequence of research originally pursued in its own right. Impact may result equally from research with a predominantly musical focus or from interdisciplinary research in which music is one aspect of a wider cultural inquiry, and/or where academic investigation is linked to social action. These various facets of our approach are illustrated by the themes outlined below (around which types of beneficiaries broadly aggregate) – further evidenced at [http://research.ncl.ac.uk/sacs/icmus/engagement\\_and\\_impact](http://research.ncl.ac.uk/sacs/icmus/engagement_and_impact).

(i) Engagement with politically disenfranchised or minority groups. This is often linked to research in the field. For example Laurence’s work on music and empathy and on peace studies has led to fieldwork in the Middle East with 70–80 schoolchildren from Palestinian communities on the West Bank; the reach and significance of this work has been extended by training local teachers to carry on these activities independently. More locally, Clarke’s practice-based and musicological research on Indian classical music has facilitated a longstanding engagement with regional arts organisations such as Kalapremi and GemArts (an Arts Council NPO), community associations and individuals. This informed the case for an AHRC funded scoping study, ‘Musics of South Asia’, which has in turn built the potential for extending the reach of connections with South Asian communities (see <http://research.ncl.ac.uk/icmus/scholarship/musicsofsouthasia/>). These and other ventures have been facilitated by funding schemes at School or Faculty level, or by external grants secured with the help of institutional support mechanisms (discussed in REF5).

(ii) Musical practice and research as a public facing activity. Regular performances and events by ICMuS researchers, in such fields as early music, folk and traditional music, contemporary composition, improvisation and sonic art, represent events in which audiences of different demographics benefit from research which changes understandings of music and its place in culture. The nature, scale and reach of such activities and their benefits is often significant. For example, Savan’s academic and practice-based research on music by early 17-century composers

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has reached large audiences through broadcasts on BBC Radio 3. His live realisation-installation of Gabrieli's *Sonata XX a 22* (<http://www.jamiesavan.com/page6.htm>) has led to a new way for the wider public to understand the construction of such works; institutional resources – both human and technical (the School's studio manager and the Surroundsound system to which he brought his expertise) – were also critical in this process. Similarly Tickell's curatorship of BBC Prom 25 (September 2011) entailed an original research dimension of 'reclaiming' and re-presenting folk-based material appropriated by Percy Grainger; broadcast on BBC TV and radio, the outputs reached a vast audience, changing perceptions of Grainger – not least for the collaborating Northern Sinfonia players and folk musicians, who also learned new performance skills from each others' traditions (see portfolio for this output in REF2). Understanding is further widened by public presentations given by staff and PGR students – for example as part of Sage Gateshead's Exploring Music series (e.g. <http://www.sagegateshead.com/event/exploring-music-06-03-12/>).

Sometimes engagements with non-academic beneficiaries are more directly interactive. Improvisation and composition-based research by practitioners such as Hogg and Edmondes emerges out of, and feeds into, collective performance events in local arts venues such as Morden Tower, helping to bridge the chasm between artists based inside and outside of academe. PGR students are collaborators in the process. For example, PhD student Charlie Bramley has picked up the baton for a series of experimental music nights known as *Blue Rinse*, initiated by Edmondes and Hogg, and now flourishing in monthly events dedicated to widening access to music, performance and recording to people of all ages, using the discipline of free improvisation. The regular venue, Barloco in Newcastle, is normally packed to capacity (c. 100) of which approximately 30% of the audience / participants hail from outside the University (see <http://www.facebook.com/groups/221943234564968>). These engagements arise from and feed back into Bramley's PhD research on music making for non-expert practitioners.

(iii) Health and well being. Attinello's published analyses of music about AIDS (see REF2) are intimately bound up with ten years of extensive activity with the HIV/AIDS community and the medical community in Newcastle as well as in the world at large. Working closely with clinical psychologists, doctors and medical personnel at the Royal Victoria Infirmary, Newcastle, Attinello has given some 200 research presentations and meetings with total audiences of more than 5,000. Such events have changed perceptions and attitudes – most notably among medical students, medical personnel and people with HIV/AIDS, but also within the wider public arena. And De Jong's SACL project (see REF3b) has further impacted positively on the situation of HIV/AIDS in Southern Africa. Meanwhile, the MRC-funded project 'Ageing Creatively', led by Cross under the umbrella of the University's *Societal Challenge* themes, evaluates impact on health and well being in both clinical and cultural terms. This is an interdisciplinary comparison of interventions from music, other arts and medicine, with senior members of the population and their carers as potential beneficiaries (see <http://research.ncl.ac.uk/ageingcreatively>).

(iv) Communities. Communities are both subjects and beneficiaries of – and may indeed be collaborators in – many of our ventures. Plastino's editorial project on the Italian recordings and photographs of Alan Lomax and Diego Capitella has led to their repatriation in a Calabrian archive, restoring access to residents locally (c. 1000 people) and to investigators nationally and internationally. Similarly, since the publication of Plastino's 1994 book *Lira: Uno strumento musicale tradizionale calabrese* (Monteleone), this Calabrian instrument has been at the core of a huge revival, with some hundreds of players and instrument makers making direct reference to the volume and its accompanying CD of field recordings. Meanwhile, the *Northumbrian Exchanges* project (with Cross as PI) aims to develop models for making cultural well being sustainable in rural Northumberland. The working relationships between beneficiaries (e.g. village residents, young people) and practice-based researchers (Fernández, Hogg, Savan and Tickell) were enriched by the involvement of PGR practitioners, arts organisations and lay organisers of local festivals.

In many of the above projects impact is supported by technical expertise and infrastructure serviced by the University – e.g. digital hardware, web-presence, online networking with geographically remote beneficiaries. University, School and Faculty administrative officers have also been vital – for example, in advising on, and in helping organise and publicise events that promote impact.

**Impact template (REF3a)****c. Strategy and plans**

Models for partnership. While we remain open to linear models of impact, our strategy also includes cultivating models that are iterative, collaborative, and dialogical. We aim to deepen our existing partnerships (e.g. with Sage Gateshead, GemArts) as well as pursue new ones. We will continue to accord equal importance to regional and international initiatives – for example, bringing our research specialisms to workshops with local schools on A-level set works on the one hand, and pitching for further EU grants to extend collaboration with Southern African NGOs on the other.

Strengthening communication and dissemination. Alongside the University e-prints service (<http://eprint.ncl.ac.uk/>) which we use to facilitate early dissemination of outputs pending formal publication, we have also established our own new online resource – *ICMuS Commons* (<http://research.ncl.ac.uk/icmus/>) – with the strategic intent of widening public access to other forms of our research. We aim to further populate this resource and extend its functionality (for example by developing an interactive facility). A major re-design of the research section of our departmental website includes a new section on public engagement and impact ([http://research.ncl.ac.uk/sacs/icmus/engagement\\_and\\_impact](http://research.ncl.ac.uk/sacs/icmus/engagement_and_impact)), so providing examples of good practice, and strategically embedding impact into our research culture. We will widen the impact of our research seminars through targeted invitation (and indeed involvement) of non-academic interest groups. We will extend our media strategy, enhancing our existing deployment of social media platforms, and making greater use of the University Press Office.

Joined up impact. As well as disseminating good practice between projects, we seek also to extend the reach of our impact by fostering synergies between activities. This is exemplified by a recent conference led by De Jong and Attinello on the role of culture in the fight against HIV/AIDS, which brought together community collaborators from their respective projects (see <https://my.ncl.ac.uk/staff/nuconnections/item/music-culture-and-commuity-in-the-fight-against-hiv-aids>).

Management and agency. Our plans for implementing the above strategic developments (and others besides) include: incorporating responsibility for impact into the role description of the departmental Head of Research; making impact a standing item on the agendas of the departmental and School research committees; and using the School Strategic Research Fund to help enhance impact. Above all, we seek to articulate sharable concepts of impact consistent with our research values (see section a, above). One mechanism for this will be an annual deliberative forum with staff and PGR students (who we regard as co-researchers) aimed at making impact an integral part of a research *culture* rather than merely a management imperative.

**d. Relationship to case studies**

Our case studies are fully consistent with the principles outlined above. Fernández's project around his composition *Misa de Corpus Christi* exemplifies research with a specifically musical focus. Its impact on communities – in this case communities of young Bolivian musicians, who in preparing the work for performance attained new skills – is characteristic of ICMuS research, as is the educational dimension (mirrored, for example, in Laurence's work with Palestinian schoolchildren). This practice-based research, like that of our other creative practitioners, also channelled the inherently public-facing nature of musical performance to achieve wide-reaching impact. Also typically, the impact had a cultural dimension: through its aesthetic syncretism (its amalgam of folk- and art-music elements), the work helped articulate new perceptions of social and national identity.

De Jong's project on Southern African Cultural Leadership (SACL) exemplifies the impact of culturally focused (ethno-)musicological research, as well as the interdisciplinarity nature of much ICMuS activity, and our concern for disenfranchised communities. This ambitious programme, which includes music but also mobilises the possibilities of culture more widely, arose from De Jong's fieldwork based research on African ritual, and was also facilitated by the networks that grew out of it. Hence it illustrates a more iterative, dialogical approach to impact. In building partnerships with the Southern African cultural sector and impacting on individual lives and wider cultural policy there, the project is also generating new findings and a further cycle of research. In a manner that is richly suggestive for the strategic aspirations outlined above, much of this is being co-produced and co-authored with the community partners themselves.