

<p><b>Institution:</b> University of Liverpool</p>
<p><b>Unit of Assessment:</b> 35 – Music, Drama, Dance and Performing Arts</p>
<p><b>a. Context</b>          The main beneficiaries of the impact generated from research by staff in the Department of Music at the University of Liverpool include: museums and galleries and their visitors (locally and nationally); practitioners in heritage and archives (locally, nationally and internationally); artists and their audiences (locally, nationally and internationally); music entrepreneurs and organisations (locally and nationally); community arts and youth groups (locally). The impacts our research has achieved are similarly diverse but since 2008 there have been two general types. One is the development of professional practice, particularly that of museum and heritage practitioners, and of musicians, artists and music entrepreneurs. The other is the enhancement of cultural life and identity for museum visitors and music audiences, and for community and youth groups. The research of almost all staff and many of our students has involved regular engagements with non-academic users. Building on these to achieve impact has been a particularly strong feature of research in sound, technology and composition (<b>Fairclough, Strachan</b>), and in place, heritage and identity (<b>Leonard, Cohen, Strachan, Um, Jones</b>).</p>
<p><b>b. Approach to impact</b>          Since 2008 there have been two general and inter-related approaches to achieving impact. The first has involved using relationships with non-academic users to drive original research from which impact can be derived, through activity initially conceived as either knowledge exchange (KE) or public engagement. These relationships include those nurtured over a long period of time, such as the collaboration with English Heritage and National Museums Liverpool (NML). It was the relationship between NML and the University that led to the establishment of our Research Centre, the Institute of Popular Music (IPM) in 1988, enabling strong connections with NML museums and galleries that have ranged from collaboration on pilot studies, workshops, publications, summer schools and exhibitions, to full institutional collaborations such as <i>The Beat Goes On</i> (REF3b).</p> <p>One unanticipated outcome of this activity is that it inspired further research conceived and conducted for its own sake, and the second approach has involved the development of impact from such research (in this sense, research-driven impact as opposed to impact-driven research). This has been achieved through relationships with a broad range of local, national and international organisations. In order to develop impact from their creative practice-based collaborations, <b>Fairclough</b> and <b>Strachan</b> have followed up opportunities for engaging with schools, galleries, collectives, festivals, trusts and so on. Since 2008 this has enabled audiences to gain new perspectives on place through installations based on their research into music soundscapes and staged in collaboration with various organisations, including the BBC, the National Trust, English Heritage and NML. At the Royal Opera House one million visitors heard an installation that was based on Fairclough’s collaboration with the pianist Joanna MacGregor, and inspired by the 2010 Ignite Festival theme of ‘the forest’. More recently <b>Um</b> has begun to adopt a similar approach, hence her recent collaboration with the Korean Arts Management Service on a book targeted at libraries, cultural organisations, international performing art fairs, and informed general readers, and underpinned by her research on Korean P’Ansoi (<i>Rediscovering Traditional Korean Performing Art</i>, 2013).</p> <p>Support for these two approaches has taken different forms and involved a range of mechanisms. The IPM has played a central role by providing a hub and driver for collaboration with a wide range of non-academic users, as well as collaboration within the department on public engagement and KE initiatives. Thus the planning, preparation and content of <i>The Beat Goes On</i> exhibition benefitted from the work of a team of staff and research students and fellows (REF3b). Music entrepreneurs have likewise benefitted from collaboration on the delivery of panels and workshops underpinned by research on the music industries conducted by <b>Um</b> and <b>Jones</b> (such as those delivered during 2011 for the Musicians Union, and for the 2012 Liverpool Sound City festival). Impact has been further enabled by financial support. For instance, the Department has committed funds for the travel and performance costs of our composers and visiting artists so they can work together for the benefit of their audiences, and teaching and administration duties have been</p>

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reorganised to free up time for this. Strategic fellowship appointments have also helped in this respect, such as the visiting fellowship awarded to The Elysian String Quartet who performed one of **Fairclough's** compositions for audiences at the Electron Festival, Berlin (9 September 2009), and the Leggate Theatre, Liverpool (29 April 2009).

Investment into, and provision of, Department facilities and resources has helped us to achieve impact in often unforeseen ways. For example, the appointment of Lashua as research assistant on **Cohen's** music and urban landscape project (2007-2009) brought unexpected opportunities for impact related to his background as a semi-professional musician and studio engineer. Using the resource of the Department's recording studio he developed practice-based research that had not originally been planned but led to a collaboration with the youth arts company Urbeatz and young hip hop musicians that developed their professional practice. It resulted in compositions and recordings through which the musicians explored their relationship with the city, including an urban arts compilation nominated for an Official Mixtape Award (Liverpool One, 2011), songs performed at the Glastonbury Festival and other events, and a composition for the International Slavery Museum. The studio also provided a base for Lashua's research on Liverpool's African and Caribbean music heritage, supported by fellowships from the IPM and Leeds Metropolitan University (2011-12). This resulted in a documentary film directed by Lashua, produced in collaboration with Urbeatz, and shown to young audiences through a series of public screenings, introducing them to a music heritage of which they were previously unaware. This same impact was achieved by a twelve month collaboration between the IPM, the International Slavery Museum, and the community organisation Writing on the Wall (**Strachan** and **Leonard**, 2010-11). Supported by the Heritage Lottery Fund, and informed by Strachan's research on Liverpool's black music heritage, it involved workshops with 11-19 year old writers and musicians of African and Caribbean heritage; discussions about place, heritage and identity; and the composition and recording of songs inspired by the Liverpool materials within the IPM recorded sound collections.

Professional Development Review and research mentoring has increasingly been used to develop pathways to impact. In 2008 for example, **Strachan** was encouraged as part of this process to seek ways of relating research to his creative practice as founder of an electronic music collective (HIVE) collaborating with artists and organisations on sonic arts projects. A subsequent period of study leave enabled published outputs on sound and technology that informed this practice. *Twilight City*, for example, engaged 1,000 members of the public in a collaborative composition staged in a Liverpool shopping centre. Some of them were interviewed by a BBC journalist and stated that it was the only European Capital of Culture event they participated in during Liverpool's tenure in 2008. *Electric Blanket* involved a nine-month collaboration between HIVE, the video artist Bob Wass, and sheltered housing tenants in Liverpool; and a commissioned art work exhibited at the Foundation for Creative Arts and Technology. The Chief Executive of Liverpool Mutual Homes described it as 'an exciting new media project which engages tenants and helps them to embrace digital mediums that are less accessible to the elder generation, particularly those who are living in supported accommodation' (24Dash, 25.1.2011). The project was shortlisted for the Northern sector final of the 2011 TPAS awards for projects encouraging social inclusion amongst social housing tenants. Blue Remix involved collaboration between Strachan and the Swiss performance artist Yann Marussich, part of a project for which Marussich would receive the award of 'Distinction: Hybrid Art' at the 2008 Prix Ars Electronica (the foremost award of its kind in the world), which benefited his career.

Impact has been helped by Department and University support for grant applications. The University's Business Gateway team, for example, worked with us to secure funding for KE projects such as *The Beat Goes On* (REF3b), whilst Corporate Communications helped us to disseminate research findings to a wider public by securing interviews with various media organisations. Meanwhile staff benefited from impact/KE workshops organised at Faculty and University levels, as well as participation in the University-wide 'Culture and Creativity Research Network' and related impact/KE activity. The University's support for institutional partnerships, such as those with the Royal Liverpool Philharmonic Orchestra and the Rushworth Family Trust, has been particularly important, as has its support for the IPM. The former Management Board of the IPM, which included representatives from NML and other organisations, was chaired by the

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University's Vice Chancellor, and in 2006 a new institutional partnership with NML helped to secure a two-year secondment enabling **Leonard** to take up the role of Lead Curator of *The Beat Goes On*.

**c. Strategy and plans**

Our aim is to increase impact from our research in the following three ways. Firstly, we will integrate impact with all three of our principal research themes (REF5). To begin with (2014) this will involve launching a centre for audio-visual media (following the IPM model and led by **Rogers**) to foster long-standing relationships with non-academic partners and allow impact to be delivered over many years.

Secondly, we will embed KE and public engagement activity in all aspects of research planning over the next five years to maximise the impact of international, high-quality research. By embedding it in research mentoring and training for staff and PhD students, for example, and in annual review, we will ensure that the different audiences for each research project are considered, along with the appropriate structures to address those audiences, from the moment of a project's inception and throughout its development. This will inform the development of mechanisms and resources to encourage impact, including those used for previous projects, such as secondments, relief from teaching and administrative duties, and internal funding for KE and public engagement activity (see, for example, REF3b). Progress will be monitored by our Research and KE Committee, with selected non-academic collaborators invited to participate in an annual impact review.

Thirdly, we will identify and nurture themes and projects with strong potential for achieving impact. In the first instance (2014), **Cohen** will apply for funding to nurture a national network of music researchers and archivists and build on her collaboration with the Centre for Archive Studies (Department of History) and the Manchester Hallé. Supported by the AHRC Cultural Engagement Fund (2013), this collaboration resulted in a virtual exhibition and GPS tour illustrating the Hallé's contribution to local heritage and civic identity, and enabled materials from the orchestra's archives to be put in the public domain (the Hallé Youth Development Team is currently using the tour to engage young audiences). Meanwhile **Cohen** and **Leonard** will start developing a digital archive of Liverpool music incorporating materials from previous IPM research and holdings in the IPM Collections. The initial stage of development will be supported through modest funding from the Department and overseen by the University's Heritage Committee. Plans for further development and sustainability will be drawn up through our on-going collaboration with the Centre for Archive Studies. The archive will provide a unique, publicly accessible resource that will benefit those keen to develop a deeper, broader understanding of Liverpool popular music. In 2015 we will encourage impact from **Um**'s current collaboration with Korean cultural organisations on research into K-Pop in Europe, by hosting a major conference on Asian popular music.

**d. Relationship to case studies**

Each of the two case studies illustrates the two main impacts reported in section a) and the two general approaches to impact outlined in section b).

- I. **The Beat Goes On: Popular Music in Museums** demonstrates how collaboration with museums has enabled research on popular music, place and heritage to enhance cultural life and identity, and develop the professional practice of museum and heritage practitioners. Some of this research was impact-driven (such as the original research undertaken for a major exhibition project) but the collaboration also enabled impact from pre-existing research originally conducted for its own sake.
- II. **Audiotechonics: Composing for Percussion and Electronics** concerns the research of one individual (**Fairclough**) on sound, technology and electro-acoustic composition. It shows how his research-driven collaboration with musicians benefited their professional practice, and how opportunities for further impact were subsequently taken up for the benefit of audiences and an instrument manufacturer.

Both studies have informed our future strategy and plans by demonstrating the benefits of ensuring impact through research centres, teamwork, and long-term planning and development (i); and through mechanisms and resources that can be adapted and tailored to the needs of individual researchers and projects (ii).