

## Impact template (REF3a)

<b>Institution:</b> Canterbury Christ Church University
<b>Unit of Assessment:</b> Music, Drama, Dance and Performing Arts (35)
<p><b>a. Context</b></p> <p>Researchers working in UoA 35 are based in the Department of Music and Performing Arts (M&amp;PA) and/or the Sidney de Haan Research Centre for Arts and Health (SDHRC). Wherever their base, however, and despite the wide range of methodologies, disciplines and concerns evident in their research, all members of the Unit reflect and substantiate the University's public service ethos and ambition, with a consequent emphasis upon: applied research; outreach, education and audience development; and community and business engagement.</p> <p>The <b>principal non-academic beneficiaries and users</b> of the Unit's research include:</p> <ul style="list-style-type: none"> <li>• <b>Festivals, venues and other arts organisations</b>, which benefit culturally, creatively and financially from the practice-based outputs of the Unit's researchers, as well as from their programming expertise and leadership;</li> <li>• <b>Professional musicians, actors, dancers and other performing artists</b>, whose careers benefit creatively and financially from their engagement with researchers in the Unit, whether in drawing on their practice-based outputs (e.g. performing premieres of compositions), their editorial and archival research, or through direct collaborations with the Unit's directors, designers, performers, choreographers, and conductors;</li> <li>• <b>Broadcasters, publishers and promoters</b>, who benefit creatively, professionally and financially from the contributions of the Unit's researchers, both in terms of creative output and in terms of critical, scholarly contribution to content, design and delivery;</li> <li>• <b>Audiences</b>, of live, broadcast and recorded practice-based output, who benefit from the substantial contribution made by the Unit's performers and composers to the diversity, sustainability and vitality of the cultural life of the region and beyond;</li> <li>• <b>Health practitioners, commissioners and policy makers, and musicians working in health and well-being contexts</b> who benefit professionally from the skills, insights and involvement of the Unit's researchers working in the areas of music, arts and health;</li> <li>• <b>Health care users, their families and communities</b>, who benefit from the enhancement to their wellbeing achieved by their engagement in music, arts and health activities arising directly from research led by members of the Unit;</li> <li>• <b>Music, dance and drama educators, at primary, secondary and HE level</b>, who benefit professionally from the Unit's research into educational practice and policy.</li> </ul> <p>Specific examples of each of the above are offered below. <b>Principal types of impact</b> include:</p> <ul style="list-style-type: none"> <li>• <b>The creation, dissemination and interpretation of cultural capital</b>, whether through practice-based, archival or critical research, and the consequent benefits to the vitality of artistic communities, the conservation of culture, the innovation of new modes of practice, and the enrichment of public understanding and enjoyment of the arts;</li> <li>• <b>Financial benefits accruing to individuals, organisations or communities</b> engaged professionally in the production and dissemination of the above;</li> <li>• <b>Benefits for health and education professionals</b> whose practice is enhanced by the knowledge and understanding yielded by the Unit's research;</li> <li>• <b>Health and well-being benefits</b>, for example to those engaged in singing and health projects for people suffering from dementia, Chronic Obstructive Pulmonary Disease (COPD) or Parkinson's.</li> </ul> <p><b>b. Approach to impact</b></p> <p>The Unit has sought to maximise its impact upon <b>festivals, venues and other arts organisations</b> through the strategic development of two key partnerships, one with <i>Sounds New</i> (a contemporary music festival) and the other with Canterbury Festival (a broader arts festival). Each partnership is underpinned by a five year Memorandum of Understanding setting out explicit financial, programming and venue arrangements. <b>Wright</b> is currently Artistic Director of <i>Sounds New</i> (having succeeded <b>Edlin</b> in 2012) and <b>Watkins</b> is on the Board of each festival. Unit researchers have played a leading role in the development and growth of <i>Sounds New</i> since its foundation in 1997, and provided artistic direction throughout the assessment period. Attracting a series of world class composers (eg Krzysztof Penderecki, Arvo Pärt) and ensembles (eg Ensemble Intercontemporain,</p>

## Impact template (REF3a)

Ensemble Modern) since 2008, the festival has become widely recognised, and has had a substantive impact on the UK's cultural capital. Unit composers (**Edlin, Stillman, Watkins, Wright**) and performers (**Harle, Outram**), together with several PhD students, have contributed practice based outputs to these festivals, a number of which have then been broadcast by BBC Radio 3 (2009, 2010, 2011). Additionally, several of the Unit's researchers play a leading role in the programming and creative output of *Free Range*, an experimental cross-arts events series in Canterbury founded by PhD student Bailey in 2012.

The Unit seeks to maximise its impact upon **professional musicians, actors, dancers and other performing artists** through developing, fostering and documenting a number of longstanding collaborations. For example, the Unit played a leading role in securing and maximizing the impact of our Visiting Professor of Composition Sir Peter Maxwell Davies' collaboration with **Outram** and the Maggini Quartet in delivering his commission for ten string quartets from Naxos. The unit organised and hosted public, composer-led workshops, rehearsals and performances of the ten quartets in succession, and **Hancox** led on the documentation and analysis of the collaborative process, compiling extensive interview material with performers and composer into a substantial archive. With financial support from the Unit, **Rawson's** archival work has led to new editions of music by Pepusch and Gurecky, and **Mantzourani's** research has led to new editions of work by Skalkottas, in each case substantively contributing to the repertoire. Similarly, **Wright** has developed longstanding collaborations with performers including Evan Parker and *Ensemble Klang*, leading to broadcasts, commercial recordings and live performances, impacting significantly upon his collaborators' professional practice.

**Broadcasters, publishers and promoters** benefitting from the Unit's research include BBC Radio 3, which has broadcast output from **Harle, Outram, Rawson** and **Watkins** in the assessment period, as well as international broadcasters such as ABC (Australia) and OpenVN (Vietnam) (**Wright**). **Outram** has made a particularly notable contribution to the Naxos catalogue, both as a soloist and as a member of the Maggini Quartet, with 32 CDs released for Naxos since 1993, generating sales of over 120,000 units. The Maggini's recording of the last two Maxwell Davies quartets was described by *Gramophone* as demonstrating "*the no-holds-barred commitment and jaw-dropping technical acumen we have come to expect from them throughout this massive project.*" **Rawson's** CD of music by Pepusch attained the No. 1 slot in two German classical charts in 2012, and has been broadcast on over a dozen international radio stations. Each of these projects has been supported by the Unit financially and/or through study leaves, and most have been rehearsed and/or performed at University venues.

The Unit seeks to maximise its impact on **audiences** through the use of its venues (eg St Gregory's Centre for Music, recently refurbished at a cost of approx. £1m), the development of Friends schemes (eg Sidney Cooper Gallery; St Gregory's), partnerships with international festivals, ensembles and other organisations, the development of new forms of presentation of compositional work (eg web-based), pre-concert talks and audience development strategies (eg through the Workers' Educational Association (WEA), University of the Third Age), and the sustained financial subsidy of its public performance activities and its practice-based researchers. The Unit's impact on audiences has been diverse (in genre, style and geography), and sustained, with the Department earning a very strong reputation for its live concert calendar, and an international reputation for its work in composition and contemporary music in particular. Evidence of the impact on audiences includes the approx. £250k raised from individual donations towards the refurbishment of St Gregory's (2010-12).

The Unit maximises its impact on **health practitioners, commissioners and policy makers**, through SDHRC events including international conferences (see case study for details), workshops, training programmes and publications including the journal *Arts and Health: an international journal for research, policy and practice*, established by Clift and Camic in 2008. Additional publications that have maximised engagement with **musicians and other arts professionals working in health and well-being contexts** include a series of four *Singing for Health Guides*, focusing on Dementia, Mental Health, Parkinson's and COPD (2012).

The impacts on **health care users, their families and communities** of the Unit's research into singing and health have been maximised through a sustained focus on delivery as well as research, frequently led by **Hancox** and **Vella-Burrows**. In 2005, for example, **Hancox** and other

## Impact template (REF3a)

colleagues in the SDHRC led on the establishment of the charity *Sing for Your Life*, in order to transfer its research findings into practice. Singing groups have also been established in Canada, Finland and Italy following the model devised by the SDHRC. Other groups established by **Hancox, Vella-Burrows** and other colleagues in SDHRC are detailed in the case study.

The Unit's impact on **Music, dance and drama educators, at primary, secondary and HE level** is exemplified by **Pickard's** role as PI on two Department for Education and Skills (DfES) funded projects *Investigating Talented Girls in Dance* and *Investigating Talented Dancers* whose findings fed into practice via Dance UK and Centre of Advanced Training managers at training days in relation to audition criteria, provision of motivational climates and sharing of good practice. Her research work was also formative in developing a satellite Centre of Advanced Training in Kent and Loop Dance Company, also funded by DfES. **Pickard** was also CI on the influential, lottery-funded Space for Sport and the Arts evaluation project, aimed at improving sport and arts facilities in primary schools in areas of social and economic need.

### c. Strategy and plans

The Unit will maximise the future impact of its research activities by making more systematic and more explicit the above approaches to engaging with its principal non-academic beneficiaries and users. Specific developments and initiatives include:

- Detailed articulation of impact objectives and strategies within the Unit's new Strategic Plans (SDHRC due late 2013; M&PA late 2014), including specific targets and KPIs;
- A requirement for all applicants for internal funding support (staff and research students) to set out, evaluate and report back on targeted impact and dissemination strategies;
- A ring-fenced allocation within the HEIF Knowledge Exchange (KE) budget to support projects designed to record, measure or analyse impacts arising from the Unit's research - social, cultural or financial;
- A series of workshops around KE, business engagement, commercialisation and sustainability, led by colleagues from the Research and Enterprise Development Centre (RED) and elsewhere within and beyond the University;
- A three-year plan (2013-16) to maximise the impact and reach of the University's record label, C3U Records;
- The creation of a Centre for Practice-based Research (Autumn 2013), to act as a catalyst for and promoter of practice-based research, with an emphasis on inter- and multi-disciplinarity, the creation of new work, audience development and maximisation of impact;
- Review, revision and renewal of the partnership arrangements with Canterbury Festival (2013-14) and *Sounds New* (2015-16), with a clearer commitment to ensuring research-led practice features strongly in the University's performance activities;
- A commitment to continue and develop the Unit's series of international conferences, with an increasing emphasis on multi- and interdisciplinarity.

The Unit's annual Research Plan will identify specific objectives and KPIs in line with the above priorities, and reflect on the previous year's performance. It will be submitted for approval by the Dean of Faculty (Arts and Humanities) and PVC (Research & Knowledge Exchange). Additionally the Unit reports regularly on its impact activities and outcomes, to both Faculty and University Research and KE committees, and its income generation (via HE-BCI).

### d. Relationship to case studies

**Case study 1** concerns the impacts upon the performance practices of professional ensembles, soloists and festivals, and the development of new forms of presenting contemporary music, arising from the Unit's practice-based research in composition. It focuses upon the work of **Wright** and exemplifies the Unit's strategy of ensuring its practice-based research reaches beyond the academic context, through audience development, education and outreach. **Case study 2** concerns the impacts upon the health and wellbeing of individuals and communities, and the impacts upon professional practice, public understanding and public policy, arising from Unit members' research into the health and wellbeing benefits of group singing. It focuses upon the work of **Hancox, Vella-Burrows** and **Shipton**, and exemplifies the Unit's sustained focus on training, education and community engagement as well as applied research.