

Institution: University of Sussex

Unit of Assessment: UoA 35 Music

1. Context

Research in Music takes two main forms: Creative Practice (in particular musical composition), and Scholarship. Both have an impact upon users and beneficiaries such as audiences, creative practitioners, arts producers, commissioners and broadcasters through public performances and broadcasts, and through the dissemination of scholarship via pre-performance talks, study days, programme articles, broadcasts etc.

Creative practice

The immediate impact of our research in this area is evidenced through the wide range of public commissions that members of faculty receive. Examples include composition commissions from established instrumental ensembles by Hughes and Butler, composition commissions from festivals by Hughes and Ficarra, gallery commissions for installation works by Hughes and Ficarra, project commissions for work in unconventional locations (e.g. Ficarra's work *London Cries*, commissioned by Poems on the Underground), longer-term project consultancies (e.g. Hopkins' current commission from Welsh National Opera to develop their creative digital strategy or Hughes' work with the Imperial War Museum on the use of music in the display of archival materials), and broadcasts of works by Hughes and Hopkins by BBC Radio 3 and BBC4 TV. All of these works thereby reach wide and varied audiences.

In all these cases, the primary impact of the research is upon the relevant commissioners or producers, evidenced in the commission itself, and often in changes in policy as an outcome of a commission (e.g. Hopkins' impact on BBC Radio 3's mobile media strategy as a result of Hopkins' BBC '*Proms Music Walk*' commission, 2012). Secondary impact is in relation to audiences. This impact being essentially aesthetic, experiential and individual is often more difficult to quantify, other than by noting the extent of a work's reach – e.g. relative to known audience numbers, listener or viewer numbers for radio or TV broadcasts, or audience web access (e.g. Hopkins, '*Proms Music Walk*' website, which attracted approximately 6,000 visitors, with 2,664 streaming or downloading music). However, bodies such as the BBC, Transport for London, Sound and Music and the BFI have all provided their own evidence of qualitative audience impact from our research.

Scholarship

Our scholarship is also public-facing. Arts institutions regularly draw upon our expertise when organising talks and study events or commissioning programme articles to enhance audiences' understanding and appreciation of cultural events. Till's programme article for the Royal Opera's production of *Die Zauberflöte* has reached an estimated 30,000 readers since first published in 2003 (ROH figures). Till's opera scholarship has also impacted directly upon artists working in opera production, and the Globe Theatre in London is employing him as a consultant on the Royal Opera's production of Cavalli's *L'Ormindo*, which opens at the Globe in March 2014. The work of Elliott and Till is also drawn upon by newspaper and broadcast researchers – Elliott has been interviewed by the *New York Times* and the *Boston Globe* on developments in Fado music, and Till has contributed to numerous radio programmes as an expert – e.g. his contribution to a Pre-Proms broadcast by BBC Radio 3 on 30 July 2013. Scholarship may also be impactful through online platforms – Elliott reviews popular music regularly for online popular-culture magazines such as *PopMatters* and *Tiny Mix Tapes*, and quotations from Elliott's reviews have been used by recording artists to promote their work, situating Elliott as an influential voice in the popular music world; Elliott's website 'The Place of Longing', with materials related to his book *Fado and the Place of Longing*, has received 27,000 hits.

The Department is submitting 4.2FTE in REF 2014.

2. Approach to impact

The Department's approach to impact in this period has been to bring new audiences to the

Impact template (REF3a)

musical and related events that the Department is engaged in, to provide opportunities for new understandings and interpretations of both new and existing cultural forms for audiences, critics and promoters, and to work with external partners in both these areas of activity, and in the development of new research projects.

Developing partnerships

Research partnerships with external bodies are key to creating direct impact for research. The Music Department has developed relations with several external bodies such as the London Sinfonietta and Glyndebourne Opera, the latter which led to the formation of a Strategic Partnership between the University and Glyndebourne in 2010. Partnership projects with Glyndebourne with substantial impact during the past five years have included a 3-year AHRC collaborative doctoral award project for a Composer-in-Residence at Glyndebourne to research new forms of opera to reach younger audiences. This culminated in an opera for young people, *The Knight Crew* (2010), which was followed in a BBC documentary entitled '*Gareth Malone goes to Glyndebourne*', screened on BBC 2 TV in three episodes from June 2010. The Music and Dementia project (2010) involved the Education Department at Glyndebourne and researchers from the Music Department and from the Brighton and Sussex Medical School working with the Lewes Villages Dementia Outreach Service on a project with 30 people with dementia, which considerably impacted upon the Dementia's Service's approach in this area. Members of the Department also regularly contribute to study days and education events for Glyndebourne. In partnership with the London Sinfonietta the Department sponsored a Steve Reich concert in Brighton in 2012, and organised a public event with Steve Reich for local school children studying Reich's music for A-Level.

Promoting public engagement

The Department supports members of faculty engaged in practice in explaining their work to audiences by organising public-engagement events in relation to public performances through financial and administrative support. Examples include a public pre-performance event at a performance of Hughes's Cocteau-inspired opera, *When the Flame Dies*, in Canterbury, October 2012, at which the composer and librettist were in conversation about the opera with the Israeli opera and Cocteau specialist, Michal Grover-Friedlander, and a post-performance discussion chaired by a visiting expert following a public performance by the American vocal and electronic performer, Pamela Z, in November 2013.

We also work with partners to enable composers in the Department to make their music more accessible to new audiences. Ficarra has been involved in the Under Construction project in California, which makes connections between composers and new audiences for contemporary music, and all performances in the USA of Ficarra's piano piece, *The Arbitrariness of Language*, have been preceded by pre-concert talks aimed at increasing the public's understanding of what goes into the composition of a new piece of music as part of the California-based Meet the Composer scheme.

Public engagement and impact are also achieved through press and broadcast media reporting (e.g. Hopkins' project with the Aurora Ensemble *Automatic Writing* (2011), which was featured on *The Culture Show* (BBC2 TV) and included an interview with Hopkins).

Supporting staff impact

The Department accesses financial support for public engagement activities through a number of bodies, including the School of Media, Film and Music Research budget earmarked for impact, which has paid for administrative support for impact activities, the Department's own budget (for the event with composer Steve Reich), The Centre for Research in Opera and Music Theatre (for Hughes' Cocteau opera event), and the Attenborough Centre for the Creative Arts (the Pamela Z event).

The School has also provided support for the presentation of a public face for staff research. This has included the development of individual websites to promote research, e.g. Hughes' website <http://www.scoringsilence.co.uk/>, and the School-wide *Reframe*, 'Research in Media, Film and Music', project, an online platform for the publication of both conventional academic work and creative practice, aimed at, and attracting, a readership/viewership well beyond the academy since 2012: <http://reframe.sussex.ac.uk/>.

3. Strategy and plans

In order to consolidate and build on the existing range of already extensive impact activities, the Department will continue to develop its strategic partnerships with external bodies and to seek and promote opportunities for public-facing presentation of its research. It will also ensure that the impact of its more recent areas of research specialism in music and media and music technology are reflected in its future activities, making use of as wide a range of new media and technologies as possible.

Partnerships

The Department is building upon its core relationship with Glyndebourne to develop a long-term partnership project to explore the use of digital platforms for mobile media in the development of new audiences and new forms of opera. Following the success of our partnership with the London Sinfonietta, we are working with them on a new schools project on Music and Protest with the Dutch composer Louis Andriessen, and Hopkins is working with Sound and Music on a number of new mobile media projects.

Support for staff impact

We will continue to build awareness and capacity through impact-centred mentoring and staff development, as well as through impact-aware peer review of research proposals, led by the School's Director of Research and Knowledge Exchange and supported by its research infrastructure. These are, in turn, supported by the University's Research Impact Officer and support infrastructure.

Although impact is now a criterion for many research applications, we will also seek to assess impact potential for projects that are not seeking external funding, and to earmark funds and administrative support for such and, where necessary, for staff research leave. The School of Media, Film and Music will continue to invest in regular facilitators able effectively to bring research to specialist (skills-based) and local communities – e.g. via an Arts Community Consultant who will continue to operate as a HEIF-funded Impact Support Officer.

Infrastructure

Reframe is in the early stages of its development/evolution into a wider platform; future plans include online conferences to disseminate research and open-video publishing projects.

The Attenborough Centre will be fully operational in 2014, becoming a public venue for festival and Arts events, and providing a space for public engagement with a wider spectrum of our research activities.

4. Relationship to case studies

The case studies exemplify the outward-facing profile of research activities undertaken in the Music Department, and the potential for different kinds of impact.

- Tim Hopkins' '*Proms Music Walk*' project (2012) is an example of how the Department works with high-profile public organisations (BBC and Transport for London) who commissioned a cutting-edge project aimed at reaching new audiences for new music on the basis of Hopkins' research expertise in the field of mobile technologies for theatrical and site-specific performance. The project engaged with different kinds of audience through various forms of interaction, both live and digital. It is also an example of how such a project may impact upon the social or cultural policies of commissioning bodies.
- Ed Hughes' extensive research as a composer of scores for silent film, and his writings on the theory of such practices, exemplifies the important relationship encouraged by the Department's research strategy between artistic practice and critical-theoretical discourse, which has been recognised in commercial commissions by film distributors such as Tartan Video and the BFI, and partnerships with cultural bodies such as the Imperial War Museum. The work is presented in a wide range of contexts, both live and digital, and has generated critical commentary and debate in many forms, as well as wide audience reach.