

<p><b>Institution: University of Surrey</b></p> <p><b>Unit of Assessment: UOA 35 Music, Drama, Dance and Performing Arts</b></p> <p><b>a. Context</b></p> <p>Achieving impact from research is very much part of the culture of the School of Arts. This impact from the School of Arts has been further enhanced by its merging with the Digital World Research Centre (DWRC) and the Guildford School of Acting (GSA) in 2012. Traditionally, key areas of strength, creating impact and engaging audiences beyond HE through our research, include:</p> <ul style="list-style-type: none"> <li>• Collaborative composition and musicology, engaging with artistic and creative community</li> <li>• Dance and digital technology, digital archiving, digital choreography</li> <li>• Community engagement and enhancement of local and regional cultural life through engagement with schools, local artists and arts events.</li> </ul> <p>The main non-academic user groups and audiences for the School's research are:</p> <ul style="list-style-type: none"> <li>• Artists and practitioners (including John Williams, Royal Philharmonic Orchestra)</li> <li>• Performing arts audiences at live events (Guildford International Music Festival)</li> <li>• Cultural organisations and institutions (English National Ballet, Royal Albert Hall and the Southbank Centre)</li> <li>• Wider cultural and creative (digital) industries</li> <li>• Users of performing arts knowledge, technique and research in non-artistic contexts, such as public health, training and education, and environment.</li> </ul> <p>The main types of impact specifically relevant to the School's research are:</p> <ul style="list-style-type: none"> <li>• Creating artistic works for display and/or performance in public sites/institutions and/or commercially exploited through their recordings</li> <li>• Generating and disseminating new modes of artistic practice and new forms of artistic expression that influence creative practice on a national and international scale</li> <li>• Supporting non-HE agencies/arts organisations/artists in the dissemination of artistic outputs</li> <li>• Contributing to widening of public engagement with, and participation in, the Arts</li> <li>• Engaging with cultural heritage and traditions through documenting, conserving, and making accessible historical material/artistic traditions/documents</li> <li>• Providing expert advice to non-HE arts bodies, broadcasters, artists, etc</li> <li>• Contributing to the economic impact of local, regional cultural activity in Guildford and beyond</li> </ul> <p><b>b. Approach to impact</b></p> <p>The School's approach to impact (2008-13) draws on existing strengths and principles of public engagement, especially:</p> <p><b>Engagement with local and regional communities and the dissemination of innovative creative practice to national and international creative arts constituencies</b></p> <p>The School has aimed to create new areas and groupings within its make-up, also aiming for interconnected impact that will capitalise on the School's emerging unique interdisciplinary environment.</p> <ul style="list-style-type: none"> <li>• Film has begun to engage both with community as well as with industry (partnership with Fitzpatrick Referrals, a local veterinary practice, to create short, innovative documentary films led by Helen Hughes and Lois Davis detailing their bionic work in prosthetic veterinary technology)</li> <li>• The DWRC, with its existing long-standing industry links, plays a central role to engage School</li> </ul>
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research and expertise in contemporary performing arts with professional contexts of the digital creative industry. For example, through the routine engagement with the industry at the regular DWRC Seminar Series, with guests such as Nick Stanhope, CEO of We Are What We Do and Executive Director of History Pin.

**Engagement through public performances / exhibitions / production of art works;**

- Local and regional performances, in particular at the Guildford International Music Festival and the Woking Dance Festival.
- Live and recorded performances (music, dance) for example: two of S Goss's CDs reached No 1 in the Classical Music Charts in 2012 and his work featured in an ITV programme with Andrew Lloyd Webber. John Williams is recording and touring his Guitar Concerto with the Royal Philharmonic Orchestra in 2013/14.
- Commissioned artworks, funded by Arts Council England, local funding bodies and private sponsorship, include the engagement of both young audiences and mature dancers in Jennifer Jackson's somatic dance projects, in conjunction with English National Ballet.
- Commissioned sound art and installation work has been shown at international exhibitions and museums, such as ZKM Karlsruhe.
- Engagement in public education and outreach activities, including pre-performance introductions, post-performance talks, leading/contributing to public discussion events with artists and contribution to study days organised by cultural institutions outside HE. For example, Barham's activities for the Southbank Centre, Royal Albert Hall, a study day for LSO and events at Austrian Cultural Forum. His pre-concert talks for London Philharmonic Orchestra at Southbank Centre are all available online as podcasts.

**Media interviews/participation in programmes/newspaper coverage:** Staff have taken opportunities whenever they have arisen to participate in broadcasts aimed at sharing and supporting new forms of artistic expression including BBC Radio 3, Radio 4, World Service, BBC Surrey and Australian Broadcasting Commission.

**Consultancy/expert advice:** A consultancy on *Lives of the Great Composers* (Omnibus Press) and a consultancy for DocHouse (<http://www.dochose.org/>) to co-organise and co-deliver a series of 6 in-house sessions for the BBC factual department staff on 'Documentary Modern Classics'.

**Partnerships with Industry:** The School has gained experience and understanding through its work with industry partners, for example in the Spatial Audio Art and Technology Website Space (until 2011), with Sensaura, Sony Broadcast and Professional Europe, Soundfield Ltd.

**School Support:** In supporting these approaches, the School established a strong relationship with the University's Media and Publicity Office and staff have had extensive contact with media environments.

**University Support:** The School is supported in its approach to impact by the University's Research and Enterprise Support (RES) team. As well as providing KTP expertise and support for consultancy, RES provides project management for the key partnerships and requisite commercial, legal and IP expertise to help enable the creation of impact.

**c. Strategy and plans**

The majority of the School's impact-research work and activities to date have been intentional and anticipated; highlights are included in section (b). The successes in the period, particularly our strengths in guitar research have informed the School's strategy for achieving impact going forward.

Goals and plans to maximise impact:

- **Clearly profile the School's expertise in contemporary interdisciplinary performing arts**, incorporating the new and emerging areas of Digital Media Arts (integration of DWRC in 2012, launch of new Digital Media Arts UG programme in 2014, MA in 2015) within the wider field of the creative industries
- The DWRC will play a key role as focal host for our **engagement with digital industry** beyond arts contexts, through curating regular events (roundtable/symposia) that create dynamic interfaces between arts practice and research and wider (technological and other) areas and industries. For example, Corporeal Computing conference and event September 2013, <http://www.ias.surrey.ac.uk/workshops/corpcom/>
- In Music, the new **International Guitar Research Centre**, to be formally launched in March 2014, will build on previous private donor investment (SW Mitchell Capital) and include industry partners IGF (International Guitar Foundation), GFA (Guitar Foundation of America), the IGRA (International Guitar Research Archive, CSUN, LA), the music department at the University of São Paulo, and the periodicals Soundboard (GFA refereed journal) and Classical Guitar Magazine (industry magazine). The Centre will act as a hub for guitar research in a variety of musical styles at institutions worldwide.
- **Further exploitation of engagement with cutting edge professional practice in additional areas**, for example performer training, performance making/dramaturgy and Early Modern performance, in particular with GSA as conservatoire training institute now part of the School and research-staff appointed and active there (since 2012).
- Our aim is to **co-ordinate existing contacts to performing arts companies through creative research** (eg. Lightwork, Mesmer, Globe Theatre, Barbican, LSO, ENO, London Sinfonietta) as well as undergraduate student's placement year in music, dance and theatre into a live and sustained network with industry partners.

#### **d. Relationship to case studies**

The three case studies exemplify the approaches to realising impact in section (b). All arose due to individual initiative and were supported by the School, the mechanisms are described below:

##### Case Study 1: "Acoustic Resonance in Contemporary Guitar Writing"

This case study represents our longstanding core expertise in guitar research exploited through excellent and sustained networks with research users that continue to flourish. This direct impact on artistic creation and creative practice is an exemplar of our ambition to contribute to artistic expression and expose new techniques to practitioners and audiences in turn.

##### Case Study 2: "Digital Dance Research: Movement Studies, Interactive Analysis and Digital Visualisation of the Dance Heritage"

This case study represents Surrey's strength in multi-disciplinary working, our dance staff worked alongside engineering staff from Surrey to offer a novel solution to a client. This has resulted in a significant contribution to the preservation of creative arts heritage, in particular dance and movement.

##### Case Study 3: "Mobile digital storytelling for rural developing communities"

This case study demonstrates how cutting-edge technology can be applied for the mutual benefit of communities and wider audiences. It is representative of a growing body of public facing work within the School that draws on the latest technological advances.