

Institution: Bath Spa University
Unit of Assessment: 35
a. Context

Bath Spa University's research in Music and Performing Arts creates impact by influencing **cultural life, economic prosperity** and **education**. Our engagement with audiences, practitioners, industry, and institutions in the creative arts in the UK and internationally informs the production of practice-led outputs, performance and the development of new creative processes.

Beneficiaries include **public audiences** via live events, recorded media, and digital arts, as well as through broadcasts and the internet, and print publications. The research also impacts on the **music industry**, including practitioners working in music, performing arts, dance, drama, and with electronic media, as well as institutions such as theatre and dance companies, orchestras and ensembles, museums, galleries, festivals and community groups.

b. Approach to impact

The School's approach to impact focuses on developing new processes for creative practice and for investigating possible contexts for its presentation through research-led creative work, drawing on research within the Centre for Musical Research and the Performance Research Centre. Embedded in this process is a consequent appraisal of working methods by individuals and cultural institutions as they establish processes for realising such work. The outputs generate revenue through the sale of recordings and tickets to live events, and through sale of broadcast media to other territories. The School drives interaction with audiences, practitioners, industry and cultural institutions through its practice-led outputs and creative processes with the aim of bringing the arts to a wider audience. QR funding is targeted to enable researchers to participate in events, prepare online and print materials, and to support performance production costs. Engagement has also been facilitated by the availability of University facilities: recording equipment, studios, performance and rehearsal spaces, IT infrastructure and server space as well as expertise drawn from shared knowledge with other specialist practitioners. For example, Power's University's Early Career Researcher Fellowship (2012) was used to buy time to undertake research and prepare for impact by forming collaborative relationships with external partners. Developing paths to impact is an integral part of research planning from an early stage. Researchers are supported through School and University staff development events, mentoring from senior colleagues, and by the Research Office. Impact is created through the following contexts and initiatives:

1. Impact through generating cultural experience: Our practice-led researchers seek to engage the public in participatory or interactive events, generating impact actively through experience, thereby enriching **cultural life** and **civil society**. Work has been presented at live events in conventional venues (concert halls, theatres, galleries) and public spaces (shopping centres, museums) and through subsequent documentation of such events (e.g. recordings, films, and websites). Examples include Hyde's *me and my shadow* (2012), which had simultaneous performances in UK, Belgium, France and Turkey, enabling local audiences to interact with those in the other European countries, presenting a shared environment for physical and sonic experimentation (2012); Saunders' *distribution study* (2011), a commission from Pinakothek der Modern (Munich), engaged audiences as performers and through subsequent score distribution across Europe as a way to embody the research through participatory action, and Kampe's *Secret Listeners* collaboration with the Jewish Museum in London (2013) resulted in an immersive theatre event and self-guided exhibition tour. Spring's reconstruction of music by composers from Georgian Bath was presented at a recreated Pleasure Garden at the Holburne Museum, funded by Leche Trust, to an audience of 320 (2013 and planned for a repeat in 2014).

2. Impact through public engagement and education: Researchers have engaged directly with audiences through interviews, talks and discussions in festivals, industry events and broadcasts, as well as through texts published in print and digital media as articles or interviews. Impact here enriches **cultural life** and **civil society** by sharing ideas in **public and educational contexts**. The

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School has supported researchers by funding attendance at events, maximising opportunities for engagement with audiences through interpersonal contact. Examples of industry presentations include Hyde on interactive technologies at SXSW (Texas, 2012); Bennett was a BASCA/PRS for Music seminar speaker (London, 2011) and presented on forensic musicology techniques at the Audio Engineering Society convention (New York; 2013).; Power gave public talks on play between audiences and performers at the Bristol Shakespeare Festival (2013); Beaham Powell was a speaker at the International Forum on the Creative Economy, Ottawa (2008); and Parfitt was a guest speaker at Swn Festival (2008, 2010), and a panellist at BBC Introducing and UK Music Industry Uncovered (both Bristol, 2013). Media interviews include Saunders talking about his music for Bayerischer Rundfunk, SWR (both 2010), and BBC Radio 3 (2009); Bennett on collaborative songwriting for BBC Radio Ulster (2013) and BBC Scotland (2012); and Spring interviewed on period performance on BBC Radio 3's In Tune (2009, 2013). Research has also been presented in the commercial press, such as Bennett's articles for *Total Guitar* magazine which frame his songwriting and creativity research for a wider audience (with total monthly readership of 20,689).

3. Impact through collaborative working: The School's practice-led research involves collaboration with practitioners and institutions, leading to direct impact on their working methods. It also engages members of the public as practitioners in active realisations of the work, creating impact through embodying the research as a means to enhance **cultural life** and **associations between people in public and educational contexts**. This interaction allows for direct communication of research through discussion and consequent experience of the creative work, and through placing it within a working environment. Examples include Moor's songwriting collaboration with Carl Barât (2008-), which has been broadcast, playlisted and performed internationally on various national media (BBC Radio 1, BBC Radio 2, BBC6 Music) at significant venues (UK/European concert tour including London's Scala, Shepherd's Bush Empire and a headline spot on the Leftfield Stage at Glastonbury Festival, 2010). Duddell's work with Richard Hawley continues his development of modes of collaborative practice between commercial and art music, resulting in a BBC6 Music broadcast (2012). Hugill's interactive iPad opera *Secret Garden* (2012) uses audience interaction to trigger live music and dance. His *Imaginary Voyage* (2012-) collaboration with The Opera Group was their first exploration of digital opera. In a statement, the Opera Group told us: "As a result of our digital research project *The Imaginary Voyage* we are confident of our ability to create and manage digital material and deliver high quality online experiences that have artistic integrity." Other work engages with specified community groups: Kampe's *Die Mühle/The Mill* was a collaboration with the Theater im Glasshaus disability arts group in Braunschweig, Germany, investigating inclusive performer-training and performance-making methods with performers with and without learning disabilities (2012); Power's *Shakespeare (Re)visioned* project has engaged a diverse range of participants from deaf and queer audiences through Bristol Shakespeare Festival (2013). Collaboration is also part of the realisation of the work, impacting on working processes of other practitioners, such as Saunders' compositions (for SWR Sinfonieorchester, Donaueschingen, 2010; Basel Sinfonietta and Simon Limbrick, both hcmf, 2011; Dedalus Ensemble, 2012) which require performers to negotiate the sourcing of found instruments and interact as part of cueing networks.

4. Impact through economic contribution: Practice-led research outputs produced by the School are commercially available and include books, sheet music, CDs, DVDs, and digital downloads, generating impact by creating **economic prosperity**. Impact is evidenced in the reach of audience engagement, supported by critical and popular reception. Examples include Moor's collaboration with Carl Barât (which has sold in excess of 100,000 physical copies internationally, was Album Of The Week in *The Independent* and BBC Radio 6, received four-star reviews in *Uncut* and *Mojo*, was playlisted on BBC Radio 2 and Single Of The Week on BBC Radio 1's Zane Lowe show). Bennett's *Rockschool* compositions support the technical development of training musicians. Some 125,000 copies of publications containing Bennett's scores have sold to date. Outputs have been exploited commercially, including Moor's later collaboration with Carl Barât through a commission from Swarovski to brand their products (2011) and licenced collaborative material to Burberry for promotional use (2012). Moor also scored and wrote songs for the Discovery Channel feature documentary *My Brother the Serial Killer* broadcast across the USA on Thanksgiving night (2012).

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5. Impact on policy and case law: Outcomes of practice-led research have led to impact on government and legal institutions, contributing to **policy making**, such as Hyde's Mobility Digital Arts in Europe (MADE) project *me and my shadow*, which led to a white paper on digital arts mobility commissioned by the European Commission (2012). Musicological research has led to impact on **case law** through Bennett's work as a forensic musicologist investigating alleged plagiarism on behalf of industry clients including Universal Music Publishing, Warner/Chappell Music Publishing, Kassner Music, Adelphoi Music, Michael Simkins LLP, Van Straten solicitors, and many individual songwriters. Out of court settlements and court rulings have been reached as a result of the reports that are underpinned by his research into originality in music (2007-13).

c. Strategy and plans

The University research strategy aims for "engaged research with impact", and our largely practice-based and collaborative research reaches beyond the academy by its very nature. The impact of our work has been enhanced through engagement with a significant audience through an active campaign of public events promoted by Bath Spa Live and through deliberate and sustained involvement with cultural institutions, the media and the music industry press by individual researchers and clusters. The School will continue to build on current industry links, such as the Music Think Tank that brings researchers, students and industry representatives together, to further develop external relationships with a view to establishing new paths to impact. This will focus on training researchers to think about impact from an early stage when formulating research proposals. The School will prioritise strengthening impact in relation to its core practice-led research by supporting researchers' attendance at events and developing the public face of our research by engaging with audiences through the media and promoters. By opening up access to researcher-practitioners in this way, our goal is to make the ideas and processes which underpin creative work more apparent, deepening the audience's engagement with it and providing possible new models for arts practice. The School will continue to recruit new staff with industry backgrounds to strengthen external links and to use its production department, Bath Spa Live, to further engage with industry partners to develop professional working relationships. The School also draws on the expertise of the University's Knowledge Exchange Officer and our Public Engagement Steering Group to identify our most valuable types of impact and to grow them.

The University is a signatory of the Manifesto for Public Engagement, with work in that area led by an active steering group which includes representatives from Music and Performing Arts and from the Holburne Museum, with whom we have a close partnership. We have created targeted routes to impact by expanding partnerships with other institutions, such as the Arnolfini, Watershed, Real World Studios, Bath International Music Festival and Tobacco Factory Theatre. The School will continue to draw on its network of industry contacts to facilitate discussion of research and its outcomes in public fora, supported where possible by external funding. Researchers will further develop outreach activities, through festivals performances or commissions, engaging at a creative level with stakeholders, embodying the research through first-hand involvement.

d. Relationship to case studies

The two case studies are representative of the School's wider approach to impact.

Digital Performance: Hyde's interactive compositions created impact through collaborative working in live performances by members of the public, through public talks, and by influencing policy. Through experiencing the environments created by the work and exploring them through play, audiences engage with the concepts and metaphors inherent in the research.

Collaboration and Originality in Songwriting: Impact for Bennett's work with researcher-practitioner colleagues Moor and Parfitt has been created through dissemination outside of academia through public engagement and education at the UK Songwriting Festival and Burnsong. The research has also had an impact in the commercial music industry through Bennett's forensic musicology songwriting consultancy reports, which have been used by music publishers and law courts in the settlement of songwriter copyright disputes. Summaries of the research have been presented to a non-academic music audience via international print publication (Total Guitar magazine).