

## Research Assessment Exercise 2020

### Impact Overview Statement

University: Hong Kong Baptist University

Unit of Assessment (UoA): 39 Music and Performing Arts

Total number of eligible staff of the university in the UoA: 10

#### (1) Context

Music at HKBU has a thriving culture of community engagement and established pathways for delivering research-led impact in education, cultural life, and cultural production. Our impact efforts reflect continuous commitment to and new directions in benefiting various strata of society through music's unique power to transform. The primary non-academic beneficiaries and user groups are:

**Educators, practitioners, and policymakers:** Our research shapes local education and arts policy, curriculum development, and pedagogical approaches, enhancing student achievement in musical and non-musical contexts outside of HKBU (Mang, Musical Aptitudes and Assessment) and providing special needs, minority, and aging populations with new modes of cultural expression and personal well-being (Elias, Chaturang community music and dance project).

**Performing musicians:** Our practice-based work enhances performance practices and expands repertoires for professional and amateur musicians, including conductors, singers, instrumentalists, and learners, who (1) use online thematic catalogues (Chung, Lully Arrangements), critical editions, and cross-cultural collections by HKBU researchers, (2) premiere works by our composers, (3) perform multimedia and cross-cultural works led by our conductors, and (4) adopt new instrumental technologies tested and promoted by our performers (Han, Steinway Spirio Piano). These endeavors generate economic activity to publishers and instrument manufacturers via market entry, branding, new professional practices, commercial partnerships, and sale of models, collections, and editions.

**Cultural producers:** Our performance research contributes to professional practices at music festivals, media distributors, recording/film enterprises, and radio/television companies generating economic benefit to organizations via sales of CDs/films, cinema/concert tickets, and advertising.

**Music audiences:** Our practice-led research achieves cultural impact by stimulating audience experience and cultural debate with new compositions that provoke discourse about contemporary debates (Birman) and express social critique of political events. Our performances of historical music (Poon) inspire audiences to perceive familiar works in new temporal, cultural, and multimedia modes, and to receive unfamiliar works with the illumination of discovery.

(2) **Approach to impact** – Our impact approach has spread evenly to four main Department areas:

**Changing repertoires across cultures:** Our performance-led research has investigated how new repertoires are developed, accessed, and interpreted across disparate national, linguistic, and stylistic traditions in twenty-first-century performance contexts, thereby expanding the intercontinental scope of programming for artists and cultural consumers. Conductors have improved cross-cultural musical knowledge among audiences and musicians in Asia, North America, and Europe, as well as bridging boundaries within Chinese regions, by systematically performing premieres of instrumental and choral works by Chinese composers that incorporate Chinese themes into Western forms. For example, the first internationally published Chinese choral anthology *Half Moon Rising* (Winzenburg, Edition Peters) and Mandarin/Cantonese commissions have reshaped concert programming and expanded musical worldviews in new multilingual forms.

**Stimulating public discourse:** Our practice-based researchers have influenced the way that audiences and broadcasters interpret contemporary political events via forms of cultural expression incorporating new modes of social media. For example, the “Twitter Opera” *Nostra Culpa* by Birman became a frame for discussing the financial crisis in post-Soviet states when its excerpt was aired on a BBC World TV documentary. Birman aims to further public discourse on contemporary life along the periphery of the European Union and Russia (*Russia: Today*) and environmental pollution (*Space to Breathe*) via commissioned premieres/recordings on major grants from 2018.

**Constructing community partnerships and pathways:** Our researchers have strengthened relationships with partners in and beyond Hong Kong, facilitating new pathways to professionals, educators, practitioners, and audiences. Our work with the Hong Kong Education Bureau, Leisure

and Cultural Services Department, special needs practitioners, and school teachers, for example, has changed insights and practices related to music teaching and learning in Hong Kong, Mainland China, and Taiwan (Mang and Ho). We have successfully embedded research into professional activities with partners ranging from film companies (Golden Scene), CD distributors (Wind Music), music festivals (Estonian Music Days, Hong Kong Arts Festival, Kaohsiung Spring Art Festival), and ensembles (Philharmonia, City Chamber Orchestra, National Youth Choir of Great Britain, EXAUDI), to theatre (San Francisco Ballet, Actors Touring Company, and Royal Lyceum Theatre Edinburgh), broadcasters (BBC Radio 3, RTHK Radio 4, and RTHK TV), and publishers (Edition Peters, Central Conservatory of Music Press). These partnerships have changed audience insights into repertoires, performance modes, social conditions, and temporal-cultural relationships.

**Digital Dissemination:** Digital technology forms a key component for generating and evidencing impact. Chung's research on historical performance practice is disseminated digitally via the new *Online Thematic Catalogue of Lully Keyboard Arrangements*, offering performers a new resource for interpreting ancient scores. We have also developed mobile technology and creative platforms through the newly established Mobile Apps Resource Centre (Keyes) operating under Music auspices for capturing/evaluating data and documenting impact testimonials, as well as identifying impact partners and end-users via research, performance, and institutional development networks.

**(3) Strategy and plans** – Strategies are now in place to sustainably generate, manage, and evidence impact equitably among all faculty members and RPg students by linking research impact to every type of output. We have instituted an impact coordination strategy within the Departmental Research Group to build and evaluate departmental case studies, coordinate external impact consultancy at the Departmental and Faculty levels, mentor junior faculty and postgraduate students, and train support staff. We now incentivize impact-generating activities by embedding impact into annual reviews and making impact part of the creative process in departmental performances. All academics throughout the UoA are now involved in developing pathways to impact as a core part of their ongoing research activities. The Departmental Research Group regularly discusses strategies for developing individual and collaborative case studies on a recurrent basis. We are actively supporting our faculty in building impact portfolios by hiring a new Executive Assistant for coordinating impact-related activities and holding staff seminars to cultivate faculty practices in documenting impact related to research output and developing impact statements into grant and assessment abstracts. We are also embedding impact into our future growth. As the Mobile Apps Resource Centre expands, its work will form underpinning research for an impact case study and possible submission for the 2026 RAE. We also aim to adapt audio technology to our facilities for home use via live streaming of our practice-led research activities. In line with the Strategic Priorities set out in the HKBU Institutional Strategic Plan, Music will be a driver of the new Creative Media/Practice Research Cluster, with a new scoring stage and recording facility planned for 2023 that will be made available to stimulate commercial activity in film and sound recording, as well as a new white box experimental space to facilitate new modes of multimedia cultural engagement for performers and audiences of the Hong Kong community.

**(4) Relationship to case studies** – “Transforming International Practices with Chinese Choral Music” synergizes with Music's approach to impact. Practice-led research normally impacts audiences and practitioners in performance contexts outside of academia. The department has a long-established infrastructure to optimize engagement with the public in our numerous events with the non-academic community. It also places emphasis on promoting research that illuminates the unique relationship Hong Kong maintains to China and other regions of the globe. Winzenburg's research has brought a new repertoire of Chinese choral music to choristers around the world and introduced local varieties across Chinese regional boundaries. His publications, commissions, performances, media outreach, recordings, and workshops are all pathways to impact that could not take place without a supportive institutional and departmental framework. This case study demonstrates departmental achievement in forming artistic networks and external partnerships that draw upon our cross-cultural environment for text-based scholarship and optimize our practice-led research impact.