

<p>Institution: University of Ulster</p>
<p>Unit of Assessment: 35 Music, Drama, Dance and Performing Arts</p>
<p>a. Context All our sub-panel 35 subjects are based on the Magee Campus in Derry-Londonderry; that is, in a border region with a well-known history of political unrest, but also one of social deprivation. Northern Ireland has the lowest per capita spend on the arts in the UK, and all its major arts institutions are based in Belfast, where, at the beginning of the current cycle, Local Authority per capita arts spending was five times that in Derry. This general context has been the inspiration behind an approach to research impact that is centred on creative practice and public engagement. A number of individual projects were developed as part of Derry's programme for its year as inaugural UK City of Culture in 2013, in support of its mission to engender social change through the arts and thereby tell a new, more positive story about the city and the region. We share this mission: we view the impact of our work as part of a culture-led urban revival.</p> <p>Consideration of impact beyond academia has, in fact, been inherent in much of our work since well before 2008-13. The appended case-studies, both sustained investigations stretching back about a decade, are examples of this. Moreover, our three overarching objectives (see REF5) were determined with their capacity to bring about impact firmly in mind: our practice as research (PAR) has frequently been in the context of community-focused projects, our development of research approaches to and with technology has principally been with a view to exploring and solving issues of social and artistic inclusion, and (above all) our prioritisation of interface events has enabled the sharing of our work with practitioners, decision-makers in government and the creative industries, and the wider public. Impact arising from these has included:</p> <ul style="list-style-type: none"> • material progress in the inclusion within the performing profession of disabled musicians (who have benefited from influence on policy debate at Arts Council and devolved government levels, and from funding of c.£250K to support dissemination and further development of interface tools) and in the expressive capacities of disabled children; also influence on special education professional practice; • influence on national legislation leading to new Legislative Assembly policy in support of, and redirection of funding towards, working practices and projects aimed at encouraging social and civic inclusion through digital participation; and • influence on public policy through bodies such as the Arts Council of Northern Ireland (ACNI), the Arts Council of Ireland/An Chomhairle Ealaíon (ACI), and the national planning panel of the London 2012 Cultural Olympiad. <p>During the current cycle this impact has been recognised in, among other ways, public honours and awards, notably an Allianz Arts and Business award and an MBE for services to music in the community (Irvine, 2011).</p>
<p>b. Approach to impact As outlined above and in REF5, the fostering of research impact has mainly been through the setting of overarching Research Cluster objectives likely to produce it, and through the establishment of the cross-cutting theme of inclusion. Early in the cycle, the University put in place central mechanisms designed specifically to promote impact, and we have successfully used these; e.g. two years ahead of the North Atlantic Fiddle Convention (NAFCo, for which Doherty was Director) the Office of Innovation Impact Awards scheme awarded the project £7,500 (further funds came from the Research Institute and Research Cluster; see REF5). This bore fruit: over 40K visitors came to the North-West over a five-day period, bringing c.£3M into the local economy. And just as Doherty assembled a broad base of partners (from research bodies such as the Elphinstone Institute and Dance Research Forum Ireland to the NI Tourist Board, and from the European Commission to local County Councils) in order to deliver NAFCo, so has a central part of the approach the whole Cluster been to cultivate links with local, regional, national and international institutions. This is evident in the examples of research impact listed below.</p> <p><i>Contributing to economic prosperity:</i> Our 'Imagine Create' digital arts festivals (Moore, O'Hanlon, Bridges, 2009, 2011) brought together major international practitioners, commercial concerns and academics to exchange ideas across sector boundaries. They attracted more than 1500 visitors to the city and, like NAFCo, were mounted with the help of a consortium of partners including the Department for Culture, Arts and Leisure, Derry City Council, Ilex (the Derry regeneration company), InvestNI (regional development agency) and Momentum (NI trade association for ICT). Staff have also been involved in local economic growth initiatives in the creative industries funded by InvestNI (Newark, Lyons, O'Hanlon) and Creating Enterprise, Belfast (Newark). In 2008, Lilley was awarded the OBE for services to the creative industries.</p>

Influencing curriculum design and pedagogical practice, providing expert advice to governments and charities: As a result of *Shelter me from the Rain* (2011, a community opera devising project in Carlow incorporating the RTÉ National Symphony Orchestra), **Irvine** was invited to take part in discussions with the Arts Council of Ireland on how best to develop and progress the national music in the community strategy. This led to his appointment to the New Music Generation Ireland advisory panel (set up to administer a €15M fund established by U2 to develop the musical instrument learning infrastructure in Ireland). A composition/community performance strand initiated by **Irvine** in the New Music Generation project was ultimately rolled out to twelve County Council/Vocational Education Committee partnerships across Ireland, with each receiving a starter grant of €750K.

Creating new forms of artistic expression, influencing pedagogical practice: **Irvine's** work on conduction, originally part of his research into aleatoric and improvisatory procedures in large concert works, has had largely unanticipated impact in the area of self-expression among the severely disabled. Working with players from the NYO and the pupils of Treloars School, Hampshire (for children and young people with cerebral palsy), he devised special gestures and systems to integrate the aesthetic of conduction into a new performance direction convention for potential musicians with extremely limited controlled movement. *Sailing the Sea* (2008) led to invitations to deliver workshops and lectures based on this technique to over 600 teachers in the UK, Ireland, Italy and Russia.

Contributing to processes of reconciliation: **Roman's** community opera *Ulysses* (performed by a cross-border chorus of schoolchildren in venues in Ireland, NI and London) was supported by the EU Programme for Peace and Reconciliation in NI and the Border Region of Ireland. **Campo** directed *In a Little World of Our Own* by Gary Mitchell as a cross-border project for the An Grianan Theatre in Letterkenny, part of the 'Readers for Peace' festival (2013). Our collaborative production (with Southbank Sinfonia and the University of Aberdeen) of *Columba Canticles* (2013, **Roman**), commissioned by St Columba's Cathedral as part of UK City of Culture 2013 to mark its 400th anniversary, brought together Ulster-Scots and Irish traditional musical elements, as well as Catholic and Anglican liturgy, receiving performances at the Cathedral, by invitation at Stormont, and on the BBC's *Songs of Praise*. **Jennings'** workshop (with Max Gillespie of Freedom from Torture UK, and Hector Aristizabal of Imagination) on applied drama and psychotherapy for survivors of torture, and his invited participation in the associated public seminar on community arts as social intervention, both at 'Treaty of Utrecht 2013: The Art of Making Peace', were attended by local and regional policy-makers; one of the outcomes of the festival was a commitment from the City and Province of Utrecht and its corporate partners to conflict transformation programmes such as 'The Peaceful City', part of their bid for European Capital of Culture 2018. **Irvine's** 'Beyond the March', devised and delivered with one of our composition research students, Peacock, brought together four Derry fife-and-drum bands (Pride of the Orange and Blue, Eastbank, Caw, and Burntullet) in a composition and performance project designed to address one of the most serious (but least talked-about) aspects of Loyalist marching: the historical conflict between the bands themselves. It succeeded in forging connections between, and opening up further collaborative concert opportunities for, the ensembles. It was also the subject of a BBC documentary (dir. Johnny Muir), and was the direct cause of an invitation to two of the bands to play the devised piece at *Fleadh Cheoil na hÉireann*, the all-Ireland annual traditional music festival (never before held in NI) in Derry in August 2013. This was the first time any Orange band had been invited to take part. A follow-up project to establish a working relationship between similar bands and musicians from the nationalist community is being planned for 2015.

A large proportion of our work attempts in some aspect or another to bridge the gap between academia and research users (whether or not that is how the latter think of themselves). Locally and nationally, this is mainly through PAR, and above all through partnerships. One example is **Bridges'** involvement since 2006 with the free-access, audience-building movement Culture Night. Through the Contemporary Music Centre, Dublin, and often in collaboration with other Spatial Music Collective composers, this association has contributed to: growth in the profile of contemporary music among non-niche audiences (increasingly reported on the RTÉ national news; a documentary featuring his work was also broadcast in 2009 via the web), growth of the movement itself, which is now international, and a broader change in public perception of the forms, contexts and cultural relevance of contemporary music. Another example is our dissemination of the 2011 'Imagine Create' event via live web streaming to over 2000 users. Other

Impact template (REF3a)

notable partnerships are with Young at Art and Belfast Children's Festival (see REF5); and dance company Assault Events (resulting in community work associated with individual productions and in mentoring and capacity-building through a year-long project partly in partnership with three other leading dance organisations in NI). Internationally, **Campo** has given workshops focusing on the Commedia dell'Arte in non-academic environments all over Europe, and has established a partnership with the Seminário Internacional 'Teatro-Máscara-Ritual', incorporating innovative field studies and exchanges within communities of Candomblé believers. **Newark's** work has been published and broadcast widely in forms for non-academic audiences (e.g. programme essays and public talks for arts institutions ranging from local cultural societies to the Aldeburgh Festival, the Royal Opera House, Covent Garden, the Liceu, Barcelona, and Greek National Opera, as well as programme segments, reviews and podcasts for the BBC). **Irvine's** *Pied Piper* project, with the Ulster Orchestra and over 300 children, was awarded the first ever London 2012 Inspire Mark.

c. Strategy and plans 2014-18 will see consolidation of our on-going efforts in the fields outlined above: interface events, large community projects, written dissemination of research to non-academic users, and commercialisation (e.g. in the form of CPD provision) of research. We will also seek to influence devolved government, national and international policy, through e.g. **Irvine's** advisory work with the ACI, New Music Generation Ireland and Musical Futures in the UK, and **Lilley** and **Moore's** with political bodies (in July 2013, as part of the programme for the Lithuanian presidency of the European Union, they were invited by the Lithuanian Ministry of Culture to deliver a keynote address on 'Counting What Counts' to EU Ministers in Vilnius). In one especially important area, our research impact strategy for the coming cycle aligns directly with our broader research strategy (REF5): creative arts and health. Already an intrinsically interdisciplinary combination, we will continue to develop our partnerships across the subject boundaries with a view to bringing about changes in artistic, educational and professional practice, improvements in access to the arts, increased quality of life for patients and sufferers, and more sophisticated modes of self expression for the severely disabled. We anticipate impact will arise from further development of the work described in the **Lyons** case-study, as well as from:

1. further development of established projects, associations and strands of research, e.g.

- Follow-ups to: **Irvine's** work with Treloars School, and with Red Note Ensemble and Scottish hospitals (he has been invited to deliver a keynote on some of the techniques he has developed at the Musical Futures Conference, London, January 2014) to over 500 secondary-school teachers.
- The next phase of **Doherty's** work on musculoskeletal disorders among traditional musicians (see REF2), working with colleagues in Design, PhD students, and existing providers to design content and means of dissemination for integrating preventative measures into Irish traditional music teaching.
- A review of, and follow-up to, **Fisher's** five-year interdisciplinary partnership (2008-12, tackling childhood obesity) with University colleagues from Sports Studies and the Western Health and Social Care Trust.

2. new projects and/or collaborations, e.g.

- Commercialisation of preparatory work by **Campo**, **Fitzpatrick Jennings** and **Fisher** (supported by University academic enterprise seed funding) in the area of CPD for nurses, using Drama and Dance PAR techniques.
- **Jennings** is currently researching applied drama and arts participation in relation to international health practice and policy, and he and **Lyons** are exploring possible collaboration with researchers in the University's Bamford Centre for Mental Health and Wellbeing.

d. Relationship to case studies The case-studies describe work that is right at the core of our overarching objectives: they have both involved elements of practice as research, creative applications of (and investigations into) technology, and large-scale interface events (e.g. Inclusive Creativity, National Media Literacy Conference). Furthermore, each addresses an aspect of the cross-cutting theme of inclusion. More particularly, both have been supported by the University Research Office and Faculty of Arts peer review board in the development of applications (to Nesta, UK City of Culture, etc.) for funding to take individual projects forward, and by internal financial and in-kind support: from the Cluster budget (to travel widely to deliver workshops and training, and grow international networks), the School of Creative Arts and Technologies (facilities and administration), the Research Institute (teaching relief), and in particular the University's Office of Innovation Impact Awards, which awarded **Lyons** £5000 for the Inclusive Creativity event in 2011.