

Institution: Middlesex University
Unit of Assessment: UoA3 Music, Dance, Drama and Performing Arts
a. Overview

Dance, Music and Theatre Arts together form a flourishing research unit at Middlesex University. This longstanding unit has maintained its influence on the fields of practice-as-research and critical enquiry into Performing Arts through enabling infrastructures, strategic appointments, high quality research outputs and a significantly public-facing approach.

This submission, based on outputs by 31 staff (21.39 FTE), sits within the recently restructured School of Media and Performing Arts (formed 2012), under the leadership of Upton (Dean and Professor in Theatre). The School houses two departments: this unit correlates closely with the Department of Performing Arts. The formation of the School was part of a major University restructure, directing the strategic future of the institution toward high-quality research within an international context. The restructure was supported by significant investment in campus facilities, strengthening research leadership and in new, core, research-focused appointments.

Of particular note is a commitment to expert practitioner-researchers. The Centre for Research into Creation in the Performing Arts (ResCen, formed 1999), led by Bannerman, offers a pioneering model for interdisciplinary artist-centred research and a forum for knowledge exchange. Integrated within and alongside this practice-led research enquiry are wide-ranging research approaches that encompass, in all of our disciplines, socio-cultural, historical, analytical and philosophical explorations, with many researchers operating through mixed mode research - generating both artistic and scholarly written outcomes.

The research profile of this unit is aptly matched by the longstanding reputation for excellence enjoyed by the span of Performing Arts degree programmes offered at Bachelors and Masters levels. It also supports a successful and growing doctoral population and the uniquely artist-centred mode of study available at Middlesex via the Doctor of the Arts qualification.

b. Research strategy

The research strategy for this unit is framed by a clear and ambitious institutional vision and builds upon the strengths demonstrated in RAE 2008. The aim of the School's research strategy is quite simply to achieve and sustain excellence: objectives include extending the international dimension of our work through ResCen in particular; optimising the physical, administrative and intellectual environment for our subject areas; building capacity through strong research-led appointments and embedding a supportive and enabling infrastructure conducive to a successful research culture, now and into the future. Through the period we have carefully enhanced and balanced research across the range of disciplinary areas; this submission reflects a rich and well-rounded portfolio. A University-wide restructuring, and major investment in research has enabled a significant step-change to energize and strengthen research throughout the University and in this unit in particular. Investment in staff has enabled us to enhance and extend research groupings (in particular in music and theatre arts). We benefit from institutional investment in specialist facilities for Media and Performing Arts and Art and Design (circa £85M), which create new possibilities for collaboration by bringing cognate subjects together on a single campus in Hendon, assuring the future context for research at Middlesex and this UoA.

As Dean, Upton provides overall leadership and management of the School of Media and Performing Arts, supported by Cobley (Professor of Language and Media) as Director of Research, Midgelow (Professor of Dance and Choreographic Practices) holding responsibility for Research Degrees, and Main as Head of Department for Performing Arts. This senior leadership team builds upon the successes of the strategy established over a long period by Melrose, Bannerman and Carter (retired 2010). We have prioritized:

- i. The balancing of research and diversification of approaches across our performing arts disciplines through strategic appointments at senior and ECR levels.
- ii. The alignment of research, teaching and external-facing activities to ensure sustainability.
- iii. Maintaining high quality contexts and securing sustainability for expert-practitioner research.
- iv. Generating (inter)disciplinary and collaborative research in (inter)national contexts.
- v. Generating research with impact, through expert-practitioner research, work in the public realm, knowledge exchange and partnerships.
- vi. Supporting early career and doctoral researchers, through funding, training, support and mentoring.
- vii. Enhancing the high public profile of our research activities.

Environment template (REF5)

viii. Attracting competitive external funding.

The structuring of this unit and its cross-disciplinary connections enables us to pursue advanced enquiry from a range of perspectives rarely equalled in the UK HE context, and to disseminate the outcomes widely and effectively. A key strategic aim is to enable the research dialogue between expert practitioner and academic to be authentic, systematically pursued and productive. While many of our researchers utilise conventional academic modes and registers, a significant number articulate their research enquiry in or through creative practice, pursuing production values recognized by the wider arts communities. In this vital collaboration, the unit operates in terms acknowledged across the arts-expert and HE spectrum, challenging established convention, expanding performance-making itself, and providing significant insights.

Within the broader spectrum of our Performing Arts research, the focused work of ResCen is central to Middlesex's advanced enquiry and public renown. The ResCen environment has been purposefully developed, enabling long-established resident arts-practitioner researchers (Miller, Layzell, Jeyasingh, Boddington, Lee, Wallen), guided by Bannerman, to promote and develop enquiry into the 'knowledge-status' of expert/creative process, through the process of performance-making itself. Its high research visibility is maintained through external, public and in-house activities. ResCen has won considerable arts-funding support and continues to stimulate debate. As recommended in the RAE 2008 feedback, Bannerman has successfully extended ResCen's explicitly practitioner-researcher activities internationally, building extensive collaborations in mainland China and Taipei via the work of two ground-breaking major projects, ArtsCross and Danscross. In response to the gradual move of one part of ResCen's work more firmly into East Asia, ResCen has been aided by the appointment of a Mandarin-speaking research assistant, and to strengthen leadership, Johansson has been appointed to a new permanent Readership in ResCen.

Much of the unit's work is organised in disciplinary strands (Dance, Music and Theatre Arts), within a broader structure designed to facilitate inter/cross-disciplinary research.

In Dance there is significant research strength in choreography, modern dance and dance studies/history. The focus on choreography is evident in the work of the four major British choreographers Lee and Jeyasingh (ResCen Associates), Brandstrup and Butcher (both formerly AHRC Postdoctoral Research Fellows). These artists, with Midgelow, Woodhouse and Sandiland, contribute to the field of research-driven choreographic practice that addresses; contemporary cultures, narrative and improvisatory strategies, and conceptually led choreography and technologies. Midgelow also undertakes research via her co-directorship of The Choreographic Lab, her partnerships with Dance4 and editorship of the hybrid peer-reviewed journal 'Choreographic Practices'.

Main, Donnelly and Bannerman investigate modern dance traditions. A Humphrey specialist, Main has staged performances with companies in Turin and Chicago and published a monograph about such processes. Bannerman and Donnelly (formerly Went) document Robert Cohan's teaching mastery. In this work, alongside other developments, we identify an emergent research interest in dance and pedagogy.

Kolb and Franko maintain Emeritus Professor Carter's established orientation toward dance history and critical enquiry. Both Franko and Kolb are extensively published and combine theoretical perspectives with detailed analysis to explore crosscurrents between dance, philosophy and literature. With Franko, based across Temple University (USA) and Middlesex, we have established a highly successful interdisciplinary research seminar series. His strategic appointment brings further international expertise to several of our existing research areas, foregrounding topics such as modern dance traditions and re-enactment (the subject of his forthcoming Handbook for Oxford University Press) and linking to the work of Main and Midgelow, and in theatre, Upton and Senna.

Music research has established a strong emphasis on practitioner-researchers, including mixed-mode research into/through both traditional and contemporary composition and performance. Dogantan-Dack, Dwyer, Fribbins, Impett, and Wallen (ResCen) are the key researchers in this area. Examples include Wallen's wide-ranging public commissions that increasingly reference Afro-Caribbean British history; Impett's interactive sound design for Rime contemporary circus (Square Peg Productions, Roundhouse Circus Festival, National Theatre, Edinburgh Festival), and concert performances of 'Memoria Colorata' (wind ensemble and percussion), Bergen Festival 2008 and 'Speak' (meta-trumpet and computer), Sonorities Festival Belfast 2013; and Fribbins'

Environment template (REF5)

significant international profile, since 2008, including commissions for The Royal Philharmonic Orchestra and for leading chamber venues (Kings Place, St John's Smith Square).

Music also has a growing profile in musicological approaches with Impett, Dwyer, Osborne and Dromey joining Dogantan-Dack over the period. Dogantan-Dack is currently working on two book-length commissions extending her AHRC-funded Alchemy Project, exploring live musical performance with the Marmara Piano Trio. Dwyer has written a specialist monograph on John Buckley, and Impett's output includes innovative reflections on improvisation and creative practice as research in music, while Dromey specialises in Benjamin Britten.

A rich research group has more recently been strategically developed in theatre arts, supported by considerable investment in new appointments, including Upton, Johansson and Machon (as senior researchers), along with Senna, Diedrich, Saville and early career scholars Thompson, Hussein, Vesty and Sachsenmaier. Critical mass is assembling around core themes: for example Upton, Senna and Thompson research writing/dramaturgical processes of translation/adaptation, of which Senna's work with SignDance Company is a good example. Making and investigating socially engaged and ethical performance practices is evident in the work of Upton, Johansson, Saville and Hussein. In this field Johansson's ongoing research enquiry focuses on the impact of community theatre on AIDS prevention in Africa. A further research cluster investigates embodied practices and technologies (Diedrich, Sachsenmaier, Machon) - Machon's important second monograph, 'Immersive Theatres' (Palgrave, 2013) is the first survey of immersive theories and practices and looks set to define the field.

We are committed to expanding our research base and actively promote the career development of emerging researchers. In the future the unit will benefit from: i) building on existing strengths with further capacity building, including continuing professional development for researchers and careful succession planning; ii) the full integration of teaching, research and impact - enabling the pursuit of research areas and partnerships made possible through the University's investment in senior research leaders; iii) realizing the enhanced possibilities for multi- and interdisciplinary collaboration with colleagues in media, art and design and other areas, that are afforded by the new physical, academic and administrative landscape of the University; iv) within our disciplines and collaboratively with media and other colleagues, attracting more RCUK and other external research funding; v) increasing and strengthening our postgraduate provision for taught and research programmes, including additional international partnerships, some led by ResCen; vi) and positioning ourselves as active and significant partners within high quality research networks in London and the UK, and internationally.

c. People, including:

i. Staffing strategy and staff development: Buoyed by the excellent RAE outcome and to further the Department's international research competitiveness, we have invested heavily in senior and developing researchers while consolidating the position of existing staff. The six ResCen Associates, a Research Fellow in Music (Dogantan-Dack) and two Research Fellows in Dance (Brandstrup, Butcher) are now permanent staff members. The University has made a significant number of senior research appointments to build strengths (especially in music and theatre arts) and replenish capacity following retirements: Professors and Reader in Dance (Franko, Midgelow and Kolb), Professor and Reader in Music (Dwyer and Impett), and Professor and Senior Research Fellow in Theatre Arts (Upton and Machon), as well as a Reader in Applied Performance appointed to ResCen (Johansson). With a view to the longer term, these senior appointments have been balanced by our commitment to early career and postdoctoral colleagues who contribute significantly to the lively, cohesive and forward-looking research community. We have made eight early career researcher appointments over the past five years, amongst whom Hussein, Sachsenmaier, Thompson and Osborne are returned in this REF submission. The recruitment of new staff is complemented by a strategy to ensure a more fully integrated team by reducing the use of hourly paid (teachers) and fixed term staff and by a judicious review of the use of part-time posts. This staffing strategy envisages the long-term development of a research-led academic environment and enables the essential integration of research, teaching and impact. The unprecedented investment in new core appointments underlines the university's support for our research strategy.

All staff are involved in research and teaching, and are encouraged to aim for excellence in both in accordance with the University's emphasis on their symbiotic relationship in its statement on Research (<http://www.mdx.ac.uk/research/index.aspx>). This teaching/research linkage means that

this submission includes 62% of staff within the unit and we expect this percentage to rise in the coming period, as we support all staff to achieve their professional goals as researchers.

Staff development is provided centrally for all staff, in teams and as individuals, and includes a specific and detailed programme of researcher development. This is complemented by School and Department events and away days. External speakers at such events have recently included Professor Paul Kleiman of the Higher Education Academy leading on research and teaching. Internal funding enables staff to undertake one-off or more extended programmes of research training and developmental activity externally, and through our membership of The Culture Capital Exchange, the School now has access to the 'Rules of Engagement' series of networked research training events. Full fee waivers are available for full-time staff undertaking doctoral study with us, including the PhD, ArtsD, PhD by public works and DProf, and our staff (several of whom from practitioner backgrounds) are encouraged to avail of this opportunity. New staff at all grades are assigned a mentor. All staff must complete probation and undergo annual appraisal; both these processes always include customised research objectives, supported by development opportunities.

In line with the Concordat principles we have clear working practices that support and provide sustainability for research careers. These principles can be seen to operate at all stages from strategic decision-making to implementation, ensuring best practices via: i) recruiting high quality academics and committing to permanent appointments through fair and equitable processes, ii) ensuring all staff are equally valued, and recognised through development and promotion processes, iii) offering career development and training, across the key areas outlined in the Vitae researcher development framework, iv), empowering researchers to succeed and providing personal development activities, including research leadership development opportunities, a peer support network for grant applications and a research mentor system, and v) ensuring diversity and equality as outlined in an institution-wide strategy (<http://www.mdx.ac.uk/Assets/edstrat6.pdf>) whose principles are enshrined in the Equality & Diversity Policy statement (<http://www.mdx.ac.uk/Assets/HRPS8.pdf>). The university has generous policies on maternity and paternity leave, flexible working, study leave, abolition of compulsory retirement age ahead of legislation, alongside a clear progression and staff development strategy.

Staff may apply for a sabbatical in line with University policy (<http://www.mdx.ac.uk/aboutus/Strategy/staff/index.aspx>). Early career staff receive mentoring from senior colleagues. A particular example is found in the case of Sachsenmaier. A PhD graduate from Middlesex, she was first appointed as 0.5 lecturer, now full time, and has been enabled to develop her own practice, co-publish with Melrose and Butcher, and curate two successful conferences 'On Collaboration' (2012 & 13).

ii. Research students: In Performing Arts there are 24 doctoral students currently registered and 12 completions. A steady increase in registrations has in part been enabled via funded places, with current studentships/ fee waivers valued as follows: external (c.£80kp.a.) and internal (c.£99k p.a.), alongside a growing supervisory capacity. Students have pursued research topics that are markedly multi-disciplinary and multicultural, their work highlighting issues relating to disciplinary mastery, performance-historical and critical writing targeting performance traditions and academic discourses.

In terms of research council funding, Middlesex is a partner in New London Graduate School, a consortium of five universities that seeks to develop a research hub for doctoral study in arts, humanities and social sciences. The partners are Middlesex, University of East London, London South Bank University, University of Greenwich and Anglia Ruskin University. The consortium was successful under the AHRC block grant partnership capacity building scheme, which brought one doctoral award to our unit, and is applying in the next round under 'creative arts' and 'heritage'.

In 2012 seven candidates transferred to Middlesex with newly appointed senior staff (including two AHRC funded CDA awards). Attracted by the vibrant research culture and high profile academics/artists, doctoral topics include sited practice, improvisation and choreography, dance and ageing and dance on screen. Three University studentship awards are currently held in theatre arts and music and a School fee waiver benefits a doctoral student in Performing Arts. 2013 also saw the establishment of an innovative model of doctoral research in the form of a co-funded bursary with Dance4 (£21,000 match funding). This co-funded model emulates the AHRC's CDA approach and further enhances the potential impact of both the research process and outcomes, whilst significantly increasing the employability of the candidate on completion.

Environment template (REF5)

The Doctor of Arts award (ArtsD) is a distinctive degree focused upon excellence in practice. This award continues to attract expert-practitioner-students with, for example, a University studentship being won by the black British writer/performance-maker, Michael Macmillan, who successfully completed in 2011 and a full award held currently by an esteemed improvisational viola player.

The Research and Knowledge Transfer Office, in conjunction with Midgelow, oversees PGR students and programmes. Students are monitored bi-annually through formal appraisals. Students are taken through a well-staged and rigorous process of registration and transfer by internal review panels to test the quality of the work presented, and prepare students for the viva. These review and quality assurance processes ensure parity and fairness and structure progression through the programme.

Student training is offered by the University centrally, supplemented in the unit and with cognate research groups as appropriate. The University offers an induction for all beginning students, followed up by training in career planning, time management and generic research skills. Throughout the period the unit has enjoyed strong links with Visual Arts and Education, with a programme of research-driven interdisciplinary seminars/events exploring creative methodologies in/as research, and conferences such as, 'On Liquidity' (<http://www.mdx.ac.uk/research/events/liquidity/index.aspx>). At the UoA level, research student training has been led by Melrose, and more recently Midgelow, with intensive critical reading groups and interdisciplinary dialogues to the fore. In addition, doctoral students may attend taught professional doctorate and/or Masters modules, plus, through the NLGS consortium, modules from consortium partners, to develop bespoke research training where needed. We are in the early stages of developing an international PGR network, capitalizing on the connection Franko brings with Temple, and Bannerman already has in China and Taiwan and is building in Singapore.

Externally, students are expected to present their work at conferences, and receive funding to support this and to develop their PaR. Examples are: Irvine (AHRC, CDA candidate and winner of a 2013 SCUDD Glynne Wickham award), received match-funding by the school to present at the 'Dance and Somatics Conference' in Coventry, and Fossey was funded to undertake research fieldwork/documentation on the work of Paris-based artist Jim Hayes.

With recent appointments and the development of existing staff, capacity in research supervision has increased substantially. All supervisors undergo compulsory formal training, with sessions provided by the RKTO on regulations, ethics, supervisory approaches, intellectual property, governance and examination processes. Each supervisory team of two or more staff, combines experience of successful completions with subject expertise. We continue to mentor and develop staff with the potential to become research supervisors - new supervisors are coupled with experienced supervisors who mentor them through the process, as well as ensuring excellent supervision for the student. The increasing student numbers fruitfully bring a wider range of staff into the delivery of doctoral training and enrich the research culture. Our senior researchers all examine research degree submissions across the UK/internationally, particularly those with a PaR, performance-historical or performance-analytical orientation.

d. Income, infrastructure and facilities

The enhancement of internal infrastructure and facilities that now support research in this unit and across the University greatly strengthens our capacity to secure increased competitive grant income for research in the years ahead. Given our emphasis on artist research, a significant proportion of our external income falls outside the HESA return.

Income: The QR-funded research budget supports a regular programme of seminars and events including external speakers, symposia and conferences. These operate alongside work-in-progress reports from staff and research students. The UoA budget supports remission from teaching for research activity and development, as well as seed funding and match funding for research projects, particularly in cases where there is the possibility of a subsequent external grant application (e.g. Midgelow, Donnelly, Butcher, Fribbins, Johansson). Bids for internal funding are made formally and competitively, and reviewed by senior research staff in the School. Selection criteria for bids include the requirement to have a clear research methodology and secure and high-quality public outcomes (such as exhibitions, performances, book or journal publications). Consideration is given to the consolidation and development of a research profile, and collaborative projects, pairing experienced staff with emerging researchers, are especially welcomed (e.g. Butcher and Sachsenmaier). Research leave linked to the production of substantial outcomes is supported in line with University policy (e.g. Dromey, Osborne 2012). The budget also

Environment template (REF5)

supports conference attendance for staff (e.g. Bannerman, Dogantan-Dack, Kolb, Osborne, Sachsenmaier), international research activity including through ResCen, and encourages emerging and more experienced staff (e.g. Dromey, Sachsenmaier) and research students.

The Unit has received internal income and generated external funding and it is notable that the expert practitioner researchers in the UoA raise very significant research funding, which is paid directly to the researcher and/or ResCen. As such this funding does not show within the HESA return but directly supports the outputs and impact of this successful research unit. A summary of key income totals £3,332,000 and includes:

Research councils and other competitive research grants: Bannerman (£36k, AHRC International Research Network; Midgelow, (c.40k, AHRC CDA's), Johansson (£15k, Swedish Foundation for International Cooperation in Research and Education).

Development funding: Bannerman/ArtsCross - £40k, British Council, PMI2 Research Cooperation, £1.5k, PMI2 Partnership Development Grant, £130k Beijing Department for Education.

Private investment: Philanthropic gift, ArtsCross (£500k), Dance4 PhD project (£7k p.a., to 2015).

Commissions: Brandstrup (£87k, Royal Ballet, £134k Royal Danish Ballet, Mariinsky Theatre in St. Petersburg, Theatre Royal de la Monnaie); Fribbins commissions (c. £30k).

Arts funding (ACE and others): Jeyasingh (£1,605k, ACE), Butcher (After Kaprow - £23k ACE, £3k The Place, £3k South East Dance; Lapped Translated Lines - £15k ACE, £7k Biennale Munich, £5k Dance Umbrella, £4k Sadler's Wells, £10k National Performance Network, £10.5k Ludwigshafen), Woodhouse (£20k), Dwyer (£60k Irish Arts Council), Midgelow (£8k), Johansson (£28k, Swedish Arts Council) Sandiland (£99k, collaboratively with choreographer Yeal Flexer), Lee (£271k, British Council guest tour of Japan, Arts Council England, Bloomberg, Dance Umbrella), Layzell £168k (Arts Council England, LOCOG).

Special awards: Miller (£10k, Latitude Contemporary Arts), Bachelor (£50k Paul Hamlyn, 2009-12).

Recently funding applications from the Unit to research councils, EU, British Academy and trusts such as Leverhulme, have increased, in addition to regular bids to arts and private foundation sources, reflecting the strategy to grow our capacity to attract external research income. A stronger focus on RCUK and other forms of recognised research funding will be a priority in future, alongside maintaining our success rate with artist awards and philanthropic support.

Infrastructure: The School is principally responsible for the management and co-ordination of research across Media and Performing Arts, from determining strategy to realisation. Priorities are taken forward through the School Research Development Group. This open group has a dynamic membership and works through a combination of champions for specific initiatives, task-and-finish parties and more permanent subgroups, to continuously enhance and assure research activity, e.g. events curation, training, mentoring, website/profile, impact enhancement and collaborations/brokering. Echoing the open and transparent principles of the senior management, and providing research leadership experience, this group is staffed by colleagues at differing stages of their research careers, promoting wide participation in the research culture and building leadership capacity for the future. The Director of Research provides overall leadership, reporting to the Dean. At departmental level, there is a Research Coordinator for each UoA, enabling interdisciplinary and mutually supportive planning to take place. The school Research Degrees Board meets bi-annually and is responsible for all matters related to the award of research degrees, reporting via the University Assurance Committee to the Academic Board. Alongside the general administrative staff, the School has appointed two skilled part-time editorial assistants to enable academic staff to progress research editing projects efficiently.

This structure is supported by central university services through a business partnering model, in particular the Research and Knowledge Transfer Office which disseminates research-focused information/opportunities, ensures equality and diversity processes, offers pre- and post-award support, staff training (in areas such as knowledge exchange, consultancy and bidding) and doctoral student management and training. The RKTO supports the administration of research finance with the School and provides expert advice and support with respect to specific projects and events. These procedures operate within parameters laid out at University level, by the Board of Governors, the Vice Chancellor and a small Executive team, with DVC Academic (Ahmad) having research oversight (see: <http://www.intra.mdx.ac.uk/ouruniversity/leadership/index.aspx>).

The University has a well-established Code of Practice for Research, which enshrines the highest standards of research conduct and integrity. The principles and practices are based upon the Research Councils' *Statement on Safeguarding Good Scientific Practice* (2000), and more recent

Environment template (REF5)

Concordat to Support Research Integrity (2012). A longstanding University Ethics committee maintains oversight of School research ethics committees.

Facilities: The University has pursued a far-reaching policy towards gradual consolidation on to a single modern campus, bringing subjects together for the first time. There is now scope for this research unit to work more closely with cognate areas, especially in Media and Art and Design, where visual arts, creative writing, film and digital media researchers have already begun to work on innovative projects with Performing Arts staff. The co-location further extends access to very high-specification technical facilities for craft-based art-making and technological production benefiting from investment of circa £85M in the bespoke state-of-the-art Grove Building and the creation of additional new performing arts facilities. Specialist facilities include professional standard broadcast and editing studios, camera and sound equipment (also hardwired within the dance theatre), sound studios, concert and rehearsal rooms, a large flexible black-box theatre, two further fully rigged studio theatres and six rehearsal studios, four well-equipped dance studio spaces with specialist flooring, and a dance theatre. ResCen occupies its own dedicated space.

Technical facilities are appropriately staffed by 52 (41.15 FTE) specialist technicians, shared with the School of Arts and Design, reporting via a Senior Technical Manager to the Dean, with the remit of supporting research, teaching and knowledge transfer across disciplines. Significant capital investment annually ensures the currency of advanced specialist equipment and facilities, on a rolling plan. The consolidation of the physical estate has created new opportunities for inter- and multi-disciplinary working; the University professoriate has already inaugurated a successful University-wide conference ('Fairness', 2013) bringing together research expertise from across the disciplinary spectrum and signalling the University's future potential as an attractive venue for more public-facing and large scale research events. The library at Hendon is well stocked and currently offers access to some 40,000 journals through a strategy prioritising extensive digital access; a specialist subject librarian works proactively with the School to ensure research and teaching needs are balanced. All research outputs by staff are added to the University's public e-repository, further promoting impact. Staff have access to space, equipment and resources to enable them to excel.

e. Collaboration and contribution to the discipline or research base

Performing Arts at Middlesex continues to maintain a highly visible public presence and achieve international reach through its collaborative projects. In particular we consistently challenge presuppositions and expectations of research published in performance studies, through our shared insistence on the knowledge-specificity of artist-centred and artist-related enquiry into creative discipline-specific practices and traditions. Our major, ongoing contribution to international debates on practice-as and practice-led research is widely recognised and referenced, and our practitioner-centred work is acknowledged internationally and underpins our taught and higher degree programmes.

National and international partnerships are central to a number of our research activities and extend the influence of our work. Bannerman's Danscross project is a collaboration with the prestigious Beijing Dance Academy in China, formalised at the highest level between the two institutions and involving input from partners in the UK, China, Taiwan, Hong Kong, Singapore, Japan, the USA and Australia. The initiative has attracted widespread interest and was showcased at Beijing Expo 2013. This develops out of ResCen's long-standing focus on public engagement with art-making practices, with sustained work on the interface and dialogue between artists and policymakers: Boddington's Robots and Avatars (NESTA funded) and SCREAM projects intervening in current debates about the use of technology in the public sphere, for example.

Developing partnerships with professional venues, organisations and companies generates, supports and disseminates research in other ways. For example working with Sadler's Wells, Butcher curated 'Festival of Miniatures', influencing audience perceptions for her own work and repositioning that of the other artists programmed in the festival. Collaborating with Dance4 (as board member and research artist/consultant), Midgelow has informed the direction of the organisation and developed three doctoral research projects co-supported by Dance4. Similarly, Bannerman is chair of the Imperial Society of Teachers of Dancing, steering this large professional organisation.

Relationships are also formed through commissions and invited engagements. Examples include: Wallen's opera, 'Yes', (2011), commissioned by the ROH, with appearances on BBC Radio 4 and at the prestigious Tanglewood Festival (USA). Butcher's current project, 'After Kaprow', has

contributions from Ramsay Burt and Sachsenmaier. Brandstrup produces choreography for new dance works and for opera productions: for the Royal Danish Ballet, the Royal Opera House London, and State Academic Mariinsky Theatre in St. Petersburg; and for Theatre Royal de la Monnaie, English National Opera, and Opera Comique in Paris. Jeyasingh also undertook her first tour to India in the period, including extensive documentation, entitled 'Home meets Home' (http://www.ResCen.net/Shobana_Jeyasingh/HmH/).

A number of our composers have developed mutually fruitful relationships with orchestras and ensembles. The subject continues to engage with the public arts community by providing a formal Residency for the prestigious Allegri Quartet and a visiting professorship for the pianist Martino Tirimo, with the Firebird Orchestra recently added as orchestra-in-residence. Fribbins continues to work at international level with commissions and performances all over Europe and in New York (June 2012), and the recent high-profile release of a CD on the Guild label. Fribbins' expertise and experience in chamber music (including in his public capacity as Director of the London Chamber Music Society concert series at Kings Place in central London) affords synergies with the performance work of Dogantan-Dack, who is chair of the committee for the international conference on the piano trio (IMR, November 2010). Dogantan-Dack regularly collaborates with the Institute of Musical Research to organise seminars and study-days, such as 'The Musical Instrument in Performance' (March 2012) with international presenters. Her most recent seminar explores 'How creative can a musical practice be?' (June 2013) for the IMR with the AHRC-funded Centre for Musical Performance as Creative Practice (CMPCP) based at the University of Cambridge. As an associate member of CMPCP, Dogantan-Dack further collaborates in an artistic research project entitled 'Radical performance interpretation'.

Within more traditionally academic realms the unit includes numerous editors of book collections and journals: Franko's editorship of 'Dance Research Journal' (CORD) and the series 'Oxford Studies in Dance Theory'; Upton, founding editor of 'Performing Ethos: an international journal of ethics in theatre and performance'; Midgelow, co-editor of 'Choreographic Practices' and the forthcoming 'Oxford Handbook for Dance Improvisation'; Dogantan-Dack, guest editor for 'Nineteenth Century Music Review' (special issue 9:1, June 2012). Our researchers regularly serve as peer reviewers for academic journals and publishers including: including Wisconsin University Press, Palgrave, Oxford University Press, Intellect, Methuen and Routledge. We serve as reviewers/panellists for funding bodies. Upton sat on the commissioning panel for the major AHRC initiative, 'Beyond Text' and the Postgraduate Studentship Panel B, while Midgelow, Bannerman, Melrose and Upton, among others, regularly assess research bids for major funding councils/foundations, including for example; British Academy, Leverhulme, AHRC, HEA and international bodies such as Austrian Science Fund and IRCHSS.

Greatly in demand as a keynote and guest speaker, Melrose is widely published and undertakes international consultancies in Berlin, Arnhem NL and Australia. Bannerman's internationally renowned contribution to expert practice-led research in the Performing Arts continues to flourish, with a major programme of open and invited Central London seminars/symposia at venues such as the Wellcome Collection, the Nehru Centre and Toynbee Studios. Machon has presented keynotes focused upon her monograph 'Immersive Theatre' and is a regular guest speaker and early career researcher Sachsenmaier was recently invited to present at Trinity Laban, in the 'Performance Philosophy' research seminar series.

Melrose contributed as International Expert to Dancing between Diversity and Consistency, <http://www.dancingbetweendiversity.com/about.html>, in 2008 and in 2012 to BA / MA revalidations of at ArtEz, Netherlands. Layzell's consultancies include Arts Council Wales on a new policy for Public Art commissioning. Impett is an advisory board member for the Institute for Musical Research (University of London). Midgelow has just completed her term as chair for the subject association for DanceHE (www.dancehe.org) and, along with Upton, has recently been invited to be a subject advisor to HEA. Upton is former chair of the Standing Conference of Drama Departments (www.SCUIDD.org), and academic advisor for Drama to PALATINE (HEA).

Accolades and awards include: Miller - winner of the Latitude Contemporary Arts prize; Brandstrup - Olivier Award for 'Goldberg Variations'; and Wallen - the Ivor Novello Award for Classical Music. These awards recognise just some of the high quality contributions that our researchers have made across disciplines and reflect the vibrant range of activities supported by Middlesex to benefit the wider arts community in professional and traditional research contexts.