

Institution: De Montfort University
Unit of Assessment: 35 Music, Drama, Dance and Performing Arts
<p>a. Context</p> <p>Research in this unit is carried out in subject-specific research groups – the Music, Technology and Innovation Research Centre (MTI), Drama Research Group, Dance Research Group and Intermediality and Performance Research Group (IPRG).</p> <p>Music, Technology and Innovation Research Centre (MTI): Staff members engage with a wide range of organisations, business, groups and individuals through working with other musicians, venues, promoters, festivals, recording, broadcast and internet media, throughout Europe, Asia, the Americas and Australasia. MTI's significant outreach programme also engages with educators and students outside HE, relevant national and international educational agencies and amateurs (e.g. The Sound Exchange; ElectroAcoustic Resource Site (EARS) and the EARS2 Pedagogical Project; Compose with Sounds software (CwS); Max/MSP online tutorials; the Intention/Reception project; Dartington Summer School). Impact results from practice-based experimental cultural production, and scholarly research related to this practice worldwide; outreach is based on the research imperative of making such innovative music more accessible (EARS2, CwS). The main types of impact include the development of innovative musical production practices (using technology), new applications of technology for more traditional organisations (e.g. orchestras – Sound Exchange; The Orchestra: a User's Manual (Hugill)), educational and community arts initiatives (as above). This leads to the establishment and dissemination of new practices, supported by internationally recognised scholarship, further applied by other artists (based on verbal and published statements, high postgraduate recruitment etc.). There is also an increase of music appreciation as well as participation, in particular through our educational outreach. Innovation is closely associated with cultural enhancement, developing new forms of artistic expression. Over this period MTI members have advised cultural and educational organisations, expert panels (UK (AHRC College), EU and ERC), and have reviewed research initiatives on four continents. UNESCO's support of EARS as part of their Digi-Arts initiative led to a request that MTI create an EARS2 project for young people.</p> <p>Drama, Dance and Performing Arts: Researchers in Drama, Dance and Performing Arts also engage with a wide range of groups and individuals. Two focus themes identified in RAE 2008 have been strongly developed, namely innovative performance practices (late 20th & 21st C) - both practice-based and scholarly – and the performance of cultural identities (e.g. Burt's British Dance and the African Diaspora project). Two further themes present in 2008 have been further developed, namely, pedagogical and practitioner-facing research, and research into intermediality and digital dance practice (Intermediality and Performance Research Group (IPRG) (Vear)). Research into new forms of performance, both current and historical, has involved a range of artists including Deborah Hay, Lea Anderson, Jonathan Burrows, Siobhan Davis, Akram Khan, Fabian Barba, Aakash Odedra, Dance Umbrella, Mark Coniglio (Doughty, Burt, Stevens, Francksen) also improvisation, new performance and stand up comedy (Doughty, Francksen, Breslin, Cowley, Burt, Shenton). Staff work has contributed to key festivals (e.g. Nottdance, Edinburgh Festival Fringe) and has helped shape the programme direction of the former. <i>Playing for Laughs</i>, an annual event (since 2008), run by Drama as part of Dave's Leicester Comedy Festival, invites public debate around issues relating to comedy and performance. This year's included a podcast of interviews with insider-experts, project managers and community leaders and a broadcast recording of the event itself. Brannen's edited proceedings (2013) of the 8th World Congress of the International University Theatre Association (at DMU) focused on sharing innovative practice worldwide. Dance education research, identified in RAE 2008 under future plans, has had major impact outside the HE sector. DMU's Centre for Excellence in Performing Arts (CEPA) (funded by the government's 'Centres for Excellence in Teaching and Learning' scheme) helped dance researchers develop education work with artists, professional organisations, audiences and school/college students and community participants (Stevens, Hay, Doughty, Cowley, Shenton, Huxley). The International Conference on Dance Pedagogy held at DMU (2009), brought together international researchers, educators, teachers and artists; subsequent practice indicates a greater knowledge of researched educational issues. The range of impacts resulting from research in this area include: innovative practice and cultural enhancement, creating new forms of artistic expression (Goldwater, Doughty, Francksen); artistic policy, generating new ways of thinking that influence creative practice (Burt, Doughty);</p>

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educational and pedagogical research, influencing the design and delivery of taught courses (HEI and more widely to the public) (**Buckland, Burt**); and providing expert advice (**Stevens, Doughty**).

MTI members almost entirely focus on the key research areas: *sonic composition* and *electroacoustic music studies* alongside impact-driven supporting *outreach initiatives*. By combining work at the cutting edge (production, high-level scholarly initiatives) with outreach (community and educational initiatives), these are reflected holistically across all members' outputs. **Drama, Dance and Performing Arts:** impact is focused through innovative public performance, training and workshops with practitioners (**Goldwater, Doughty, Francksen, Vear**), publication on pedagogy (**Stevens, Huxley, Breslin & Cowley, Crossley, Hay**), historical scholarship (**Burt, Buckland**).

b. Approach to impact

MTI's approach to impact is to combine work at the cutting edge with various relevant forms of outreach, widening participation and, in particular, through community arts and education initiatives (EARS2, CwS). Innovation occurs within the art form and across art forms in interdisciplinary productions (**Batley, Young, Emmerson, Richards**). Following RAE2008 a more pro-active outreach and impact strategy was developed aimed at non-academic users. In addition to audiences and the general public (see below), two major user groups were identified: those working within the contemporary arts and those within community arts/education. This dual focus has informed research student recruitment and, furthermore, has focused research outputs. Two key examples: **Landy's** book *Making Music with Sounds* (Routledge 2012), the first of its kind for UK Key Stage 3 (and internationally), was created in response to the artistic production/outreach theme. It is one of three high-impact outcomes (with EARS2, CwS) all based on research over two decades starting before his book "What's the Matter with Today's Experimental Music" (1991). There are discussions with Education Ministries (e.g. Cyprus, France, England) to include the pedagogical site and/or software in their teaching, and with education and community contemporary music organisations in the UK and beyond. **Richards** has had frequent international invitations to offer 'Dirty Electronics' performances and workshops on his inventive instrument building and performance practice. During the REF period he has twice been shortlisted for the Paul Hamlyn Foundation Award. This success has always been built on widening participation, e.g. a group of Japanese universities and arts institutes invited him for two weeks of workshops to introduce his approach to a wide range of students, staff and independent artists (2009). Public performance of innovative practice and the dissemination of new ideas through public media, talks and forums have been more strategically organised since 2008. **MTI** has a strong annual programme of scholarly and cultural public events, facilitated by the new on-campus PACE building (government CETL scheme funded, opened 2007) with purpose built public performance facilities for music, dance and drama, also off-campus in strategic partnerships with Leicester's Phoenix Square (Digital Media Centre, opened 2009) and Curve theatre (opened 2008). There are often exchanges resulting in enhanced international impact and cultural value: groups from Paris, Karlsruhe, Oslo, Corfu, Beijing, Shenyang, Frosinone, Berlin, Stockholm, Lisbon, and Helsinki have visited and hosted **MTI** public presentations during the period.

Drama, Dance and Performing Arts: has developed a focused policy to actively to engage professional artists in research. Emerging largely out of the CETL research programme, this policy now forms a core component of our approach to impact. **Stevens'** research into community dance has had major impact including the development of web based learning for non-university audiences. She worked with Akram Khan Dance Company and the V&A Museum to create a web portal based on research for Khan's *Vertical Road* as it was created at Leicester's Curve Theatre before its international tour; and established the Foundation for Community Dance's archive at DMU's Library which opened up opportunities for policy makers and practitioners. Further examples include **Hay's** work with FE colleges and secondary schools; **Shenton's** work for Arts Council/BBC dance video portal, New Art Club's Herculean Cabaret (2012) (professional and community dance project commissioned by Dance 4), Edinburgh Festival.

Impact from research in the Unit has been facilitated both at Faculty and University level. For example, the Faculty employs a Business Development Manager who works with individual researchers to identify potential stakeholders in their research and then to build links with these stakeholders. Funding to support innovative initiatives is made available e.g. HEIF awards totalling

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£58k (+£31k for 2013/14) have supported the continuing development of EARS2. Support (travel and accommodation) from School and Faculty Research Committees underpin impact generating performances and presentations.

c. Strategy and plans

The Unit's impact strategy is focused on five key constituencies: audiences, professional practitioners, policy makers, education and outreach, and knowledge and scholarship. Each research group prioritises appropriately to its members' research strengths. Goals for the next five years include the refinement and impact measurement techniques, especially those around cultural value, and their fuller integration into strategy. Most important is the extension of educational impact measures for the recently developed practice and software pedagogic research, as these represent major research outputs. Specific impact goals include a strategy for the increased use of web-resourcing e.g. launch of Akram Khan learning portal (Dance), website and software resources for electroacoustic music scholarship ('Multimedia Tools' AHRC funded project) and CwS (Music). Plans include focused follow-on projects based on these successes, e.g. software development for sound and music analysis for interdisciplinary research (e.g. neuroscience, information retrieval), further developments of pedagogic outreach facilities – thus extending our impact range.

MTI: Strategy in terms of both artistic and educational impact was strongly defined and successful from **MTI's** start (1999) and can best be described as 'widening access to innovative music' – this was sometimes wider than originally anticipated. EARS (from 2002) was primarily targeted at HE, but usage information suggests that amateurs, FE level and younger users have used this resource (with well over 20k individual visitors/month). The CwS software (EU grant) exists in six languages and has been tested on children in over 20 schools around Europe. This now goes to larger organisations for wider distribution. EARS2 takes this further, offering the first curriculum ever to young people, primarily at KS3 and aiming for six languages within a year of its launch. DMU offers technical support, training and teachers' packs to heighten impact through its follow-up HEIF funding. This strategy will be continued, refined and developed building on these successes.

Drama, Dance and Performing Arts: strategy over the period increasingly stressed public-engaged activity, audience, practitioner and policy development, with parallel scholarly work. There is now a strategy to extend and develop impact measures for all research, to integrate social media and intermedia work, to extend pedagogic research as part of education and outreach strategy, to extend study leave schemes within the School, to develop research mentoring (especially for early career staff). From next year, responsibility for research planning will be given to constituted research groups, which will be expected to plan and manage their own research activities.

d. Relationship to case studies

The **Histories of corporealities and radical, twentieth-century dance performance** case study demonstrates the approach to combining practitioner collaboration with scholarly analysis in a way which informs ongoing practice. The case study exemplifies the formation of partnership networks around research themes, e.g. ADAD (Association of Dance and the African Diaspora), Arc.hive (Cairo-based archive of contemporary dance performance), New York Public Library (Performance Arts), Tanzarchiv (Cologne). **Burt's** research methods combine practical public presentation (performance and media) and scholarly publication in a symbiotic relation, thus his work on the historical avant-garde informs present innovative practice while attracting a wide audience.

The Development of online resources for instrumental and electroacoustic musicians and students in a digital age case study demonstrates MTI's focus on outreach and education and on the formation of partnerships with a wide range of practitioners. **Hugill's *Digital Musician*** addresses the needs and aspirations of a new constituency largely formed in the preceding 15 years, through partnerships with a wide variety of practitioners who fed a wide range of 'practice examples' into the book (now a 2nd revised edition). **Batchelor's** Max/MSP tutorials were similarly based on this outreach strategy, filling a need for wider availability of tools, better communicated. He coordinated the (then new) media of website/Youtube to optimise the impact. Based on this outreach ideal **Landy** and **Atkinson's** EARS project became a flagship operation that prompted MTI to focus further its impact policy of 'outreach and education' (e.g. EARS2, CwS). Worldwide use generated a demand for other languages; new international partnerships are at work generating the five language version with Mandarin (of incalculable impact) to follow.