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| Institution: De Montfort University |
| Unit of Assessment: 35 – Music, Drama, Dance and Performing Arts |
| <p>a. Overview</p> <p>The subject areas included in this UoA form part of the School of Arts (Faculty of Art, Design and Humanities) and the recently founded Leicester Media School (Faculty of Technology) at DMU. Research is organised around three research centres: Music, Technology and Innovation (MTI), the Dance Research Group, and the Intermediality and Performance Research Group (IPRG). All new staff appointments in the REF period have been research active.</p> |
| <p>b. Research strategy</p> <p>MTI: Since its foundation in 1999, MTI has established a distinctive international reputation in the fields of Composition/Sonic Art Practice and the theory of Electroacoustic Music. The interaction between theory and practice is fundamental to the Centre's research activity, and is inseparably linked to its active pursuit of public engagement and educational initiatives. Our research strategy has evolved from that set out in RAE 2008. At that time several imminent initiatives were identified:</p> <ul style="list-style-type: none"> - The development of a research-led public symposium and concert calendar (launched 2007-08) in the new PACE building. This was developed as planned and has gained support from the University Events Office, Faculty, Erasmus exchange programme, AHRC project funds, CMMAS (Mexico) and others. - DMU investment in a multi-purpose space (with curatorial responsibilities) in Leicester's Digital Media Centre (DMC), opening 2009. Now known as Phoenix Square, this Arts Centre was successfully launched. Bathey, Atkinson, Richards have had major installations in the Centre; MTI has run an annual 'Visible Bits Audible Bytes' day for audio-visual art, including international Symposia; and Richards 'Dirty Electronics Ensemble' has also regularly performed there. - EARS: further international development (including Greek, Portuguese, Mandarin versions); German, Italian, Spanish and French translations of the ElectroAcoustic Resource Site are now substantially completed and installed. The Greek translation has made good progress and should be launched in 2014. Mandarin is the subject of a new initiative with a consortium headed by Shenyang Conservatory to create a parallel CHEARS site. The subsequent programme EARS2 Pedagogy is an on-going major development. - A three-year research project in electroacoustic music analysis, aimed at comparing and focussing existing approaches, and developing new ones. At the time of RAE2008 the AHRC decision was pending. A revised application (2009) for the project 'New Multimedia Tools for Electroacoustic Music Analysis' was successful and has run in 2010-2013; software, website, edited book (forthcoming) and other publications have resulted, alongside outreach events, public symposia, YouTube content. - Increased postgraduate recruitment for the masters and research student programmes. Postgraduate recruitment has increased steadily since 2008 and completion rates have been healthy (see REF4a). <p>Two projects identified in 2008 for which funding had been applied for (An international collaborative project with the VIPRE lab, University of Western Sydney, and an Archive project (European consortium) involving the digitisation of electroacoustic works) were not successful but both initiatives resulted in the development of international contacts – Landy and Emmerson have both published book chapters in an OUP compendium edited by Sydney Lab director Roger Dean. The EU consortium members remain in close contact and a core group was successful with the EARS2 EU culture programme grant.</p> <p>Strategically going forward, MTI plans to continue raising its world leading research profile incrementally as it has since RAE 2001. Instead of opting for increasing breadth, the strategy focuses on attaining world-leading depth within a well-defined area. We have established a strong relationship between scholarly and practice-based research and aim to develop the ever-growing focus on pedagogical and outreach initiatives, such as the Composing with Sound (CwS) and EARS2 projects. The two way symbiosis (theory – practice), identified as a strength in 2008, has been strategically developed into a three way interaction (theory – practice – outreach & pedagogy). The subject is, by its very nature, interdisciplinary and benefits from collaborative projects both within and across institutions. It is not uncommon to involve, for example, technological development in our research for artistic, humanities and pedagogical goals – for example, Compose with Sounds software (EU project), EAnalysis software (AHRC project),</p> |

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EARS2 pedagogical site (HEIF5 eLearning initiative). This has involved the development of strategic partnerships for research: Music Conservatories: Beijing (Central), Frosinone, Stockholm (KMH), Sibelius Academy (Helsinki); Universities: Ionian (Corfu), Lanús (Argentina), University of the Arts (Berlin), Montreal (Faculty of Music), Paris IV (Sorbonne); Studios, Research Institutes & Groups: GRM (Paris), Miso Music (Portugal), NOTAM (Oslo), STEIM (Amsterdam), ZKM (Karlsruhe). The majority of the partners are actively involved in at least one research project with the MTI Research Centre. Examples include the EU Composing with Sounds project (five partners: INA/GRM (Paris), ZKM (Karlsruhe), NOTAM (Oslo), Miso Music (Portugal), Ionian University (EPHMEE)); a book publication (Spanish and English) and a research exchange with the National University of Argentina, Lanús, joint artistic initiatives (GRM, ZKM), and joint short courses for professional artists and residencies.

Dance and Drama: Research has continued to focus on the areas of dance theory, choreography and contemporary theatre identified as key strengths in RAE 2008, and has added to these a renewed focus on dance pedagogy, interdisciplinary and collaborative research and performance practice (20th & 21st C.). Drama has added a focus on Elizabethan theatre and Shakespeare studies, and the performance of cultural identities. Dance research has been strengthened by the strategic formation of a **Dance Research Group**. The growing emphasis on new forms of artistic production and changing ideas about corporeality augmented by the emergence of digital technologies is apparent in the work of the Intermediality and Performance Research Group (**IPRG**). Research in British dance historiography (another area of noted international excellence) has been strengthened through further institutional support. The strategy for the next five years will see these research areas given greater autonomy and incentives to develop their work in response to the changing nature of the discipline. Research interest groups will be encouraged within an umbrella Performance Research Group. Research Group leaders aim to ensure that support for emergent researchers leads to outcomes that build on their strengths. This leadership will be informed by and draw on the evident 'grass roots' emphasis on interdisciplinary dialogue, collaboration, and on practice as research.

Over the next five years, **MTI and Drama, Dance and Performing Arts** share goals of enhancing research opportunities for staff, maximising international research excellence, and deepening the positive impact upon society through their research outputs and activities. This will also be articulated through strategic research alliances both within the University and with research groups nationally and internationally. Each subject is represented on their respective School Research Committees which manage devolved annual budgets, develop policy for competitive bidding and monitor research activity of all members. From next year onwards, responsibility for research planning will be given to constituted research groups, which will be expected to plan and manage their own research activities. The Unit will continue to nurture a vibrant postgraduate culture and aims to increase PGR student numbers over the next five years in accordance with the University's overall strategic aim.

c. People, including:

i. Staffing strategy and staff development

The overall policy of the School of Arts and the Leicester Media School is to appoint research active staff, paying close attention to equal opportunities and the specific needs of the subject. Particular attention has been paid to the support of early career researchers through close mentoring and encouragement to take advantage of both Faculty and University research leave schemes. All staff within the School of Arts and the Leicester Media School are subject to annual Faculty audits of research activity which are then discussed individually at annual appraisal and form part of both formal and informal discussion with designated mentors. DMU is a signatory to the National Concordat to Support the Career Development of Researchers. The responsibilities this defines are fully endorsed and implemented by the Unit. Research in the Unit will benefit from University initiatives such as the DMU Vice Chancellor's Future Research Leaders Scheme and Early Career Researcher Fellowship scheme, both designed to build research capability and to enhance the research environment.

MTI has maintained its strength throughout the census period, in terms of both staff numbers and the quality and intensity of research activity. **Young** was promoted to Professor in April 2009, **Vear** joined the group in 2012 (effectively replacing one loss in 2011) and acts as a bridge to the Dance

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and Performing Arts research groups especially through his foundation of the **IPRG**. **MTI** and **IPRG** held a very successful public symposium (keynote Mark Coniglio) in July 2013. In addition to the annual appraisal conducted by the Head of School, staff in the Centre are also monitored by the director of the **MTI (Landy)**, to ensure that agreed targets for research activity are being met. In 2008 research activity was underpinned through the introduction of periods of light teaching loads on a rota basis for research active staff. Since 2010 **MTI** has also operated its own competitive system of full research leave, which sits alongside similar schemes at Faculty and University level. The emphasis in **Dance** and **Drama** has been on the long-term development of staff appointed just before and during the current census period. A number of these staff came from practitioner backgrounds and are being encouraged and supported to undertake appropriate research training, including doctorates, in order to develop research capacity in these areas and enhance their careers. Each has access to financial support for research trips, conference attendance and presentation of papers. A recent appointment (**Clarke**, 2009) has been supported by the University Research Leave scheme in 2012. The results of this and other major projects (such as **Clegg's** work on the Elizabethan jig, supported through Faculty research leave in 2012) will come to fruition during the next census period, and we anticipate a very strong return in these areas for REF 2020. **Dance** expects to see strong outputs in REF 2020 that develop further the strategic trajectory of research into intermedial practice as research (**Francksen, Doughty, Fitzpatrick**). Pedagogic research will be further consolidated in forthcoming outputs by **Stevens** and **Hay**. Staff who are expected to produce strong outputs as a direct result of their doctoral research are **Francksen** (intermedial practice) and **Leach** (on Tadeusz Kantor). Dance history research will continue to make a major contribution and develop further (**Burt, Huxley**).

ii. Research students

Research students are members of DMU's Graduate School which maintains records of progress, runs the research training programme and support (in conjunction with Faculty specific training modules). Research students have access to dedicated funding for research trips, conference attendance and presentation through Faculty and School research budgets, applications for funding being closely mentored, in order to develop understanding of and skills in making grant applications outside the University. All research students follow stringently monitored research training at university and faculty level with subject specific training delivered through seminars, workshops and individual tutorials. The annual Faculty Postgraduate Conference at which all research students have an opportunity to make presentations is complemented by graded opportunities relevant to the stages of their doctoral progress within subject seminar series. **MTI** has integrated seminar presentations with the Research Student Annual Review process and thus students receive immediate feedback from peers as well as supervisors and assessors. Annually since 2009 our research students have run the very successful 'Sound, Site, Space and Play' (SSSP) conference for postgraduates in the sonic arts (papers and concerts over 2-3 days) with participants from throughout Europe. This gained a one off AHRC research support grant in 2009. **MTI** supports a burgeoning research student culture, with a current cohort of 20 doctoral students, attracting funding from the AHRC via a large project grant and the capacity building block grant partnership competition, a Cypriot foundation and two university bursaries. The AHRC has also supported a MA (Res) student. Our most recent AHRC studentship (2013) was advertised widely and gained applications from throughout the EU. Research students who have graduated in the census period are now employed throughout the arts and education sectors.

Currently, **Dance** has 7 doctoral students registered, one supported by a competitive University award and another by the AHRC which has similarly awarded capacity building funding for a MA (Res) in Dance. Since 2003, it has hosted the biannual Dance Ethnography Forum which is designed to afford mentorship and improve networking between junior and senior researchers and attracts international delegates. Staff and research students have also participated in the annual International Seminar for New Ethnochoreologists, held at the NTNU in Trondheim. On-going commitment to facilitating postgraduate and researcher networks is also evident in the hosting of a study day on British Dance and the African Diaspora, an event which builds upon an earlier conference initiated and hosted by **Dance** at DMU. **Drama** is increasing recruitment with 3 PhD students and 1 MRes currently registered. Students and staff both contribute to the Open Drama research seminar series. In June 2013 the group hosted the international conference 'The Body in Twentieth and Twenty-First Century Performance'.

d. Income, infrastructure and facilities

Facilities

MTI has access to excellent facilities which are mostly concentrated in a wing of the Clephan building with additional provision nearby for recording and other facilities located in the Queens Building. Internal funding for equipment and facilities on an annual basis has reached almost £300K and the Centre has attracted further internal support through the award of HEIF grants: 2011/12 £35k, 2012/13 £23k and 2013/14 £31k.

Dance and **Drama** have dedicated studios in the University Campus Centre and in the Performance Arts Centre for Excellence (PACE) where Studios 3 and 4 feature specialist Harlequin sprung floors, mirrored walls and large windows to let in natural light with curtains/blinds for flexibility. These are used for research activities by staff and students.

Income

External funding received during the period includes a large AHRC research grant (**Emmerson/Landy**, £246.5k, including a PhD studentship: 2010-2013), an EU Culture 2007 grant (**Landy** €197k, (obtained 2011) and British Academy grants (**Bathey, Landy, Young**). Research collaboration with the National University of Argentina Lanús has attracted research funds for a collaborative project which has resulted in a jointly edited book *En el Limite* and another research project 'Modulación textural' to which DMU has contributed travel funding. The University provides funding via a variety of schemes and **MTI** has received funding targeted to its main areas of activity eg internal research leave (**Atkinson** and **Richards**), **Smith** (HEIF5); **Landy** (various small grants + RIF and HEIF5 £87k); **Young** (RIF2). Several **MTI** staff have also undertaken extended residencies: **Emmerson** (Oberlin 2008, DAAD Edgar Varèse Professor TU Berlin 2009-10); **Landy** (Visiting Professor UNESP 2009 and USP Brazil 2011) and **Emmerson, Landy, Young** (Distinguished Visiting Professors, University of Auckland, NZ). **Dance** has also received internal funding from the University's Revolving Investment Fund (RIF) for both solo and cross-Faculty initiatives. **Burt** received £2.5k for his 'Remembering British New Dance –Three Events' held at Chisenhale Dance Space, Sadlers Wells and Siobhan Davies Dance Studios in June 2011 and a project 'The Natural Body: Movement, Dress and Physical Culture, 1890-1945' initiated by Buckland (at DMU to June 2013) and co-investigated with staff from the International Centre for Sports History and Culture and from Design, won £6k. **Burt** was awarded a large AHRC grant (£92.5k) for his 3 year project British Dance and the African Diasporas 1946-2005 with York St John. **Goldwater** (2 ACE grants and a Live Art Development Agency award for Circuit East Midlands (2011, 2012)). **Clegg** (2 awards from the Society of Theatre Research, 2010, 2012). **MTI** has had regular major funding injections for infrastructure including successful bids (£280k) for a three-year programme of equipment renewal and the number of our rehearsal and recording/composition studios has increased as a result. Furthermore, our collaboration with the Faculty of Technology has led to our working together using their Digital Media Laboratories that complement our own facilities. The move to relocate **MTI** in the new Leicester Media School (August 2013) is part of a major University investment in infrastructure which will include new public performance spaces, studios and state of the art facilities. Two joint studentships with the University's Institute of Creative Technologies (IOCT) have resulted from cross-faculty collaborations. **Landy, Young, Emmerson, Bathey, Richards, Atkinson** have all used IOCT facilities to work on international commissions from, for example, ZKM (Karlsruhe), GRM (Paris), Inventionen (Berlin), Musicacoustica (Beijing), Musica Viva (Lisbon). **Dance** has begun an active programme of archival depository to underpin staff and research student activity. The university library now houses the archives of the Foundation for Community Dance and staff are in final negotiations with Akram Khan Company and the V&A Theatre and Performance Collections to establish web access to Khan's materials.

e. Collaboration or contribution to the discipline or research base

Staff in this unit have been exceptionally strong in outreach and 'networking'; the national and international contacts developed have made a major contribution to strategic and impact goals, allowing more effective dissemination and sharing of research outcomes. As a result of this collaborative and outgoing flow there is a reciprocal momentum of invitation to contribute internationally, to act as peer group advisors and assessors and to produce further research (practice and scholarly commissions). **MTI** in particular is deeply involved with the cultural economy and education sectors. This ranges from consultancies for cultural organisations, venues and arts councils to partnerships with schools and education providers related to our pedagogical and community arts initiatives. As EARS2 is

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translated, these links will become international as they did with the original EARS site. Impact here will be much higher as the target is secondary education. Examples of our achievements are as follows:

Collaboration:

MTI: Université de Paris IV Sorbonne (Analysis, EARS projects); Ina/GRM (EU project, artistic projects, analysis); Central Conservatory of Music Beijing/China Electroacoustic Music Centre (EARS and artistic projects, PhD collaboration); ZKM Karlsruhe and NOTAM Oslo (EU and artistic projects); National University of Argentina Lanús/CEPSA (Analysis and special publication projects), STEIM (new performance and artistic projects), Miso Music (Portugal) and Ionian University, Corfu (EU project) + several of these and others: Royal Academy of Music Stockholm, Sibelius Academy Helsinki, University of the Arts Berlin and the Conservatorio di Musica Licinio Refice Frosinone – academic and postgraduate research exchange.

Dance: York St John University AHRC: British Dance and the African Diaspora project (**Burt**); Akram Khan Company, Victoria and Albert Museum Archive Project; Foundation for Community Dance Archive Project (**Stevens**).

Research advisory activities, colleges, boards and committees:

MTI: **Batthey** (Nesta mentor); **Emmerson** (AHRC College, Board member: Sound and Music; Institute of Musical Research (to 2011); EU project assessor for UCE Birmingham Conservatoire EU Project; REF advisor: Sussex University); **Landy** (AHRC College, EU grant reviewer, Advisor: Composers Desktop Project); **Vear** (Advisor: Curve Theatre, Leicester); **Young** (AHRC College, Arts, Humanities and Social Sciences Consultative Group).

Dance & Performance: **Burt:** Transnational Advisory Board, Research Center S:PAM (Studies in Performing Arts and Media), Ghent University; advisor: Kaaitheater / Caravan Productions Brussels 2012, Fabián Barba A Personal Yet Collective History, De La Torre Bueno Book Prize Committee 2008; **Francksen:** Aakash Odedra. **Goldwater:** Gob Squad (from 2010).

Professional subject associations:

MTI: Seamus, ICMC (**Batthey**); BASCA (**Emmerson**); EMS Network director (**Landy**); trustee *nonclassical* label (**Richards**); all **MTI** staff are members of PRS or foreign equivalents as well as Sound and Music.

Dance: Chair PALATINE HEA Subject Advisory Board (**Huxley**), Board CORD (**Huxley**); Fellows Higher Education Academy (**Huxley, Stevens**).

Editorial positions:

MTI: **Emmerson** (Editorial Boards: *Organised Sound*, *Radical Musicology*, *Journal of Sonic Studies*); **Landy** (Editorial Boards: *Organised Sound*-Editor, *Journal of Music, Technology and Education*, *Avant-Garde* and *EPOS*-Editorial board); **Richards** (guest editor: *Organised Sound*); **Smith** (Associate editor issue of *International Journal of the Arts in Society*); **Vear** (Guest co-editor of issue of *International Journal of Performing Arts and Digital Media*)

Dance: **Burt** (Editor: *Discourses in Dance*, editorial board *Amphitheater*, *South African Dance Journal*); **Huxley** (editorial board: *Dance Research Journal* (Chair 2006-2010)); **Stevens** (Reviews Editor, *Research in Dance Education*. Editorial Board: *Journal of Dance and Somatic Practices*, *Journal of Dance Movement and Spiritualities*, *Research in Dance Education*).

Drama: **Crossley** (Editor: *Comedy Studies Journal* (Routledge)).

Doctorate examinations:

MTI: **Atkinson** (Bath Spa); **Batthey** (2 LMU, Sheffield); **Emmerson** (Jyväskylä, Queensland, Trondheim NTNU (2), Sydney University of Technology, Amsterdam, East Anglia, Maynooth, Newcastle, Surrey, Durham, Brunel, Wolverhampton, Lancaster, Queens Belfast (2), Huddersfield, Birmingham (3), City, Keele (2)); **Landy** (LMU); **Richards** (Newcastle, Plymouth); **Young** (Keele (2), City (2), Manchester, MMU, Victoria Wellington). **Dance:** **Huxley** (Surrey).

External PhD advisors:

MTI: **Emmerson** (LMU, Coventry, RAM, Bournemouth, Graz, KMH Stockholm); **Landy** (Ghent), **Young** (Sibelius Academy Helsinki). **Dance:** **Burt** (Université de Nice (2), Queen Mary London).

Conference organisation:

MTI: Landy - EMS Network annually, committee member IRCAM/Musique mixte, oversight of annual SSSP conference at DMU;

Dance: Huxley - Chair, co-organiser, CORD/CEPA Global Perspectives on Dance Pedagogy: Research and Practice; **Stevens** co-organiser, CORD/CEPA Global Perspectives on Dance Pedagogy: Research and Practice.

Drama: Brannen - Organising committee, guest editor proceedings: The International University Theatre Association 8th World Congress (2010).

Academic refereeing:

MTI: Books: Emerson (Routledge, Ashgate, OUP); **Journals: Batchelor, Battey, Emerson, Richards, Young** (Organised Sound); **Emmerson** (Contemporary Music Review, Journal of New Music Research, Popular Music, Radical Musicology); **Landy** (JMTE); **Smith** (International Journal of the Arts in Society, Leonardo); **Research Councils: Battey** (Leverhulme, AHRC); **Landy** (Irish, Austrian, Australian and Canadian research councils); **Conferences: Atkinson** (Acoustic Ecology, EMS Network, ICMC); **Emmerson** (Acoustic Ecology, EMS Network, ICMC); **Landy** (Acoustic Ecology, EMS Network (also director), ICMC); **Young** (ICMC, EMS Network).

Dance: Books: Burt (Oxford University Press, Wisconsin University Press, Routledge); **Huxley** (Oxford University Press, Routledge, Palgrave); **Stevens** (Palgrave); **Journals: Burt** (British Journal of Sociology, Dance Chronicle, Dance Research Journal, Nordic Forum for Dance Research); **Huxley** (*Dance Research Journal*); **Stevens** (*Research in Dance Education, Journal of Dance and Somatic Practices, Dance Movement and Spiritualities*).

Drama: team members are reviewers and referees for a broad range of journals, including *Contemporary Theatre Review*, and contribute to *The Year's Work in English Studies* and *The Year's Work in Critical and Cultural Theory*.

Scholarly awards:

MTI: Prizes: Battey - best experimental animation/visual music Red Stick International Animation Festival, Baton Rouge 2008; Honorable Mention Abstracta Cinema Rome 2008; Finalist: Best of the Fest – Red Stick 2010; 1st prize, Fresh Minds Festival, Texas A&M University 2013; **Richards** - twice nominated for the Paul Hamlyn Composers Award; **Vear** - Olivier award/production, Olivier and Canadian DORA nominations/personal-sound design; finalist Confluencias - International Competition of Electroacoustic Miniatures, Seville 2009; Long list PRSF award 2008; **Young** - Honorary Mention Musica Nova Prague, Euphonie d'Or Bourges + selected as one of the best works over their 36 years, Special Mention-Metamorphose Brussels.

Invited keynotes/performances:

MTI: Keynotes: Atkinson - Sense, signs and subjectivity, Birmingham 2009; **Emmerson** - International Experimental Music Symposium Coventry 2010, ACMC Auckland NZ 2011, ICMC Huddersfield 2011, Musikteknologidagene Trondheim 2011, Music Science Technology Seminar Sao Paulo 2012, IDAF Kingston 2013; **Landy** – New Zealand EMS (2009); Next Generation ZKM (2009); Close to the Edge, City University (2009); An Foras Feasa, Maynooth (2010); SMI, Derry (2010); Global/Local Sta. Cecilia, Rome (2010); Close to the Edge, Chester (2010); FIMPac Leeds (2011); EMS Network, New York (2011); Aesthetics and Technology Norwegian Academy of Music/Notam, Oslo (2011); SPEEC Oxford University (2012); From Tape to Typedef Sheffield (2013); **Young** – New Zealand EMS.

Conference papers, presentations, talks:

MTI: Atkinson (Edinburgh, UEA); **Battey** (Bath Spa 'Visual Music' 2011, Jerusalem 'Visual Sound' 2010 + talks at Oberlin, NYU, Juilliard, Stanford, Washington, U of the Pacific, Durham, Scarborough, Huddersfield); **Emmerson** (Bourges, ICMSN Keele, Bodily Expression in Electronic Music (Graz), Bremen, Weimar, Berlin, Paris 8, Rome (Santa Cecilia), UNLA Argentina); **Landy** (Re* Kongreß Berlin; art:archive:architecture ZKM; UEA; University of Limerick; Pierre Schaeffer mediArt, Rijeka Croatia (2011); Sorbonne Paris; UNLA Argentina; UdK Berlin; LIPA; master classes at CCOM Beijing and Shanghai conservatories); JIEM Madrid (2013); **Young** (Corfu, Stockholm, Canterbury NZ, UNLA Argentina, University of London).

Dance & Performance: Burt (Museo Reina Sofia Madrid, Peter Ludwig Museum Cologne, Tanzquartier Vienna, Maska Ljubljana, Freie Universität Berlin, Universität Hamburg, Universität

Berne, Universiteit Antwerp, Université Nice-Anapolis, Oktoberdansen Bergen, Gdansk Dance Conference 2010, 2012; CORD Global Perspectives on Dance Pedagogy); **Stevens** (Digital Echoes, Coventry University). **Breslin, Burt, Cowley, Doughty, Fitzpatrick, Francksen, Hay, Huxley, Leach, Stevens** have given 32 papers at 25 conferences and symposiums in the UK, USA, Austria, France, Germany, Poland and Switzerland. The 2009 CORD Special Conference hosted by DMU enabled seven staff to present. **Goldwater** (DMU, Newlyn, Nottingham, Westminster).

Selected international and major national performances:

MTI: Atkinson - Greece, China, Ireland, Sweden, Italy, Finland; **Batchelor** - Montreal 2, Pasadena, CA, Helsinki, Berlin, Corfu, Weimar; **Bathey** - ca. 150 performance and screenings inc. Rotterdam Film Festival premiere + concerts and festivals in France, Germany, Spain, Canada, US, China, Mexico, Argentina, Iceland, Italy, Brazil, Greece, Belgium, Ireland, Austria, Serbia, Russia, Poland, Peru, Uruguay, Japan, Finland and Sweden; **Emmerson** - resident composer concert Oberlin, Finland, Ireland, Argentina, Greece, Germany, France, Italy, Sweden, NZ, China, Vienna, Corfu; **Landy** - one-man concert to open UNESP's concert hall São Paulo, featured composer Musica Viva Lisbon, ARD Hörspiel Tegen-ZKM, China, Greece, Mexico, Sweden, Argentina, Germany, New Zealand, Italy, workshop ('Im Hörraum vor der Schaubühne' - Theatersound für Robert Wilson) Berlin; **Richards** - concerts and workshops + associated talks in South Bank Centre – all three venues, ICA, Roundhouse, Spain, China, The Netherlands, Greece, Germany, Sweden, US tour, Japan tour, Mexico; **Smith** - tours with Motionhouse and Assault Dance Companies; **Vear** - Canada, Australia, London; **Young** - US, France, Brazil, Germany, Sweden, The Netherlands, Finland, Italy, NZ, Greece, Argentina, Canada.

Dance & Performance: Doughty - Cincinnati, Marfa, Philadelphia, USA; Tallin, Estonia; Puebla, Mexico; Paris, France; Nottingham, UK; **Francksen & Breslin** - Festival International de Vidéo Danse, Lyon, France; **Shenton** - UK & international tours including Melbourne International Comedy Festival, Edinburgh Festival Fringe and Soho Theatre London. **Goldwater** - 7th International Festival of Experimental Art, St Petersburg 2008; Archipelago, London. 2011; Phoenix, Leicester. 2010; *The Showroom*, London 2011; Art First, London 2011, 2012, 2013; Cinenova and de Appel, Amsterdam 2011; 1st Venice International Performance Art Week, 2012; Tate Britain, 2012; Regina, Canada 2012, *Newlyn Art Gallery* 2012.

Broadcasts:

MTI: Batchelor (Elektramusik), **Bathey** (Bayerischer Rundfunk); **Emmerson** (BBC Radio 3); **Landy** (France Musique 3, VPRO NL); **Vear** (Radio 3); **Young** (Radio6 NL Concertzender, Polish 3, Radio New Zealand Concert FM, Radio Suisse Romande, YLE/Finland).

Dance & Performance: Francksen & Breslin (Arte.TV.fr., Numéridanse.TV); **Shenton** (*Come Dance With Me* for The Space.Org, Australian National TV). **Goldwater** (BBC Radio 4 (2013); Cast Iron Radio (2013)).

Recordings:

Bathey (Tenderpixel Gallery, Threshold Studios, Aurora Festival); **Emmerson** (Sargasso); **Richards** (Planet Mu, nonclassical); **Smith** (Motionhouse, Assault Events); **Vear** (3 Leaves, Gruenrekorder 2, Mille Plateaux); **Young** (ICMC, Musique et recherches, ICMA, IMEB).

Commissions:

MTI: Atkinson (INA/GRM); **Bathey** - Threshold Studios, Avian Orchestra New York; **Emmerson** - Inventionen Berlin, Darragh Morgan, MISO Portugal, Katrin Zenz (Athens); **Landy** - ZKM, Musicacoustica Festival Beijing; **Smith** - Motionhouse via their funders; **Richards** - Cultural Olympiad and several small commissions for pieces with instruments; **Vear** - City of London Festival, York Theatre Royal, Bradford City Council, Ismail Centre, Vale of Glamorgan Festival, English National Ballet, Seven Sisters Dance Company, ACE, Cultural Olympiad and various theatrical commissions; **Young** - Ina/GRM (Paris), IMEB Bourges).

Dance & Performance: Doughty and Vear (KISS, Brussels); **Shenton** (ACE and BBC, Dance 4); **Goldwater** (artworks for Thames & Hudson, Black Dog Publications).