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## ***Accented Body and Beyond: a Model for Practice-Led Research with Multiple Theory/Practice Outcomes***

***Cheryl Stock***

Dance has always been a collaborative or interdisciplinary practice normally associated with music or sound and visual arts/design. Recent developments with technology have introduced additional layers of interdisciplinary work to include live and virtual forms in the expansion of what Fraleigh (1999:11) terms 'the dancer oriented in time/space, somatically alive to the experience of moving'. This already multi-sensory experience and knowledge of the dancer is now layered with other kinds of space/time and kinetic awarenesses, both present and distant, through telematic presence, generative systems and/or sensors. In this world of altered perceptions and ways of being, the field of dance research is further opened up to alternative processes of inquiry, both theoretically and in practice, and importantly in the spaces between the two.

### **Practice-led or performative research**

The theory/practice nexus in dance in simplistic terms might once have been thought of as those who investigate intellectually in order to write/talk about, and those who investigate experientially to create/perform. Whilst slippage has always occurred between these two domains, there was a certain mutual distrust that those who tried to bridge both activities were not well-versed in either. The last two decades have seen increasing numbers of artists enter the research arena to investigate their practice within an academic framework in a form of research variously named 'practice-led', 'practice-based', 'practice as' or more recently 'performative' research.<sup>1</sup> These artist/researchers play dual roles reflecting on, contextualising and theorising their own practice whilst drawing on dance and cultural studies and a range of methodologies to inform their

practice. Conversely, academics whose practice may have taken place only within a university context are being encouraged to form collaborative relationships with external partners.

The rise of creative practice-led research has opened up potential for collaborative models of bringing together the domains of professional practice and academic research in dance to work towards mutually beneficial outcomes. The success of this is contingent on acceptance by academe that embodied practice engenders ways of knowing, and therefore is a knowledge claim in its own right with a rigorous epistemology, methods and evaluation processes.<sup>2</sup> To further add to the complexity is the recent prominence of dance and technology exploring virtual presence and interactive modes of performance.

PARIP (Practice as Research in Performance) is a platform which has led discussions from the University of Bristol around 'facilitating performance practice within broadly academic contexts' (Piccini, 2002:1). One of the principal dilemmas of performance in research contexts is the issue of 'liveness' and the ephemerality of the art object, which is an event 'that takes place in a temporal and often spatial relationship with an audience.' (Piccini, 2002: 13). This remains problematic for research where the public outcome is expected to survive in a tangible and durable form. This paper will provide a case study which suggests a model of performance 'preservation' that has parallels with Rye's (2003) multi-camera and multi screen interactive digital documentation, thereby expanding the potential for practice to maximise its research outcomes. In viewing digital documentation of what was originally live (apart from a memory of the experiential knowledge

gained at the time of the performance<sup>3</sup>), we must rely on what amounts to a translation of the performance or ‘research product’. The necessity of digital translation does not or should not obliterate the live nor replace it, but captures the event in a way that transforms it from three-dimensional reality to predominantly two-dimensional virtual rep-resentation. Thus live performance must produce an additional artefact in order to enter the research domain in terms of its ability to be archived. This has opened up ongoing debates as to what should accompany a dance work to ensure academic legitimacy. Most often this is in the form of an exegesis in practice-led research, normally a text accompanying the performance or art object.<sup>4</sup>

These discourses have begun a process of legitimising what Haseman, using the term ‘performative’ research, claims ‘will become recognised and valued as one of the three research paradigms’ (2006:8). Haseman posits new strategies and methods are being invented ‘to probe the phenomena of practice’ (2006: 7), moving away from qualitative designs and adaptation of existing approaches to those in which the symbolic forms of the practice represent knowledge claims (2006:4-9).<sup>5</sup> Whilst practice-led or performative research is one way in which practice and therefore the artist’s voice is privileged in research, the nexus with theory is never far away, either embedded in contextual analysis or interpretation of the practice, or emerging through conceptual ideas underpinning the work, and indeed embodied in the practice itself.

### **Artists as living data for academic researchers**

However, not every artist wants to be, or can be, a practitioner/researcher. Currently, in the Australian context, there are at least three other ways in which theory and practice can mutually benefit one another in a synergistic interplay. The first is a traditional model in which academics propose an area of dance research via a question/problem through an (inter)national or internal competitive grant submission.<sup>6</sup> If the project includes embodied inquiry through practice, professional artists can be employed as Research Associates or Assistants. Such research may require the artist to articulate their experiences in ways different from their self-reflection in a professional engagement, but not undertake an academic research role.<sup>7</sup>

### **The artist /researcher – moving between two worlds**

Another model is that of the artist/researchers who juggle external (industry) and internal creative

practice with university research imperatives. Such hybrid creatures are increasingly challenging the traditional separation between artistic practice and academic research, moving fluidly between theoretical writings encompassing methodological, conceptual and pedagogical concerns, and immersive professional creative practice. These artist / researchers often come out of a practice-led research higher degree and have returned to practice with new tools and understandings which they continue to apply, within and outside academic settings, accommodating what Candlin (2000: 100) refers to as ‘the practical elements of theoretical writing and the theoretical aspects of art practice’.

### **The creative process as a form of research**

There is an argument to claim that all dance practice is research. Certainly any choreographer undergoes a creative process akin to the process of research in that both are pursuits involving experiment and exploration, which investigate concepts (experientially in dance practice) to advance understanding and knowledge. Both have practical, public outcomes and ideally produce new ways of thinking / viewing / experiencing things. Most contemporary choreographers outside the university sector would undertake background research (a form of data collection) into the content or concept of a new work, as well as immerse themselves in a principally studio-based embodied and experiential inquiry into the form. Professional artists increasingly ask for (and in some funding contracts are required to engage with) peer feedback to encourage reflection and refinement of their work. Arts funding bodies in Australia are also pro-actively encouraging creative development periods prior to a work becoming fully developed for production.<sup>8</sup>

This process has parallels with the cyclical reflection in action of Schon (1983) and the case study cycle of action research.<sup>9</sup> Krauth (2002:5) argues that the exegesis in academic higher degrees constitutes a ‘framing device’ which positions itself between the work and the audience, ‘creating a link between the creative work, its milieu of production, and the broader field into which it is projected.’ He suggests that the 21<sup>st</sup> century industry context of media interviews, artist talks, workshops and group meetings is ‘the exegetical process in action today’ (2002: 4). Such comparisons further narrow the perceived gap between creative practice and its surrounding contextualisations outside the academy, and the ‘bona fide’ research structures within the academy.

At a time when multimodal methods and interdisciplinary approaches are prevalent in both theory and practice, is it possible to integrate the above models in an inter-related nexus of mutually beneficial outcomes? This model would leave room for participation by theorists within and outside the field of dance, accommodate the domain of pure practice by professional artists and incorporate researcher/practitioners at varying levels. The *Accented Body* project, outlined below, is posited as such a model.

### ***Accented Body* – concept and realisation**

*Accented Body* was a dance-led, large-scale interdisciplinary event which evolved over a two year period (July 2004 to July 2006). Featured in the 2006 Brisbane Festival, it culminated in a promenade performance event of interconnected installations across six predominantly outdoor interactive sites in Brisbane, with a distributed presence in Seoul and London. This project brought together professional independent artists, theatre and computer technicians, practice-led doctoral and masters students, university staff and students, academic researchers and artist /researchers in the areas of dance /movement, music, media and digital performance, lighting and interactive technology. Although not the primary motivation of the project, *Accented Body* has become an integrated theory/practice model for producing multiple research outcomes.

The overarching concept of the project was the body as site and in site, in parallel with notions of connectivity, which became the common multi-faceted agenda providing cohesion whilst allowing differentiated interpretations and creative explorations to flourish. As Susan Leigh Foster (2002: 203) points out, the body ‘constitutes both a subject area and a mode of inquiry that can connect distinct fields’ which can also allow the privileging of ‘an embodied sense of human agency’. This duality and agency was a principal feature of *Accented Body* within the particular context of integrating creative and research outputs.

In addition to the central creative and research investigation embedded in the concept, *Accented Body* provided a community of practice to open up and share creative processes through peer feedback. The setting in which this occurred was the new Creative Industries Precinct which houses a Faculty of the same name at Queensland University of Technology, an enterprise centre, a theatre company, a black box theatre, a café, and a series of outdoor and indoor screens, all equipped with state of the art facilities. The project assembled cultural,

university and community sectors to work together in a celebration of this precinct of buildings designed to encourage innovation and creativity. It provided an accessible arts experience for the local community as well as a setting for multiple research interests.<sup>10</sup>

The initial step was to invite thirty key artists from Australia, Japan, Korea, Taiwan and the UK, who had highly developed creative practices in interdisciplinary, intercultural, interactive and/or site-specific work. Their brief was to provide a dynamic engagement, via the concept of body as/in site, with the architectural and landscaped environment of the Creative Industries Precinct and still under-construction Kelvin Grove Urban Village. A fluid process evolved in which collaborative teams of artists and technicians with diverse aesthetic sensibilities and cultural backgrounds, and with support from academic and cultural organisations from all countries, investigated the creative brief. Together and separately, remotely, and on site in Brisbane, the artists layered their responses to *Accented Body*. Connective threads – physical, virtual, cultural, geographical and spiritual – emerged, exposing both commonalities and differences.

Six distinct performance installations evolved, which nevertheless located connections within and across sites whilst at the same time maintaining the particular aesthetics and peculiarities of each work. Dancers, visuals and sound were linked by screen footage and overlapping live elements in the sites, through which the audience wandered, altering images and sounds by its presence.<sup>11</sup> An animated form of urban public art, *Accented Body* comprised local performances, global reach, and distributed outcomes, with ninety seven personnel working in small collaborative teams to make up one large creative work.<sup>12</sup>

### **Student participation**

*Accented Body* was an experiment in integrating university staff and students, professional artists with independent practices, individual and affiliated researchers and those who inhabited both worlds. The technical production team, led and mentored by professionals, comprised mostly undergraduate students working across teams. Undergraduate students from the Dance department worked with a professional choreographer as performers, or as guides, leading the audience from site to site. Designated computer support staff from the Creative Industries Faculty worked with both artists and the technical production staff to ensure that the

interactivity and streaming functioned in a way conducive to the aesthetics and vision of the project.

### **Documentation and the research environment**

A professional filmmaker, undertaking a Masters at QUT, made a documentary interviewing the principal personnel during the creative process. The documentation of the live event itself comprised four film crews of undergraduate students from the Film and Television Discipline of the Faculty, whilst the website was constructed and maintained by a web-developer who also taught in the Communication Design discipline. In terms of documentation of the event for post-performance research, the digital footage and the ongoing web presence have proved invaluable.<sup>13</sup>

The project encompassed four types of investigation: sociocultural, practice-led, technological and artistic/choreographic. An ethno-graphic study of *Accented Body* was led by an experienced researcher Barbara Adkins, investigating collaborative processes which emerged across all domains of practice and within the artistic, management and technical teams of *Accented Body*. The second research area was a formal practice-led study in which one of the site realisations, 'living lens', was the final examinable creative component of a Doctor of Philosophy, 'exploring interdependencies between performing bodies, visual and sonic media in immersive installation'.<sup>14</sup> The 'living lens' team included professional dancers and a Master of Fine Arts student, whilst another Master of Fine Arts student took on the role of rehearsal director for the 'prescient terrain' site team.

*Accented Body* was also a site of technological research. The 'living lens' team comprised three Japanese interactive sound and visual media experts undertaking their own research within the project. Dr. Junji Watanabe used 'living lens' as a test bed for his 'moving ultrasonic speaker system that transmits sonic effects as a sound beam, tracing the direction of a performer's movement through camera tracking'.<sup>15</sup> In a less formalised research environment Logistics and Technical Coordinator Daniel Maddison developed with his colleagues a matrix system, dubbed the 'main frame', to integrate all the technical and interactive audiovisual requirements across all sites, including those overseas.

The fourth overlapping research area was of course that undertaken by the artists through their practice. Artist explorations covered conceptual, environmental, spiritual, technological, cultural and embodied (choreographic / performative) domains. The content of the myriad investigative concerns of

individual artists and their teams is beyond the scope of this paper. Suffice it to say that the discrete teams and their connection to the larger project allowed for idiosyncratic approaches and explorations which richly contributed to the overarching brief of the 'body as site and in site'. A community of practice emerged, not unlike the more traditional research collaborative teams of other disciplines, which opened up possibilities of new or altered directions of artistic inquiry. Avril Huddy, a performer/choreographer in the 'shadows' team commented on the extended development period.

This proved invaluable to both the collaborative process and the final product allowing us the physical time and space to expand initial concepts, edit, learn from each other, indulge in creative discourse, explore as a group the individual areas of expertise and play and explore as individuals within a group.<sup>16</sup>

From a dance perspective, the 'accented' body was investigated through diverse fluid embodied iterations of cultural (Indian, Butoh and Chinese styles), spiritual (Malaysian trance dance) and genre specific (Western contemporary, postmodern, classical ballet) influences. Elise May, a performer across several sites, believes that 'finding a new repertoire of stylistic influences through learning about butoh and other forms has added to my skills set as a performer by enriching my somatic range of expression'.<sup>17</sup> In the body-centred exploration of all the site teams, we were, in the words of Foster (2002:205) privileging 'a bodily writing', with 'a body that 'initiates as well as responds'.

Overlaying existing and newly acquired bodily encodings were the altered choreographic and performance sensibilities of those working with interactive technologies and telematic presence.<sup>18</sup> Directors of the 'global drifts' team Sarah Rubidge and Hellen Sky, who were responsible for the distributed presences across all sites including those in Seoul and London, refined their long term research interests of 'integrated choreography'. This included developing a 'more sophisticated understanding of and skills with programming in Isadora software, and an understanding of the skills required for global streaming and processing of live video imagery', as well as devising and practicing 'complex notions of choreography, and performer presence in physical and virtual environments, simultaneously regarding the aspects of image, sound, and movement generation'.<sup>19</sup> These kinds of

experiments contribute to the ongoing current research into what Naugle (2002: 57) suggests becomes 'an iterative process between people and machines' creating a 'distributed choreography' (2002: 60).

### **Convergences: hybrid collaborative methodology**

The few examples above demonstrate the multi-faceted nature of creative and research concerns within the project, which similarly encompass a range of methodologies that continue to provide a framework for ongoing investigations in professional and academic spheres. These methodologies correlate with the four areas of research concern. The sociocultural aspect employs ethnographic action research, whilst the artist/researcher embeds his/her work in flexible practice-led strategies outlined earlier. The technological areas tend towards iterative design approaches and multi-modal data acquisition; whilst the professional artists employ the creative processes most suited to their individual or group practices, which are predominantly practical and embodied and where concerns are emergent and in flux.<sup>20</sup>

All the above methodological approaches focussed on embodied accents as the research catalyst, whether investigated literally and/or metaphorically. This encouraged a unifying hybrid collaborative methodology encompassing the above four approaches, which together sought to create the conditions for innovative breakthroughs through a democratic interplay. Birringer (2003/04:108) refers to such approaches as 'co-authoring processes that are team-based and no longer hierarchical'. The culturally diverse backgrounds of the researchers and artists also provided a context informed by differentiated world views in terms of both content and processes.<sup>21</sup>

Such an overarching methodology allows for the mutual influencing of theory and practice through ongoing cycles of action, reflection and refinement / improvement, which have strong parallels in professional dance practice in both interpretive and creative spheres.<sup>22</sup> In *Accented Body* these cycles had parallels in the technological arena which were integrated into the creative process cycles. The other significant commonality is the collaborative nature of the grouped methodologies. Equally important is the distributed and dispersed nature of that collaboration in accommodating artistic and research agendas across teams. All key participants of the project were embedded strongly within one collaborative team but formed part of other teams in various ways; as

artists, technical personnel, designers, along with documenting and observing research personnel. This provided a rich tapestry of interlinking creative and research concerns which could all be traced back to the two meta-narratives of the body as site and in site, and notions of connectivity. Whilst the relationship between the body and technology was one of the driving forces behind *Accented Body*, the interdisciplinary nature of the broader inquiries encouraged the emergence of the above diverse methodologies and processes via the practice-led research ethos of open inquiry.

### **Artistic outcomes**

Encompassing both artistic and research outcomes was the public performance season – large-scale, high profile, complex, site-specific, interactive – an outdoor promenade event presented in the context of an international festival. Its impact can be measured by the amount of multi-sector funding and partners it attracted<sup>23</sup>, the audience numbers (between 300 and 500 each night), media coverage, critical reviews and audience feedback.<sup>24</sup> Its location, described by Mary Ann Hunter (2006:10) as 'an international hub for practice-led new media arts research', was the backdrop for what she claims 'is local testament to the value of the big, global, and ambitious conversation that [*Accented Body*] has initiated'. Whilst this conversation continues, the durable outcome of the live event exists in its documentation and the future projects it spawns.

For the artists, the outcomes most valued beyond the final performances were professional development, networking internationally and future opportunities. Performer / choreographer Liz Lea cited 'nurturing new relationships and developing new art forms further by encouraging inter-site collaboration' as a valuable outcome.<sup>25</sup> The 'ether' team spoke of 'a unique conceptual approach to future projects',<sup>26</sup> through which evolving creative processes developed during the project would contribute to the ongoing development of the participating art forms. A significant outcome of *Accented Body* is how it acts as a conduit for other artistic events and concepts, which flow from the original event into new contexts and partnerships.<sup>27</sup>

### **Expanding choreographic concepts**

From a dance point of view, integration and juxtaposition of diverse movement styles and approaches, and immersion in the technological environments expanded choreographic concepts. Working in outdoor sites necessitated alternative choreographic approaches to accommodate scale,

interruption and spatial flexibility, transforming the way dance-makers look at perspective, intention, readability and working in a shared public performance arena. The most far-reaching of the choreographic outcomes emerged from the interaction between site-specificity and technological intervention in the sites. Although a detailed investigation is beyond the scope of this paper Rubidge and Sky of 'global drifts' summarise how this relationship

expanded notions of choreographic form through an integrated interconnectivity with digital interfaces and computational programs, such that the movement of the performers equally addressed the real time orchestration of image and sound generation, and simultaneously considered their distribution to both actual (built environment) and virtual projection screens and spatialised sound systems. This choreography also considered the way in which the generated dataflows from the movement were distributed via networking systems to remote responsive installations in two international sites.<sup>28</sup>

### Research outcomes

Research outcomes at the time of the project included the nesting of creative practice higher degree projects and candidates within a high profile industry context, and the validation of the artist / researcher working across university and industry sectors for the mutual benefit of both. This has had another important consequence of providing a model for funding partnerships in research which attracts external sources not normally available to the university sector.

Extensive digital and textual data of the creative project provides a rich resource for publications and digital re-versioning as research output. This data also comprises meeting notes, resource requirements, funding submissions and acquittals, concept development journals and e-mails, streaming maps, architectural drawings, schedules, timelines and budgets; providing a repository for theorising the multidisciplinary strands of *Accented Body*. Analysis of this data also provides the material for further conceptual development through competitive university research grants. At the time of writing, 'global drifts' and 'ether' team directors together with the author are formulating a research project which continue Rubidge's and Sky's explorations of the technological extension of body to both virtual and physical architectures, that

can 'connect sites globally via networking systems, and analogically, philosophically to concepts of 21<sup>st</sup> century bodies that are altered and extended via technology systems ....as a total choreography.'<sup>29</sup>

### Towards a distributed integrated model for multiple artistic and research outcomes

Despite *Accented Body* being of its time and place, the model can be adapted to other contexts, places and practices. Central to the model is a willingness for cultural, university and community sectors to work together towards an overarching concept but with agreed differentiated outcomes in each sector. Commitment from the host institution is crucial. Performer Elise May believed that the success of the *Accented Body* collaboration was largely due to its being 'grounded in and around the supportive and resourceful structure of the Queensland University of Technology' with its generosity in terms of time, expertise and in-kind resources.<sup>30</sup>

Our model comprised a small management team of producer/director, logistics and technical coordinator and curatorial assistant who took on specific areas of responsibility with clearly delineated roles pertaining to the whole project. These key personnel became the liaison point for team directors who took responsibility for those in his/her team. Equitable sharing of resources and transparent, devolved team budgets were essential to maintain trust within and between teams. Project durations may need to be flexible so that other creative and/or research projects can be accommodated if the project is lengthy and at times fragmented. Clear and effective lines of communication, resource management and reporting are crucial to establish and maintain.<sup>31</sup> Mutual respect and a good fit between the creative processes of artists and the research methodologies of academics, as outlined earlier, is conducive to shared understandings.

Following a performative or public outcome, the project can have a life as a research vehicle for further investigation, and act as a conduit for other artistic events and concepts to flow from the original project, providing an outlet for the exchange of ideas, resources and practices, building on the international and national networks that have emerged. Interdisciplinary projects which are dance initiated extend the reach and parameters of dance, but more than that place dance and dance epistemologies at the centre of the interdisciplinary agenda, enriching multi-vocal and inter-textual research methodologies.

Projects such as *Accented Body*, through bringing professional artists into the university environment in an industry performance context, privilege their internally theorised embodied knowledge. The articulation of this knowledge in the artists' own language, to sit side by side with

academic research of dance and cultural theorists, greatly enriches the field of dance research, and its multiple outcomes extend both dance practice and theory.

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## Endnotes

- <sup>1</sup> For a sequential brief history of practice as research in the UK, including definitions of 'practice-based' and 'practice through/as' refer: Piccini, Angela "An Historiographic Perspective on Practice as Research." (2002)<http://www.bris.ac.uk/parip/artexts.htm> Accessed 20 April 2007.
- <sup>2</sup> For a similar but somewhat different view on embodied knowledge in terms of an artefact (rather than in this case where the artefact is literally embodied in the artist/researcher), see Scrivener (2002) who claims that the art object cannot in itself contain knowledge but can 'engender' knowledge.
- <sup>3</sup> Even memory is of course a translation of the lived experience of the performance.
- <sup>4</sup> The relationship of the exegesis to the practice is as diverse and contested as the practice itself, and not the subject of this paper. For discussions around this issue see articles listed in the bibliography below for Piccini, Angela (2002), Rye, Carolyn (2003), Candlin, Fiona (2000), Pakes, Anna (2003), Haseman, Brad (2006), Krauth, Nigel. (2002), de Freitas, Nancy (2002).
- <sup>5</sup> Haseman (2006:7) suggests that these knowledge claims, through 'attending to the symbolic form of particular art works provides a powerful focus for the performative researcher (and their audience) as each symbol functions as a means to conceptualise ideas about aspects of reality and also as a means of communicating what is known to others'. An emerging methodology to support these claims includes a contextualisation of practice in the form of an 'artistic audit' (2006:7).
- <sup>6</sup> In Australia, the ARC (Australian Research Council) at the time of writing have two main categories: Discovery and Linkages, the latter requiring funding from external partners. Linkages grants have in the past been used to gain funds to employ artists with a performance outcome, through national and state arts funding agencies as partners, for example.
- <sup>7</sup> For an example of this theory/practice model see Smith, Anna (1999) 'Appendix 2: Creating Red Rain: Choreographer Anna Smith's annotations of video, March-September 1999': 203-211 and Stevens, Catherine (1999) 'Trans-disciplinary Approaches to Research into Creation, Performance, and Appreciation of Contemporary Dance': 154-168, in Grove, Robin; Stevens, Catherine; McKechnie, Shirley (2005) *Thinking in Four Dimensions; Creativity and Cognition in Contemporary Dance*.
- <sup>8</sup> For example, in Sydney a research and development venue called 'Critical Path' has been established which is artist-based and not connected to an academic research agenda. It is a purely exploratory laboratory with no performance outcomes. This is in some ways a 21<sup>st</sup> century version of the choreographic centres set up in France (and elsewhere) in the 1980s.

- <sup>9</sup> See for example Schon, Donald (c1983) on reflective practise and Stake, Robert (1994) on case studies, listed in bibliography.
- <sup>10</sup> Harnessing cash and in-kind support was essential from all three sectors to ensure commitment for the project. Total cash support of A\$240,000 for *Accented Body* comprised Cultural and government organisations: Australia Council (Stage 1: A\$26,000; Stage 2: \$59,000), Arts Queensland (Stages 1 and 2: A\$50,000), Creative Sparks, (Stage 2: A\$5,000), Brisbane Festival (Stage 1: A\$10,000), Australia Korea Foundation (Stage 2: A\$10,000), External organisations: Kelvin Grove Urban Village (Stage 1: A\$10,000, Stage 2: \$10,000), Besen Family Foundation (Stage 2: A\$10,000), University: QUT Vice-Chancellor's Strategic Fund (Stage 1: A\$10,000, Stage 2: A\$20,000), International: Korean Culture and Arts Foundation (A\$21,000).
- <sup>11</sup> On-site collaboration occurred in two stages; creative development November / December 2005 and final rehearsals and performances in June/July 2006.
- <sup>12</sup> For details of personnel and site teams see [www.accentedbody.com](http://www.accentedbody.com) under 'about', then 'personnel and site teams' and click on each of the six sites *Global Drifts / Ether / Separating Shadows / Prescient Terrain / Living Lens / Dissolving Presences*.
- <sup>13</sup> For example, at the time of writing Dr. Sarah Rubidge was in Australia accessing the *Accented Body* archival documentation to support her ongoing research as part of the RAE (Research Assessment Exercise) which measures research quantum in the UK.
- <sup>14</sup> Title of Maria Adriana Verdaasdonk's doctoral thesis is: '*Living Lens: Exploring interdependencies between performing bodies, visual and sonic media in immersive installation.*' The candidate has since submitted her exegesis and creative work documentation (an interactive DVD) for final examination.
- <sup>15</sup> Verdaasdonk, Maria Adriana, from program notes of 'living lens', in the *Accented Body* program. At the time Dr. Watanabe was a PRESTO researcher at Japan Science & Technology Agency in the area of cognitive science and communication devices using applied perception.
- <sup>16</sup> Huddy, Avril, in Stock, Cheryl, (2006) *Accented Body Artistic Acquittal*, unpublished report, Brisbane: 17.
- <sup>17</sup> Elise May, in Stock, Cheryl, op. cit: 4.
- <sup>18</sup> Performer Liz Lea commenting on her experience in the 'global drifts' team, found that she developed a particular interest 'in the way technology and the live body has an interdependent relationship choreographically' (in Stock, Cheryl, op. cit: 4.)
- <sup>19</sup> Sarah Rubidge and Hellen Sky, *ibid*: 5.
- <sup>20</sup> It is beyond the scope of this paper to discuss individually the research methodologies mentioned. Useful references are Newman, Judith M (2000) on action research, and Smits, Rudd (2002) on those relating to technology, listed in bibliography.
- <sup>21</sup> I would like to acknowledge my colleagues in the development of some of the thinking that has

collectively occurred around these issues; specifically Dale Johnstone, Sarah Rubidge, Hellen Sky, Barbara Adkins, Dian Tjondronegoro, Jinglan Zhang, Aster Wardhani.

<sup>22</sup> Pilot and case study strategies are very similar to creative development and final product processes, usually with both having an intervening period of reflection.

<sup>23</sup> See note 21 for funding partners who provided cash. Major In-kind partners: QUT Precincts (throughout project: venue, technical expertise, equipment, logistics); Creative Industries Faculty, QUT (student volunteers Dance, Film and Television, Technical Production, Communication Design, Music); Ausdance Queensland (management, promotions, grant auspicing and budgetry assistance, general support throughout the project); University of Chichester (Stages 1 and 2: salary of senior researcher /artist, equipment, airfare); Siobhan Davies Studios, London (Stage 2: London venue, technical support); TRIAD New Media Gallery, Seoul (Stage 2: venue and technical support); Media performance unit 66b/cell (throughout project: media programmers, interactive expertise, sensors). Minor partners and sponsors: Brisbane City Council Creative Sparks Grant with the Queensland Government, through Arts Queensland; ACID (Australasian Centre for Interaction Design); Centre for Public Culture and Ideas (CPCI), Griffith University; PRESTO Japan Science & Technology Agency (Tokyo, Japan); SADI (Samsung Art and Design Institute (Seoul, Korea); Dancehouse, Melbourne; Brisbane Powerhouse; TWCMD web development; Victoria University, Melbourne, Hybrid Projects: ICEPA; Milton Motel Apartments; Brisbane Sound Group; Chameleon Touring Systems; J LX; The Production Shop; Create Café.

<sup>24</sup> See [www.accentedbody.com](http://www.accentedbody.com) under Media and Feedback files.

<sup>25</sup> Liz Lea, in Stock, Cheryl, op. cit: 6.

<sup>26</sup> Tony Yap, Madeleine Flynn, Tim Humphrey of the 'ether' team, *ibid*.

<sup>27</sup> For example, Liz Lea collaborated with 'global drifts' co-director Sarah Rubidge in a commissioned work at the Royal Opera House in London, June 2007; followed by a creative development period in Seoul with 'global drifts' interactive media artist Hyojung Seo. The 'ether' team is re-casting the work developed in *Accented Body* for inclusion in national and overseas festivals.

<sup>28</sup> Hellen Sky and Sarah Rubidge, in Stock, Cheryl, op. cit: 7.

<sup>29</sup> *Ibid*: 18.

<sup>30</sup> Elise May, in Stock Cheryl, op. cit: 6.

<sup>31</sup> A successful communication strategy in *Accented Body* was to build a public website (partly a marketing tool) that also had general log in access for all participants to download information, with other layers of access for individual teams to upload onto their team site, and access to all layers by the management team.

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