

Section A		
Institution: Durham University		
Unit of Assessment: 33 - Music, Drama, Dance, Performing Arts, Film and Screen Studies		
Title of case study: Khyal: Music and Imagination		
Period when the underpinning research was undertaken: Between 2010 and 2018		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Laura Leante	Associate Professor in Ethnomusicology	2010 to present
Martin Clayton	Professor in Ethnomusicology	2010 to present
Period when the claimed impact occurred: Between 2016 and 2020		
Is this case study continued from a case study submitted in 2014? N		
Section B		
1. Summary of the impact		
<p>'Khyal: Music and Imagination' builds strategically on Leante and Clayton's Indian music research with an innovative collaborative project whose diverse activities in the UK and India culminated in a multimedia exhibition that has been seen by approximately 50,000 visitors. 'Khyal' has inspired and promoted artistic creativity and appreciation of both visual art and music. The project has benefited the creative practice and careers of professional artists and musicians, as well as the practice of students and amateurs, both children and adults; it has influenced the programming of promoters and venues; it has enriched cultural experience and deepened the appreciation of many visitors and audiences for diverse art and music. New partners further extended the reach of the project through additional initiatives; among them, an independent South Asian arts promoter in London organised two further iterations of the exhibition.</p>		
2. Underpinning research		
<p>The research on Hindustani (North Indian) classical music carried out at Durham by ethnomusicologists Leante and Clayton has explored the images and emotions attributed to music by both musicians and listeners [R1, R2, R3, R4]. This research was supported by the AHRC ('The Reception of Performance in North Indian Classical Music', at Durham from 2010 to 2012) and was based on extensive ethnographic work involving the collection and analysis of a large corpus of audio-visual materials including performances and interviews with musicians and audiences [R5]. This work has highlighted how Hindustani performers and listeners draw on sets of shared images and associations to make sense of their musical experience, and how these are informed by music theory as well as by common discursive tropes and experiences of local and imagined geographies; at the same time, the research has shown how individuals shape their relationship with music and specific <i>ragas</i> (musical modes) in their own distinctive ways. Images and emotions are embodied in production and reception, and manual gestures can elucidate the relationships between music and imagery. Reception is therefore understood as the result of both verbally mediated and embodied aspects of experience, and a holistic understanding of the processes that shape people's experience of music depends on exploring the intersections between music, movement, emotion and imagery. Research outputs concentrate on the development of theory and methodology, and on analysis of case studies of artists and <i>ragas</i>.</p> <p>Since 2012, Clayton and Leante have drawn on these insights in a number of activities beyond academia, including workshops, as well as the organisation of concerts and delivery of public talks in collaboration with GemArts (a Gateshead-based, award-winning Arts Council England National Portfolio Organisation with a strong track record in arts promotion and community engagement). Encouraged by these experiences, they also reflected on the Warwick Commission Report, 'Enriching Britain: Culture, Creativity and Growth', whose key message was that "the cultural and creative industries need to [guarantee] equal access for</p>		

everyone to a rich cultural education and the opportunity to live a creative life" (2015). This perspective inspired a project focusing on the vocal genre of *khyal*, using the connections between Indian music and imagery to engage members of the public in both music and visual art, and in reflecting on the relationship between the two. The 'Khyal' project is inspired by the literal meaning of the genre name ('imagination') and by ethnographic observation that visual imagery is often an important element of people's engagement with the music. In this way it applies the philosophical understanding of imagination as 'bringing to presence', and in particular the role that visual imagery can play in materialising the ephemeral experience of musical process and pattern. By so doing, it facilitates audiences' engagement with what may be unfamiliar musical material, while supporting the work of GemArts, working with other organisations and venues, and creating opportunities for musicians and visual artists.

After a successful pilot funded by Durham University, the 'Khyal' project started in 2016 under the aegis of the AHRC's 'Follow on for Impact and Engagement' scheme (GBP100,077). The project was developed in collaboration with GemArts and Durham's Oriental Museum, and brought together a unique multidisciplinary team of ethnomusicologists, singers and visual artists, working with arts promoters, venues and a digital development company to deliver a public exhibition and associated iPad app.

3. References to the research

- R1 – Clayton, M. & Leante, L. 2013. "Embodiment in Music Performance", in: M. Clayton, B. Dueck & L. Leante (eds.) *Experience and Meaning in Music Performance*. New York, Oxford University Press: 188-207.
- R2 – Leante, L. 2018. "The Cuckoo's Song: Imagery and Movement in Monsoon Ragas", in: I. Rajamani, M. Pernau, & K. B. Schofield (eds.), *Monsoon Feelings*. New Delhi, Niyogi Books: 255-290.
- R3 – Leante, L. 2014. "Gesture and Imagery in Music Performance: Perspectives from North Indian Classical Music", in: T. Shephard & A. Leonard (eds.), *The Routledge Companion to Music and Visual Culture*. New York, Routledge: 145-152.
- R4 – Leante, L. 2013. "Imagery, gesture and listeners' construction of meaning in North Indian classical music", in: M. Clayton, B. Dueck & L. Leante (eds.) *Experience and Meaning in Music Performance*. New York, Oxford University Press: 161-187.
- R5 – Clayton, M., L. Leante & S. Tarsitani. 2018. *IEMP North Indian Raga*. <https://doi.org/10.17605/OSF.IO/KS325> - Published examples of our performance recordings and annotations.

Evidence of quality

Award of competitive grant funding:

- PI Leante, Col Clayton. AHRC (Follow on for Impact and Engagement). *Khyal: Music and Imagination*. Between 1 January 2016 and 30 November 2016, GBP100,077.
- PI Leante, Col Clayton. AHRC (Research Grants). *The Reception of Performance in North Indian Classical Music*. At Durham between 1 October 2010 and 30 October 2012, GBP168,000.

Guest lectures and invited conference papers on this topic, including: Leante (York 2019, Rome 2018 and 2017, Oxford 2017, Strasbourg 2017, Berlin 2015, Maynooth 2014), and Clayton and Leante (Glasgow 2011).

Reviews of *Experience and Meaning in Music Performance* have highlighted how the volume "contributes powerfully" to current musicological debates (*Empirical Musicology Review*, 2014) and described it as a "significant contribution to the study of the human body in the act of producing and attending to musical interaction" which "challenges disciplinary boundaries" (*Musicae Scientiae*, 2014). Leante has been described as "distinguished in the audience response literature by the qualitative richness of its inquiry" (*Journal of Music Theory*, 2015) and as "[contributing] importantly to wider literatures on musical meaning" (*Empirical Musicology Review*, 2014).

4. Details of the impact

Relationship of underpinning research to the impact

The 'Khyal' project is grounded in Leante and Clayton's research on Indian music, and on the insight that visual imagery and imagination are key components of musical experience for performers and listeners alike. The project exploits their collection of research recordings, including extensive footage of concerts and interviews as well as feedback from audience focus groups in India. It benefits from the history of collaboration between the researchers and *khyal* singers, which has enabled a uniquely deep engagement, avoiding clichéd and problematic representations of India and its culture by drawing on performers' relationships with their musical material in ways that were meaningful both to them and to audiences of different cultural backgrounds. The project also builds on the complementary expertise of Durham University curators and archivists, and of GemArts. Other non-academic partners include Komodo Digital (a local SME), the Laing Gallery (Newcastle), New Walk Museum (Leicester), and Sama Arts (a London-based South Asian-focused arts organisation). The last of these extended the reach of the project by promoting further presentations of the exhibition at the Nehru Centre of the Indian High Commission, and at the Bhavan Centre (London), having been inspired by the project's potential [E3]. The work carried out with these partners had different strands, including:

- a) the creation of commissioned artworks by professional visual artists, who worked in collaboration with *khyal* singers, drawing inspiration from performances by the singers and discussion with them;
- b) the organisation of public events, including concerts (20), talks, music workshops (2) and visual art workshops (3 with schools and 2 with amateur artists), in both the UK and India;
- c) the creation of a freely available interactive iPad app ('Khyal'), which uses research recordings to offer an accessible introduction to the musical genre;
- d) a multimedia exhibition featuring outputs of activities in points a to c, which has been hosted by 5 venues, attracting approximately 50,000 visitors [E3, E6].

Details of beneficiaries and nature of the impact

The beneficiaries of the work range from professional and amateur artists and musicians to schoolchildren, venues, music and art promoters and the wider audiences of music and art lovers. The project has thus had positive impacts on creativity, culture and society. This has been achieved by means of strategic collaboration with museum, gallery and other arts sector professionals, and by collaboration with visual artists, musicians and app developers leading to co-production of new cultural artefacts. The main impacts of the project can be described under three headings: 1) promoting creative practices and positive outcomes for international artists and musicians; 2) widening engagement with and access to diverse music and visual arts; and 3) influencing the programming of venues and partners. Evidence for these impacts takes the form of attendance figures; testimonials from artists and from arts promoters and gallery professionals; download and usage figures for an iPad app; and audience feedback.

Promoting creative practices and positive outcomes for international artists and musicians.

The project has had a positive impact on the creative practice and careers of the artists commissioned to create work for the exhibition and conduct workshops. Mahjabin Majumdar, after working on the project, said she "felt liberated" and "noticed some change in [her] work, [...] in terms of imagery and content" [E2]. Majumdar first presented her 'Khyal' painting ('Marwa') at a public event with singer Ranjani Ramachandran at the Nandan Museum in Shantiniketan, India (2016); she then continued to develop ideas first encountered in the project and displayed 'Khyal'-inspired paintings at a solo exhibition in Kolkata (2017), leading to a new commission from a collector who had liked 'Marwa' (2019) [E1, E2]. Another artist, Theresa Poulton said that, for her art practice, the project "has been the best thing that ever happened to [her]" [E2]. In addition to the commissioned art, Poulton created several works which were displayed at an independent exhibition in Newcastle (2016). After the end of the

project, she revised previous work using ideas developed within 'Khyal', and the resulting painting ('Envious of') was invited for display at the Royal College of Art (2018); since then, she has continued to create new 'Khyal'-inspired works for new projects, including a collaboration with refugee communities in the UK [E1, E2].

The concerts (which took place in Durham, Newcastle, London and Pune, India) provided a platform for national and international visibility to a total of 42 early- and mid-career musicians of both genders. The three *khyal* singers who collaborated with the artists found this a "unique experience", gaining new insights into their music [E1, E8] and benefitting from exposure through the exhibition and the public concerts. For one singer, the project represented the first opportunity to perform outside India, an important career milestone.

Widening engagement with and access to diverse music and visual arts.

The workshops gave primary and secondary schoolchildren and amateurs of various ages the opportunity to engage in new experiences: the UK children were exposed to "a musical interest they had never [previously] been introduced to" [E7], while in India participants had their first experience making art inspired by music [E7].

The exhibition featured art commissioned from the professional artists as well as that produced in the workshops; it was described by attendees as "inspiring", "unique", and "an eye opener" – has facilitated an increased appreciation of art and music ("I have learnt something new") [E4]. One visitor claimed "[the exhibition] made me listen to Indian music in a completely different way. It made it colourful and beautiful". Many other positive responses included, for example: "seeing visual art while listening to the music [...] provoked me to think about my personal interpretation of the music", and "it made me think differently about the potential relationship between music and visual art" [E3, E4, E5]. Other comments focused on the encounter between music and visual arts, including: "each provides a new perspective of looking at the other; together they can create a sensory experience that goes beyond what each conveys individually"; "it can make music more accessible. Provides a different perspective on sound" [E4]. One of the venues pointed out how "the joining of art inspired by the music made it very accessible and having children's work alongside other artists meant that there was something for all age groups to engage with" [E3]. The exhibition featured the 'Khyal' App – the first to allow users to navigate and interact with two complete Indian performances – which has also been made freely available on the App Store and which to date has been downloaded in 34 countries across five continents [E9].

'Khyal' was used as case study for the Bristol-based AHRC-funded 'Common Cause' project, which studied collaborations between black and minority ethnic (BME) communities, HEIs and non-HE organisations [E8].

Influencing the programming of venues and partners.

The Bhavan and the Sama Arts Network praised the exhibition as a "sensory delight" and a "grand success" respectively [E3], while the New Walk Museum described its novelty as "an interesting counterpoint to [their] year long programme, adding another dimension to [their] normal offerings" [E3]. The director of GemArts praised the legacy of the project on partners, as well as the transparent and organic collaboration (referred to as a "real partnership") with the academics [E8]; in particular, he pointed out how the reach of the project (at the same time regional, national and international) "is absolutely paramount to the work that GemArts do", and, referring to the multimedia nature of the exhibition and the interactive app, he noted how "[t]hat's something that we [GemArts] wouldn't be able to do ourselves" [E3].

The project's impact on venues and partners is also evidenced by the fact that Sama Arts Network offered to host the exhibition first at the Bhavan (the largest centre for Indian arts in the UK) and then at the Nehru Centre (the cultural wing of the Indian High Commission). Crucially, Sama took initiatives which expanded the scope of the project: they enriched the exhibition with music-inspired paintings by three British Asian artists; they organised a number of events including live concerts and talks to take place within the exhibition space, thus enhancing the ethos of the project; they also named their own Indian vocal festival (featuring 12 concerts, 2 vocal workshops, 2 music film screenings and talks)

using our project title: “*Khyal*: music and imagination” [E3]. The trajectory followed by the exhibition thus demonstrates a further legacy of ‘Khyal’, which can be identified in a growing sense of ownership of the project by the South Asian community in the UK. The project has thus inspired others to build on it using their own initiative – particularly the artists who have exhibited new ‘Khyal’-style work and the promoters and venues who created events in Shantiniketan and London that had not formed part of the original plan.

The main impacts of the project are summarised in the flowchart below.

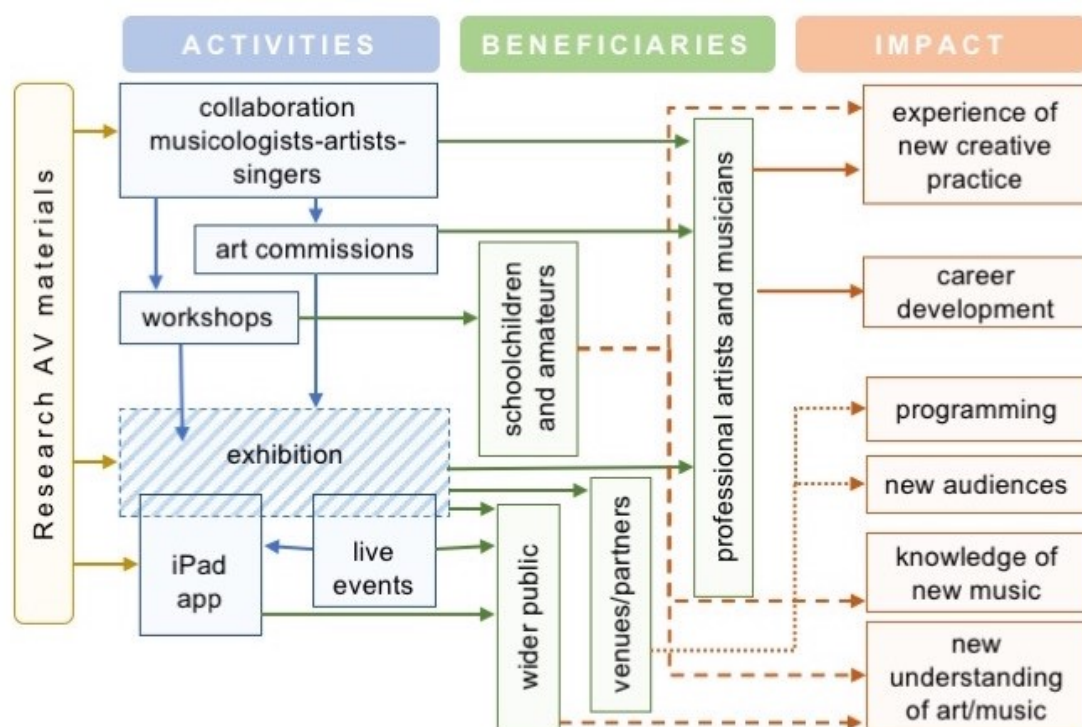


Figure 1: Flow chart summarising the main impacts of the project

5. Sources to corroborate the impact

E1 – “Khyal: Music and Imagination” Project brochure (incl. information on the project and research, with contributions by and interviews with musicians, artists and GemArts).

E2 – Visual artists and musicians evidence portfolio (incl. interview transcripts and email exchanges).

E3 – Testimonials from partners (incl. letters and emails from Sama Arts, the New Walk Museum and Arts Gallery, GemArts).

E4 – Exhibition feedback questionnaires (collected at the Laing Gallery, New Walk Museum and Arts Gallery, Durham’s Oriental Museum, The Bhavan).

E5 – Exhibition feedback post-its (from Durham’s Oriental Museum).

E6 – Oriental Museum exhibition attendance figures.

E7 – Workshops feedback.

E8 – Bristol University “Common cause” project evidence

E9 – iPad interactive application evidence (including qualitative feedback and quantitative data on users and reach).