

Research & Knowledge Exchange Committee

Annual Report for academic year 2016-17

Research activity in this academic year continued to flourish, with new areas of work developing and growth of the research active community. During this academic year, the School moved further towards recognising the diverse research areas arising alongside our perennial strengths in performance and composition, reflecting the developmental nature of the research environment at Guildhall.

Research activity

New appointments and awards solidified Arts and Health as a significant programme of activity for the School. Dr Stuart Wood was recognised for services to Music Therapy with the award of Member of the Order of the British Empire. Dr Wood was also granted Wellcome Seed Award Funding of £62k to support *Aerial*, a project that explores musically how carers and people living with dementia communicate in everyday situations. Using music as a tool it will celebrate care work, recording natural moments in care situations and analysing them to create new compositions. Dr Alex Mermikides was appointed as Doctoral Programme Leader, with a remit to oversee and develop the doctoral programme and nurture the research culture within the Drama discipline. An established scholar in collaboration in contemporary theatre-making processes in the UK and the intersection between performance and medicine/health, Dr Mermikides has directed performances on medical themes and is currently working on a monograph on theatre, medicine and concepts of the human.

Supported by the AHRC Cross Language Dynamics project led by the University of Manchester, *The Tale of Januarie*, a new opera by composer Prof Julian Philips and librettist Stephen Plaice premiered in March 2017. This new full-length, main scale opera attracted wide interest in press and media, large audiences, and generated lively critical debate amongst the opera community not just about the nature of contemporary opera but also the function and quality of text within this music driven art form. The opera was supported by a number of impact events, both internal and external, including a pre-performance discussion on the 6th March 2017. Professor Julian Anderson premiered *The Imaginary Museum* at the BBC Proms to critical acclaim. *4.48 Psychosis* composed by Guildhall-ROH Doctoral Composer in Residence 2016 Dr Philip Venables was recognised with further national awards: it won the Royal Philharmonic Society Award for Large-Scale Composition, won the British Composer Award for Stage Works, and was nominated for an Olivier Award for Best New Production. A revival is planned in April 2018 at the Lyric Hammersmith, with further revivals in planning. Daniel Kidane, a first-year doctoral student composer, received a £50k Paul Hamlyn Award for Artists.

Led by National Opera Studio, funding was sought and awarded from Help Musicians UK for a project titled *National Residencies, Opera Roots and Diverse Voices*. Dr Cormac Newark will work with the National Opera Studio on the Diverse Voices strand of the projects, interrogating views of diversity in the opera industry and education, sharing initial findings with key opera industry players in order to develop a longitudinal research project.

Research into the Social Impact of Making Music developed in collaboration with the international SIMM network, a platform aiming to increase discussions on the topic. Prof John Sloboda hosted the second international SIMM-posium, bringing together researchers, practitioners, and policymakers to deepen rigorous and evidence-based understanding of how active participatory music making may be used to bring measurable social benefits to groups of individuals in diverse situations. Through a highly selective process, the event hosted 104 attendees from over 20 countries over two days. Discussions began on how to locally capitalise on this collaboration through further joint research.

Addressing the joint Guildhall Barbican question of developing an archive to document and showcase the history of our institutions, Drs Matthew Harle and Tom Overton were appointed as Guildhall-Barbican Postdoctoral Research Fellows (job-share). Matt and Tom will be laying the foundations for a joint Barbican Guildhall archive with sustainable digital and physical interfaces, the latter in close collaboration with the Barbican library. They are sharing this post primarily as a research position, with a particular emphasis on developing wider public access to our archive in relation to the histories of both institutions.

Further grant applications to the Leverhulme Trust Artist in Residence scheme, HEFCE Connecting Capabilities Fund (collaborative bid led by City, University of London), AHRC (led by Kings College London), and the Being Human Festival display a growing research culture, literate in the funding domain. Strategic discussions and negotiations with current AHRC Doctoral Training Partnerships led to the development of a City of London/Culture Mile approach to involvement. Guildhall School is partnered with the Museum of London, London Symphony Orchestra, and Barbican Centre as a Culture Mile partner included in the proposal for the future of TECHNE, an arts and humanities doctoral programme led by Royal Holloway, University of London. New associations developed this year are evidenced through: signature of a memorandum of understanding with Shakespeare's Globe, driven by doctoral supervision collaboration; attendance at an École des École workshop focussed on research; a visit to the University of Ghent to develop the SIMM research area discussed above; and the School hosted McGill University Early Modern Conversions workshop, developing an opera around Shakespeare's *Much Ado About Nothing*. Networking also continued through our membership in The Culture Capital Exchange (TCCE), London Higher, and Conservatoires UK (CUK). Consultation on the development of the Centre for Music included consideration of how research could be embedded within the centre and allow for development of a multi-discipline centre of research excellence.

Doctoral Programme and research-led training

Technical Theatre and Acting continued to grow in the doctoral programme with new students accepted to pursue directorial approaches to acting, applied theatre techniques for teachers, the ethics of representation in costume design, continuing the trend of broadening the areas of research within the programme, which enjoyed another large intake, including four staff members. One such staff member, Pat Shammon,

**Academic Assurance:
continuous improvement
of the student academic
experience**

undertakes a project looking at the incidence and character of made props in the London outdoor theatres, which will enjoy co-supervision from Dr Farah Karim-Cooper of Shakespeare's Globe. Stefania Donini began the first Barbican-Guildhall studentship with a project investigating how 'audience experience' and 'cultural branding' models are produced through public programming and engagement strategies, using the Barbican Centre as a case study to outline challenges and opportunities for institutional change.

Table of student activity since programme inception

Academic Year	Student entry	Total student headcount	Student exit	Submissions within 4 year FT or 7 years PT	students in suspension	students withdrawn	Total programme completions
08/09	1	1	0	0	0	0	0
FT	1	1					
PT		0					
09/10	4	5	0	0	0	0	0
FT	4	5			0	0	
PT		0					
10/11	1	5	1	0	0	1	0
FT	1	5	1		0	1	
PT		0					
11/12	7	10	2	0	0	2	0
FT	5	10			0	2	
PT	2	0	2			0	
12/13	4	11	3	3	0	0	3
FT	4	11	3	3	0	0	3
PT		0					
13/14	7	19	2	2	0	0	5
FT	5	16	2	2	0	0	5
PT	2	3					
14/15	11	28	1	1	3	0	6
FT	9	22	1	1	3	0	6
PT	2	6					
15/16	14	41	4	3	5	1	9
FT	9	29	4	3	3	1	9
PT	5	12			2		
16/17	16	49	10	6	4	4	18
FT	12	27	4	3	3	1	12
PT	4	22	6	3	1	3	6

As you can see from the above, 16/17 reflects a maturing programme. The satisfying number of on-time completions (six) shows institutional investment in the programme beginning to bear consistent fruit; this is a trend we expect to accelerate over the coming academic years. The number of withdrawals (four) is evidence of the programme's as it were efficient housekeeping: one was due to unhappy personal circumstances, and nothing to do with the programme per se, while the others were all due to the increasing professional success of the students outside it.

Dr Biranda Ford was appointed as Graduate Training Leader, tasked with developing the doctoral training provision and research-led teaching across the School.

**Academic Assurance:
continuous improvement**

Supporting students to complete their own practice-based research enquiry so that they gain knowledge, skills and/or a portfolio of creative work for their own artistic and professional development, research-led teaching produces practitioners who through undertaking original research can lead innovation in their chosen fields.

Feedback from Students is an integral part of the development of the doctoral programme.

Previous feedback (14/15) included concerns about the relevance of the training available and the lack of sense of a learning community (15/16). This year doctoral Training embedded further so that while already compulsory for first year students, it became an integral part of the doctoral student week, addressing a broad range of research knowledge and skills tailored to the specific cohort of students each year. The termly curriculum is now planned in consultation with students (focus groups at end of first year to inform the following year, and also with first year during Autumn term for spring and summer terms) to ensure continued relevance to programme of study. The afternoon seminars are for all years and invite in leading exponents of practice based research and also offer students the opportunity to develop their skills of presentation and dissemination. Professional skills are addressed through seminars in topics such as: Approaches to teaching and curriculum design, writing grant applications, Presentation skills, writing for journals, Innovative ways of disseminating your work. Training and seminars are also attended by staff in the school and have become a resource for the development of research led teaching in their own areas (e.g. Leadership, technical theatre, WBP.) Attendance at the doctoral training and ResearchWorks programme (usually scheduled on Mondays to align with the training sessions) has improved through better communications (including a joint schedule) and incentivised attendance. Opportunities to present and interact are increasingly disseminated (including the CUK student conference and the Reflective Conservatoire Conference) and organisation of a termly social event for students and staff to get to know each other (linked to training and ResearchWorks for convenience).

Resources are reviewed each year in order to ensure financial and operational sustainability, optimising the size of the cohort and providing for staff admission to the programme with fee waiver. Financial forecasting has been modelled, with annual review planned.

Visibility and communications of the programme and the students was raised in 14/15 and 15/16 as an issue. The programme coordinator is working with the Digital Marketing Officer to create dedicated doctoral student webpages, and the Doctoral Programme Leader is reviewing the website content. A doctoral student email group has been created and circulated to relevant departments, so that doctoral students can be kept abreast of activities.

The Doctoral programme continues to be validated by City, University of London, overseen by City Course Board (comprising of City and Guildhall staff), with City regulations incorporated into Guildhall research degree regulations and the doctoral

handbook. Oversight by City, University of London has become more light-touch in the last year, following revalidation in 2016, but scrutiny at key points of the doctoral journey continue, notably in the approval of external examiners. Planning for Research Degree Awarding powers began, with application likely in academic year 19/20 or 20/21 (dependent on completions).

ResearchWorks and conferences

In September 2016, the School hosted the annual Royal Musical Association conference, RMA 2016, presenting the largest ever programme and attendance with over 240 delegates over three days. We attracted over 130 proposals (RMA record) and programmed 138 speakers and chairs, from across Europe, USA, Australia, New Zealand, China. The conference was very well received by the RMA and delegates, introducing new programming and management ideas to RMA, which have been taken forward to future conferences.

During this year, we bolstered our ResearchWorks offering to become a regular slot in the academic term with 25 events, including academic papers, lecture recitals, and pre-performance talks. Showcasing our internal strengths and inviting in experts in new areas, we attracted 700 attendees during the academic year. Some highlights included *The New Librettist: The Role of the Writer in Opera* event which addressed part of the industry who feel under-represented and received a large response requiring a venue change to accommodate 120 attendees (30 on a waiting list). The seminar *Noh Time Like The Present... Noh & Western Culture*, with international scholars and professional actors, debated one of the world's oldest theatre traditions and its place in today's globalised culture, featuring a demonstration of Noh techniques. Linked to a Noh performance at LSO St. Lukes, this event attracted 56 attendees. A termly ResearchWorks and Doctoral training event was developed in collaboration with the Institute of Musical Research at Royal Holloway, University of London, and the Centre for Musical Performance as Creative Practice at Cambridge University, inviting experts to provide masterclasses and interact with students and researchers.

Research Excellence Framework (REF)

Following Lord Stern's review of the REF published in July 2016, the government proceeded with a detailed consultation to consider next steps for REF 2021. The department fed into HEFCE regarding the REF development process in the following ways:

- REF Consultation March 2017 – we submitted a School submission and supported the CUK and UUK submissions to this overall process consultation, seeking for HEFCE to consider and address the unique needs of the conservatoire and small specialist institutions.
- REF Consultation September 2017 – we submitted a School submission to this small consultation focused on staff identification and output portability, highlighting the need for simplification which allows for institutions outside the traditional university model.
- Survey, *Estimating the size of the submitted pool*, submitted 9th October 2017.

Before and during the summer, we consulted broadly with staff about REF2021. Communicated via an all staff email, some targeted emails, and the staff eZine, we requested staff to self-identify as having or planning to have outputs that could be considered within the research excellence framework. This internal consultation has provided the first outline of available outputs and interested staff in the next REF, generating new conversations with staff from an array of departments and uncovering previously unknown outputs. During the next academic year, this information will be used, alongside the guidance available from HEFCE, to develop a more complete picture of the School's REF2021 submission.

Research support and governance

Research & Knowledge Exchange Committee: Termly Committee meetings took place, providing oversight on strategic planning and implementation of research development and procedures. The terms of reference for the committee was reviewed and redefined this year, to provide clarity of purpose, address issues of quoracy, and reconsider and widen the membership. By introducing a system of core and non-core membership, the committee can now address quoracy and efficient processing of documentation, while ensuring oversight of the activities of the committee from a wide representation of the School.

Intellectual Property (IP) policy: work was undertaken in 2016-17 to review the current School policy on Intellectual Property, which was found to be outdated and insufficient for the current needs of the School. The department undertook a full review of current conservatoire and university practice, held a School-wide consultation and drafted a new policy, for final consultation, legal review, and approval in Autumn 2017.

Internal Funding and the Peer Review College: this year saw nine applications to the Research and Knowledge Exchange Committee Funding Scheme, of which six projects were successful, supporting three new research projects, one curriculum initiative, and two professional development dissemination opportunities (some abstracts below for reference). A review of the Peer Review College was undertaken to account for how members have participated and allow some members to step down on request, with the purpose of easing the administrative burden and speeding up the approval process. New members were added to the Peer Review College, with each member allocated a type of application they must review (research project/curriculum initiative/lightbulb fund (formerly innovation fund)). Review of the Professional Development – Dissemination fund was allocated to the Chair of the Research & Knowledge Exchange Committee.

Staff Development and structures: the department further considered the structures and supports required to ensure we are complying with the UK Concordat to Support the Career Development of Researchers. The research team met with a large number of staff to discuss research possibilities, recognising the range of research awareness and skills, adjusting to the needs of the individual and providing appropriate outlets for development (including doctoral programme entry, internal funding, mentoring, etc.). Working with HR and under guidance from the Principal, the team began discussions about the staff structures available for reward and retention of researchers, beginning to consider how to put in place progression opportunities that allow us to compete with university models.

Research Ethics

Table of Applications

External	4
Guildhall School	
Doctoral Student	11
Staff	3
UG or PG Student	2
Grand Total	20

Ensuring due diligence for research ethics and governance is met through policy and the research ethics committee, which currently has nine members (including two new lay members recruited during this year). Applications to our research ethics process increased to 20 applications this year, which is in line with the large doctoral intake during the last few years. Information is provided on the School Intranet and doctoral students attend an ethics training session (compulsory for first years). Ethics applications are reviewed by email circulation to the committee, raising questions or requesting further information in order to support the highest ethical standards for our research. All applications were approved apart from one which was withdrawn due to student withdrawal. The ethics committee make every effort to ask questions, request information, and suggest revisions that can support the application to reach approval. Undergraduate or Postgraduate projects are assessed by risk: if a research project involves human participants, the student completes a risk assessment form below and submits this to their Module Tutor. If the project is categorised as 'medium' or 'high' risk by the tutor, it will be referred to the Head of Department for referral to the Research Ethics Committee by circulation. Low risk assessment is noted and filed; the tutor and student discuss steps to keep risks to a minimum. External applications are considered in the case where applicants wished to circulate a study to internal students. All applicants must provide a participant information sheet, on which they must stipulate who they may contact if the study harms them in any way (their Supervisor, Head of Department, or the Head of Research).

To date, no notifications of harm or adverse effect from a study have been received.

Appendix: Abstracts of Funded Projects from the Research & Knowledge Exchange Committee Funding awarded in AY16/17

Project title: The Creative Singer

Project type: Curriculum Initiative

Principal Investigator: Sally Burgess

Abstract: *It is widely recognised in the profession that successful opera singers need to be innovative, individual, expressive, passionate creative artists – and sing! Teachers of the Arts commonly believe that artistry grows from within the Artist.*

Our teaching approach is a development of that theme: “to create a climate in which a performer can give their Inner Artist permission to discover moment-by-moment awareness,” (Eloise Ristad A soprano on her head; Right-side-up reflections on life and other performances; Real People Press 1982, p6) to assimilate all the specialist inputs they receive and make them their own; to acquire the whole “performance package” and grow their talent into artistry.

*Following on a trial at a British Youth Opera Summer School (2016) we would like to do a fuller study by applying our integrated approaches of Mentoring/Coaching and the Feldenkrais Method, the Burgess-Meitlis approach, over the 5-month Introduction to Opera course, during which two casts would be rehearsing Mozart’s **Magic Flute** at The Guildhall School of Music and Drama, to evidence ways in which this work can further the development of young singers.*

What we plan to establish is how the Burgess-Meitlis approach connects the singer with their own flowing, confident creativity. Both Burgess and Meitlis have worked in the profession for over 25 years and subsequently taught nationally and internationally for the past 10 years. From our previous work, we know that the Burgess-Meitlis approach will interest colleagues (singers, teachers, conductors and directors) in training institutions and opera houses both nationally and internationally.

Project title: Brahms Re-heard: Creative Performance through the Historical Lens

Project type: Research Project

Principal Investigator: Jacqueline Ross

Abstract: *At the center of this proposal is a radically new approach to the understanding of Brahms' string writing - through the study and transcription of his vocal music.*

The fundamental question - “How to play Cantabile in the late 19th century?” - addresses widespread misunderstanding of Brahms string interpretation, which over the course of the last century has increasingly lacked musical flexibility and stylistic conviction. Through a greater understanding of historical factors such as rubato timing, portamento, and vibrato, this project seeks to develop a method for creating imaginative and engaging performances in historical context. The re-examination of Brahms through the lyrical core of his music also challenges the concept of “absolute music” as well as the received perception of Brahms as strictly a formalist.

Project title: Heinrich Neuhaus: A Life Beyond Music

Project type: Research Project

Principal Investigator: Maria Razumovskaya

Abstract: *The Russian pianist Heinrich Neuhaus (1888–1964) was a unique phenomenon in the cultural and intellectual history of the twentieth century. With his cousin being the Polish composer Karol Szymanowski, and uncle being the composer and pedagogue Felix Blumenfeld, Neuhaus was part of a formidable musical dynasty. Even beyond his two most famous students, Emil Gilels and Sviatoslav Richter, the seemingly unending torrent of Soviet-trained laureates emerging from the world’s most prestigious music competitions confirmed Neuhaus’s international recognition one of the pillars of what has been termed the ‘Russian Piano Tradition’. Neuhaus’s book *About the Art of Piano Playing* (1958) was instantly translated into six languages, and sold*

out within days of appearing on the shelves; and at very height of the Cold War, US students joined countless Europeans in requesting permission to be admitted into Neuhaus's famous 'Class 29' at the Moscow Conservatory.

Despite his enormous significance to wider musical and interdisciplinary artistic practices in the twentieth century, and his continuing relevance to musicians today, Neuhaus's contribution to pianism and pedagogy remains a highly mythologised and misunderstood subject area. I have drafted a monograph Heinrich Neuhaus: A Life Beyond Music which has been reviewed by Boydell & Brewer (USA), and I am currently in the process of revising this for resubmission in accordance to their reader reports. I will also share these ideas and gain feedback by giving a paper at the University of Bristol in April from the revised material. This research grant would allow me to finalise the necessary revisions to gain a contract for the monograph. This entails accessing and reviewing key materials in Russian archives which have been recently declassified and that shed new light on Neuhaus's relationship with the State. I have located these and have already been granted permission to explore them. Additionally it will allow me to acquire reproduction permissions for extracts from these to be included in the monograph.

Project title: National Flute Association

Project type: Professional Development - Dissemination

Principal Investigator: Ian Clarke

Abstract: *There are very few conventions/conferences in this field that have the ability to stage concerto premieres with professional orchestras. The annual NFA (National Flute Association) convention in the USA is the only one that is able to do this annually. The convention runs over four days at a convention centre with only one evening concert devoted to concertos with a live orchestra. Each year there are many applications to present at the convention and many of these are from HE and other leading professionals in the field. Ian Clarke was amongst a small select group that were specially invited to present before this process began. Ian Clarke's work is largely in his capacity as a flute player-composer-educator with the research component falling under 'Practice as Research'. This convention is probably going to have the largest concentration of people in the academic and wider flute field this year. These will range from those engaged in academic research and education to leading performers as well as students as well as flute enthusiasts and a large slice of the flute industry. Ian will give three presentations at the conference.*

Project title: Holism: Possibilities and Problems

Project type: Professional Development - Dissemination

Principal Investigator: Lucien Jenkins

Abstract: *Lucien Jenkins has been invited to take part in an international, interdisciplinary conference entitled 'Holism: possibilities and problems' which will consider issues relating to concept of holism. His contribution will be a presentation with the title 'Fragmenting, mending, dying: the loss and reconstruction of the whole in an 18th-century novel'. The multi-disciplinary conference comprises of 70 attendees and 50 papers from disciplines including psychotherapy and philosophy, so Lucien Jenkins' research will be taken to an entirely new audience.*

Project title: Enhancement of two current projects: 1) Phantom on Film, and 2) The Operatic Canon

Project type: Research Project & Professional Development: Dissemination

Principal Investigator: Dr Cormac Newark

Abstract: *The structure of the application is two composite packages of work, each relating to one of the external research network grants I currently hold (respectively, from the Leverhulme Trust and the Arts and Humanities Research Council) and each made up of several smaller applications*

(for dissemination and impact activities, small pieces of research not foreseen in the original external grant applications or not admissible under the particular terms of the relevant funding programme, and so on). Thus, the work straddles the Professional Development and Research Project routes of our internal scheme, but for the sake of getting a proper overview of the work proposed, I have been asked to present it as one application.

The Operatic Canon project addresses the problem of when, where and in what terms opera became focused on canonic repertoires, one that has received remarkably little consideration among scholars: while we now know a lot about how symphonies, sacred works, and string quartets stayed in concert repertoires, little systematic effort has gone into determining the practical or aesthetic pressures shaping long-term opera repertoires--issues that are of urgent concern to today's opera industry. The planned workshops and public debate will be devoted to exploring the roles of these teams and other key figures in opera production and consumption, outlining competing and complementary conceptual and methodological approaches to the subject and comparing tendencies found in different countries and regions within countries.

The Phantom on Film project considers Gaston Leroux's *Le Fantôme de l'Opéra* (1909-10), a unique record of the most important social and artistic institution in the 'capital of the nineteenth century', Paris. Since the novel's publication it has radically transcended that historical-geographical specificity and become the object of constant creative re-interpretation all over the world. Nowhere is this more compellingly illustrated than in the fifty-plus screen adaptations — silent films and talkies, horror films and musicals, cartoons and telenovelas and more — that have been made in places as far apart as Hollywood, Brazil and China between 1916 and today. Through its International Networks Grant scheme, the Leverhulme Trust in the UK has funded this global interdisciplinary research project to map the mechanisms and extraordinary extent of cultural transfer represented by the 'Phantom on Film' phenomenon.

Aoife Shanley
Research Manager
aoife.shanley@gsmd.ac.uk