

Research & Knowledge Exchange Committee
Annual report to Academic Board and Board of Governors
Academic year 2017–18

General introduction

The academic year 2017–18 saw some profound changes in this part of the School. In order to support a rapidly growing portfolio of work, several new posts were approved, advertised and successfully filled, with new colleagues due to start at the beginning of 2018/19. In particular, in line with the introduction of the Knowledge Exchange Framework in October, this is now a more formalised area of our activity (see below), with a new Head of Department in the shape of Aoife Shanley.

On the other hand, in the spring Prof. Helena Gaunt, who for many years had been responsible for such a wide range of work across Research, Knowledge Exchange and Enterprise in the School, announced that she would be leaving at the end of the academic year to become Principal of the Royal Welsh College of Music & Drama. Her loss will be keenly felt, and the School has (we think wisely) decided not to rush into appointing a replacement Vice Principal but rather to put in place interim arrangements for a year. A consolation of these arrangements is that as Guildhall Innovation we now enjoy increased representation at senior management level, with the Heads of Research, Knowledge Exchange and Enterprise now able to offer specialist perspectives directly to Directors at Guildhall and, through the Joint Directorate, the Barbican.

Research activity

Research activity continued to flourish during academic year 2017-18, evidenced by grant applications, major prizes and honours for our researchers, new partnerships, and developments around two emerging and interrelated areas of research critical mass, social impact of the performing arts and arts and health.

- Developments in continuing grants included a three-day symposium in collaboration with Barbican Cinemas, including live improvised screen accompaniment and public screenings of films (some very rare) in the context of our *Phantom on Film* project funded by the Leverhulme Trust.
- Our Barbican Guildhall postdoctoral archivists successfully participated in a Barbican-led funding application to the Heritage Lottery Fund. Entitled *Laying the Foundations - the Barbican Guildhall Archive*, this 15-month project will enable wider engagement with our archive collection, support first efforts at archiving of important collections that are at risk, and uncover the potential of a more developed archive. This year saw a large upsurge in research funding applications generally, both in quantity and value, which is a key indicator of a strongly developing environment. Overall nine applications totalling over £1.3m were submitted during the year to six different funders, including the AHRC, Leverhulme Trust, Abbeyfield Foundation, UUK Rutherford Fund, Stavros Niarchos Foundation, and the Wellcome Trust. The AHRC application is the largest research application the School has made at almost £1m and includes with four partners, three of whom are international. Three early career fellowships submissions were supported to the Leverhulme Trust following a successful internally-run competition for applicants. Reviewing our record of research funding applications generally over the last few years, we can report high success rates in comparison to sector and funding scheme averages, both in terms of number of grants won against number applied for and amount won against amount applied for: we appear to be choosing the right applications to make. Moreover, the rise in applications, the diversity of funders, and the increase in grant request are strong developments for future success; notably, two further large applications are in development to the AHRC (related to the Barbican Guildhall Archives) and EU Horizon 2020 (Doctoral network with four European partners) with submission expected during academic year 2018/19.

- Our world-leading composer-researchers continued to enjoy prominent successes in 2017/18. Laurence Crane was the recipient of a Paul Hamlyn Foundation Award for Composers, and Julian Anderson was honoured by a 'Total Immersion' festival (BBC/Barbican/Guildhall School) devoted to his music. To complement this, we hosted 'Heaven is Shy of Earth: Julian Anderson at 50', a study-day presented jointly with Royal Birmingham Conservatoire.
- Following talks with a number of other institutions and groups of institutions, our response to the AHRC call for consortium bids for the second round of Doctoral Training Partnerships funding was to propose participation not just by the School but by all the main Culture Mile partners together in *technē*, an established network named after the Greek term for craft and led by Royal Holloway, University of London. Other academic partners include Brunel University, Kingston University, Loughborough University, London, University of Brighton, University of Roehampton, University of the Arts London, University of Surrey and University of Westminster. The network was duly awarded five years' funding.
- Following our hosting of the international symposium of SIMM (Social Impact of Making Music) in 2016–17, our work in this field gained further cogency with the negotiation of inward investment from that body to support a doctoral studentship (see below under 'Doctoral Programme').
- Activity under the broad banner of Arts & Health included our Wellcome Trust 'Aerial' project's 'Found Performance: An Undisciplinary Symposium Exploring Aesthetic Methodologies in Health Care and Medicine', practitioner workshops for *Finding a Voice* (funded by the AHRC), hosting the the National Arts in Health Conference and Showcase of AESOP (Arts Enterprise with a Social Purpose) and the national conference of the British Association for Music Therapy.

Doctoral Programme and research-led training

We had a healthy intake of 13 students, 3 of which are staff members. The latter represents both our commitment to consolidate the research community in every part of the School, and to research as continuing professional development – for example, Professor Simon Wills returned to doctoral study after a gap of over a decade, and Vanessa Lingham follows her colleague Pat Shammon (now in his second year) in consolidating a growing strand of doctoral project relating to Production Arts. There was strong representation for drama-based projects, relative to previous years, with projects on directorial approaches to acting, applied theatre techniques for teachers and the ethics of representation in costume design.

Studentships

Our studentship schemes continue to reap benefits for early career researchers: Stefania Donini is making great strides on her exploration of audience engagement supported by the Guildhall-Barbican studentship. She was successful at upgrade and she has made a very valuable contribution to the doctoral community, running a ResearchWorks event, contributing to open days and doctoral training, and setting up a student-led writing group. Na'ama Zisser, the second composer-in-residence on the Guildhall-Royal Opera House studentship, had her capstone production, *Mamzer Bastard*, at Hackney Empire. Her score introduces the Cantorial music of the Hassidic Jewish tradition into opera for the first time, incorporating it into what the *Guardian* described as 'a constantly shifting soundscape of darkening harmonies and subtle textual gradations' that create an effect of 'quiet, contained sadness'. Her successor Matthew Rogers began work on his project exploring the literary concept of meta-narrative in operatic form. Another highlight of this year was the inauguration of a studentship in socially-engaged music practices, offered in association with

the Social Impact of Making Music, an international research platform based in Belgium. This represents a strongly emerging strand of research activity that chimes with the School's vision for nurturing artistic practice that engages with new audiences and participants. We were delighted that a successful application for Global Challenges research funding meant that we were able to offer two studentships under this scheme, and we successfully recruited Imogen Flower (on a UK-based project with sex workers) and Natalia Puerta (on socially-engaged music practice in Columbia). Going forward, these students will benefit from participation in SIMM events and network activities, notably the annual 'SIMM-posium' which will take place in Bogotá in Spring 2019.

In order to contextualise these exciting developments within the history of the programme, a table of student activity since its inception is included on the following page:

Year	Student entry	Total student headcount	Student exit	Students upgrading within 18 months	Submission within 4 years FT or 7 years PT	students in suspension	students withdrawn	Students in WU	Total programme completions	Continuing students
08/09	1	1	0	0	0	0	0		0	1
FT	1	1	0	0	0	0	0		0	1
PT	0	0	0	0	0	0	0		0	0
09/10	4	5	0	1	0	0	0		0	5
FT	4	5	0	1	0	0	0		0	5
PT	0	0	0	0	0	0	0		0	0
10/11	2	7	1	0	0	0	1		0	6
FT	2	7	1	0	0	0	1		0	6
PT	0	0	0	0	0	0	0		0	0
11/12	7	13	2	0	1	0	2		0	11
FT	6	12	2	0	1	0	2		0	10
PT	1	1	0	0	0	0	0		0	1
12/13	4	15	3	0	3	0	0	5 (2)	3	12
FT	4	14	3	0	3	0	0	5 (2)	3	11
PT	0	1	0	0	0	0	0	0	0	1
13/14	7	19	2	1	3	0	0	3 (1)	2	17
FT	5	16	2	0	3	0	0	3 (1)	2	14
PT	2	3	0	1	0	0	0	0	0	3
14/15	11	28	1	0	2	3	0	3 (2)	1	27
FT	9	22	1	0	2	3	0	3 (2)	1	21
PT	2	6	0	0	0	0	0	0	0	6
15/16	14	41	4	2	0	5	1	3 (1)	3	37
FT	9	28	4	2	0	3	1	3 (1)	3	24
PT	5	13	0	0	0	2	0	0	0	13
16/17	17	54	9	6	7	5	5	3 (0)	4	45
FT	12	31	3	5	3	3	1	3 (0)	3	28
PT	5	23	6	1	4	2	4	0	1	17
17/18	13	59	5	10	3	2	3	3 (3)	2	54
FT	7	36	2	7	3	2	1	3 (3)	1	34
PT	6	23	3	3	0	0	2	0	1	20
TOTAL	80	-	27	20	19	-	12	-	15	-
FT	59	-	18	15	15	-	6	-	13	-
PT	21	-	9	5	4	-	6	-	2	-

As may be seen from the table, the position in 2017/18 reflects a maturing doctoral programme, with a total of 59 students currently enrolled. We do not anticipate the programme growing much larger than this because we have a limited number of 'category A' supervisors (those who have seen at least one student through to completion: each student requires one of these on their supervisory team). However, continued diversification in terms of topics is likely (and welcome) as our supervisor pool grows and we develop external partnerships, for example the emerging strand of research investigating the social impact of the performing arts.

Staffing

The size of the doctoral cohort justified the institution of a dedicated role to oversee the doctoral programme and this year marked Dr Alex Mermikides's first year in role as Doctoral Programme Leader. She spent the year familiarising herself with the cohort of students and the conservatoire environment; and has begun to identify opportunities to develop the School's doctoral provision and consolidate its ethos and identity. One early development was a change to the doctoral regulations to clarify procedures for Upgrade examination, which successfully passed through the requisite scrutiny by the validating institution. She joins Dr Biranda Ford (appointed as Graduate Training Leader in 2016), who has created a robust programme of research training centred around artistic research, informed by her own research expertise in doctoral pedagogy. It is important to note that this programme is open to all staff, whether or not they are considering enrolment on the doctorate. Biranda has contributed to research-led teaching across the School, in fact, supporting Master's-level provision. At the end of the year, the Doctoral Programme Coordinator Pauline Galea left us in order to pursue career opportunities in a different field. We welcome her successor, Sarah Bell. We continue to engage both Guildhall staff and others in the supervision, examination and training of our doctoral students. Our 'pool' of supervisors encompasses around 123 people. As well as providing our students with a vast range of expertise, engagement in supervision provides staff members with opportunities for professional development. For example, a number of staff members participated in a 'skill sharing' session on supervisory techniques, an event which brought very experienced and more 'novice' researchers into conversation.

Feedback from Students

Feedback from Students is an integral part of the development of the doctoral programme, and we are pleased to report that the results of the Whole School Survey were very strong for this year: an increase of 5% points or more since last year in response to 11 of the 13 survey questions, with the remaining questions scoring within 5% of last year's ratings. We had particularly pleasing ratings in relation to the positive sense of community. For example: 'the doctoral and research community is increasingly vibrant and supportive' went up from 65.2 to 83.3%, and 'I feel part of the doctoral and research community' from 60.7 to 83.3%. We ascribe these results partly to developments within the training programme for example inviting continuing students to present to the first year cohort helped foster a cohesion among students across year groups. We also encouraged student-led activities which, this year, included three student-run ResearchWorks events and the inauguration of a 'shut up and write' group. Some suggestions were offered in the WSS free text sections about community: the familiar request of a doctoral common room and pigeon holes, more scheduled social events and a wider range of drinks offered at research events. These will be considered going forward. The training programme was very well rated in its own right. For example there was an increase from 57.1 to 86.6 in terms of its development of research skills. Qualitative comments focussed on 'the breadth of research methods and analysis and the vertical mix of students' and the new parallel sessions described as 'very helpful'. Given the wide range of research projects and disciplines supported by the programme, it is a challenge to balance breadth and specialism. The inauguration of parallel sessions was an effective solution to this as it gave students opportunities to engage in specialise discussions in smaller groups. Our students also reported feeling more supported this year, with positive

ratings for supervision in terms of mentorship (94.4% felt they were well mentored compared to 69.5 last year), ease of making contact and timeliness of feedback. Particular supervisors were marked out for positive comment in the qualitative feedback. One student commented that they would have liked more information disseminated about publication and presentation opportunities outside of the School. The Doctoral and research team do disseminate 'opportunities' as they arise and doctoral students have attended and presented at conferences advertised through the email network. A couple of students commented that although they felt part of the doctoral and research community, they felt that this community was not as well integrated into the School community as it might be. This is a continuing theme, as the visibility of the programme within (and beyond) the School has been raised as an issue since 14/15. 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. 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.

Validation arrangements

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.

Future Developments

Planning for Research Degree Awarding powers has begun, with application likely in academic year 19/20 or 20/21 (dependent on completions).

Public Engagement and Dissemination

In February 2018, the School hosted the fifth triennial Reflective Conservatoire Conference. The conference saw over 300 delegates comprised of performers, professionals, teachers, students and researchers from 22 countries. The programme included 110 speakers in total, including keynote addresses from Professor Geoffrey Crossick (Distinguished Professor of Humanities, SAS, University of London), Vikki Heywood CBE (Chairman, RSA), David Lan (Artistic Director, Young Vic) and Helen Marriage MBE (Director, Artichoke). Over four days, the delegates attended keynotes, panels, academic papers and workshops around the topic of Artists as Citizens, raising fundamental questions about what it is to be an artist and to bring work into society, to connect with society, to respond to – and dialogue with – society. The conference also featured a surprise opening performance by the School's students on the Barbican High Walk, and a public event produced in collaboration with Shakespeare's Globe on the topic of censorship in the arts. Through the academic year, our ResearchWorks seminar series has also seen a total of 26 events, including lecture-recitals, academic papers, panel discussions and workshops. Providing a space for staff members and guests to present innovative new ideas, the events attracted over 700 attendees across the year. Research participation in wider events within the school and beyond was a particular focus this year, with events such as 'Brahms and his Poets' hosted by Dr Natasha Loges as part of the school's Brahms Day; 'Playing Doctors' by Dr Alex Mermikides as part of the UK-wide 'Being Human' Festival of the Humanities; and 'Silk Threads: The Tapestry of Music Therapy Research from the Guildhall School', as part of the British Association for Music Therapy's national conference. In addition, a new doctoral ResearchWorks session has been introduced, providing our doctoral cohort with an opportunity to present their research to a general audience and to engage in questions and debate. Generally, the School has also continued to encourage dissemination and debate around its research through the hosting of academic conferences and symposiums relating to our research

projects, as described above. The symposiums, many of which enjoyed capacity participation, proved to be popular mechanisms for the dissemination of results and sharing of ideas.

Research Excellence Framework (REF)

The School is planning its submission to the national research assessment process, REF2021; below is a timeline of decisions and deadlines:

September–November 2017: first decision documents published about REF2021
July 2018: first guidance documents published for consultation
October 2018: consultation closes
Spring/summer 2019: submission of institutional code of practice
Autumn 2019: pilot submission
November 2020: final submission
December 2021: publication of outcomes.

During academic year 2016/17, we ran a consultation with staff about REF2021, asking staff to self-identify outputs they might put forward for the REF, which generated new conversations, invited previously un-engaged staff to engage with the department, and provided a first overview of who and what might be included in the next REF submission. During academic year 17/18, we have used this data to inform our submission to the REF team consultation about our potential submission and to develop our internal processes. We drafted an outline of code of practice drafted based on the decision documents published, covering the staff identification processes and output selection processes and institutional processes and committees required to develop our submission. We worked with HR to understand current staff employment contracts and the implications of possible approaches and changes. We brought a first draft of the code of practice to Research and Knowledge Exchange Committee in May 2018 which was well received; a second draft will be developed and consulted in Autumn 2018 based on guidance published in July 2018.

Research support and governance

As outlined in the above Introduction, the departmental structure and management of research underwent changes during this year. The Research & Enterprise department was rebranded as Guildhall Innovation, a new entity with proto-divisional status led by Vice Principal and Director of Guildhall Innovation, Professor Helena Gaunt. The department was reframed to comprise three strands of activity.

Research: Enhancing our research community to deliver critical-thinking PhD graduates, and high-quality, impactful research, led by the Head of Research, Dr Cormac Newark

Enterprise: Developing cutting-edge enterprise activity that enables creative entrepreneurship, and supports the creative economy, led by the Head of Enterprise, Sian Brittain

Knowledge Exchange: Enriching and expanding our reciprocal sharing of ideas and expertise with the sector, to other sectors, and with the public, led by the Head of Knowledge Exchange and Senior Research Manager, Aoife Shanley

Dr Newark was granted research leave from January to September 2018, so the Research portfolio was taken up during this time by Aoife with Alex Mermikides, our Doctoral Programme Leader. Work on a departmental strategy, already in development, was begun afresh, in order to incorporate a new, even more integrated mission under the Guildhall Innovation banner.

In spring 2018, however, Professor Helena Gaunt announced her appointment as Principal at the Royal Welsh College of Music & Drama, to start in September 2018. The sheer extent of her contribution to the School over many years, and indeed to its partners, is hard to overestimate. She was the first ever education officer for the London Symphony Orchestra 1989–90, prior to the launch of LSO Discovery, then professor of oboe at the Guildhall School from 1991, then Deputy Head of Wind, Brass and Percussion, then Assistant Principal (Research and Academic Development), then Vice Principal and Director of Academic Affairs, and finally Vice Principal and Director of Guildhall Innovation. Her legacy to the institution includes the stewardship of the Reflective Conservatoire conferences and of the international Innovative Conservatoire Network. She will be sorely missed.

In order to allow time to consider the arrangements to be put in place to cover the key areas of Helena's role and to provide appropriate support for the team, interim arrangements were agreed by the Principal for the academic year 2018/19, from September 2018 until August 2019. This will enable full scoping of the role(s) needed to take on Helena's wide range of responsibilities going forward. Sean Gregory, Director of Learning and Engagement across the School and the Barbican, will work closely with Sian Bird and Sian Brittain, leading the Guildhall School's involvement with Culture Mile, overseeing the development of the Creative Entrepreneurs programme, and Barbican/Guildhall Alliance work in relation to creative learning, evaluation, impact and the joint institutional archive. Jonathan Vaughan, Vice Principal & Director of Music, will work closely with Cormac Newark and Aoife Shanley, overseeing developments around the School's Research strategy, Doctoral programme and related Knowledge Exchange work, as well as ensuring the School continues to strengthen its position as a conservatoire leading positive cultural change in society. (Key pieces of work here will include a research strategy, similarly updated to reflect the mission of Guildhall Innovation, and a robust research leave policy, both requirements of the REF process. Jeremy Newton, Vice Principal & Director of Advancement, will work with Sian Brittain on specific Enterprise projects, principally the development of the Leadership Academy. Through this joint overview of Guildhall Innovation work, Jonathan, Jeremy and Sean will also work closely with Louise Jeffreys, Artistic Director at the Barbican, to continue scoping and developing the Barbican-Guildhall Creative Alliance through planning and implementing joint, interdisciplinary programming, as well as identifying key 'bridging projects' in both organisations' strategic plans. The three existing leaders in Innovation – Sian Brittain, Aoife Shanley and Cormac Newark – will continue to drive forward the various areas of their expertise, and will join the School's Senior Management Team for the duration of this year.

Research & Knowledge Exchange Committee

Termly Research & Knowledge Exchange Committee meetings took place with Prof. Julian Philips and Dr Alex Mermikides deputising for the Chair (Dr Cormac Newark) at the spring and summer meetings. A number of new policies were drafted and approved:

Intellectual Property (IP)

Following work undertaken in 2016/17 to review the current School policy on Intellectual Property, a full review of current conservatoire and university practice, School-wide consultation and drafting a new policy, a new Intellectual Property policy was approved by Research & Knowledge Exchange Committee and Academic Board in Autumn 2017 and adopted during the academic year, including new signage around the School.

Research data management

In order to promote best practice in research data management, the School drafted and approved a policy for Research Data Management in summer 2018 that supports the principle of making research data 'as open as possible, as closed as necessary'.

Staff development

Support for staff to develop or enhance their research skills is a priority for the department. Staff members are invited to participate in research training sessions devised for doctoral students and offered individual meetings to discuss their research interests and how to develop these interests.

Visiting researchers

In order to facilitate collaboration with national and international researchers, during this academic year we discussed and drafted a mechanism to support the reception of visiting researchers to the School, which will be finalised in 2018/19.

Internal Funding and the Peer Review College

Eight applications were received this year to the Research & Knowledge Exchange Committee Funding Scheme, all of which were successful. The scheme supported two new research projects, one new curriculum initiative, one lightbulb innovation project, and four professional development dissemination opportunities. Selected abstracts have been included in Appendix A below for reference.

Communications

The research pages of the school website were updated to provide information about internally funded projects, and regular updates and reminders about the fund are now included in the School's staff ezine to increase awareness of the potential research opportunities available.

Research Ethics

Table of applications

External	9
Internal	
Doctoral Student	9
Staff	4
UG or PG student	4
Total applications	26

Ensuring due diligence for research ethics and governance is met through policy and the research ethics committee, which currently has nine members (including two lay members). Applications to our research ethics process increased to 26 applications this year, with a high level of external applicants; these applicants came mainly from our CUK partners and received ethical approval at their home institutions before applying through our process. 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 those withdrawn due to changes to research design. 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.

Knowledge Exchange Framework

The development of a new Knowledge Exchange Framework (KEF) metrics system was announced in October 2017 by the then Universities Minister Jo Johnson, and highlighted in the Government's Industrial Strategy White Paper, published in November 2017. Following multiple reviews and reports over the last few years, KEF metrics will help support the Industrial strategy, which includes a commitment to increase Higher Education Innovation Funding (HEIF). The KEF metrics system aims to provide more information for the public and businesses on the performance of universities in knowledge exchange – how they share knowledge, expertise and other assets for the benefit of the economy and society.

Preparation for KEF metrics began with consultation in spring 2018, but pilot mechanisms are currently delayed, with further information expected in the autumn of 2018. Performing Arts Institutions have a long history of knowledge exchange: bringing ideas into the world as creative output, inviting artists into the institution to develop ideas, and working with communities, theatres, and other initiatives to generate new work. Currently our Knowledge Exchange activity is captured in our HEIF strategy and our Higher education - business and community interaction survey (HE-BCI) returns. Going forward, we need to look carefully at how we are capturing evidence of all the Knowledge Exchange activity happening across the school so we can reflect the breadth of our contribution to the economy and society.

Appendix A: Abstracts of projects funded under the Research & Knowledge Exchange Committee during academic year 17/18

Project title: Developing a qualification in Access for Theatre

Project type: Curriculum Initiative

Principal Investigator: Ben Sumner

Abstract: In the past 12 months two Technical Theatre students have chosen to develop captioning and audio description as their graduation projects. This has prompted consideration of developing a qualification in Access for Theatre – to focus initially on Captioning and Audio Description. This is a specialist area of work and assistance in researching the viability of the proposal will need to be sourced externally. The final outcome of this project will be a fully researched Proposal in Principle for a new qualification in Access for Theatre, currently considered to be at PG Cert level.

Project title: Librettists' Network

Project type: Lightbulb Fund

Principal Investigator: Julian Philips

Abstract: This project aims to secure the development and further consolidation of the Librettists' Network over the next two years. The Librettists' Network was established by Ruth Mariner (MA in Opera-Making & Writing graduate, 2015), Stephen Plaice (Writer-in-Residence, Guildhall School) and Julian Philips (Head of Composition). The Network is a new learning initiative and advocacy body for creative writers working in contemporary opera; it has already hosted a number of conferences and events, and built up a significant membership via its Facebook page.

Now the Network needs to evolve, to establish its own website with creative profiles, develop learning resources, programme a series of annual events and work with opera companies both to deepen their understanding of the writer's creative practice in opera, but also to identify more diverse new writing talent.

Project title: Sound artist as activist

Project type: Research Project

Principal Investigator: Nell Catchpole

Abstract: This project explores the perception of the natural environment through solitary, ritualised sound performance using organic materials in situ. 'Sounding' organic materials in the natural environment can engender a sense of interconnectedness through repetitive movement/touch and 'atuneing' to the material and acoustic qualities of the environment. Through the subsequent re-presentation of these multi-sensory experiences, Nell Catchpole will explore how this phenomenological approach transforms her role as sound artist/performer/presenter in a performative seminar/installation.

Project title: Careful

Project type: Research Project

Principal Investigator: Alex Mermikides

Abstract: This project provides part-funding of a performance of Careful on the main stage of the Rose Theatre in Kingston and to run a series of follow-up workshops for pre-registration nurses. The performance and workshops form the practical strand of an ongoing research project that investigates how theatre (as practice and as research) might interact with medical and healthcare domains in the contemporary moment. Within this, the Careful project explores how theatre might address the ongoing crisis in care within the nursing profession. It seeks to do so by enhancing a range of 'subtle' skills (eg communication, resilience, empathy and self-care) in pre-registration nurses, and by encouraging reflection and discussions on what it means to engage in 'compassionate care' in today's NHS.
