

## **Research**

### **Annual report to Academic Board and Board of Governors Academic year 2018–2019**

#### **General introduction**

The academic year 2018–19 saw further personnel changes in this part of the School. To support a continually growing portfolio of work, a new Research Support Officer, Dr Cinzia Yates, was appointed in October 2018. In March 2019 Shona Dale resigned her post as Research Co-ordinator to return to her native Edinburgh and Dr Emily Moore was appointed in her place. Shona's dedication and attention to detail will be sorely missed but we were delighted to welcome such well qualified candidates to the team. Sadly for Research, Head of Knowledge Exchange and Senior Research Manager Aoife Shanley also left us in August 2019 for the Royal College of Art. Aoife was a valued member of the team whose portfolio had expanded over her four years at the School, eventually involving most aspects of Research and Knowledge Exchange activity, and her departure has necessitated a rethink in the staffing for both areas. To reflect growth and to support ambitious plans for REF2021 and beyond, Aoife's role will be replaced with a Head of Research Office. In the absence of any notable developments in the government's plans for KEF (a Knowledge exchange Excellence Framework to match those for Research and Teaching), responsibility for Knowledge Exchange will move to Sian Brittain's team through the continued work of Jo Chard (see below under 'Knowledge Exchange').

The beginning of 2018–19 had also seen the departure of Prof. Helena Gaunt, who for many years was responsible for a wide range of work across Research, Knowledge Exchange and Enterprise in the School. As detailed in last year's report, Research continued as part of Guildhall Innovation under the joint stewardship of Jonathan Vaughan and Sean Gregory for 2018–19. Towards the end of the academic year it was announced that the three departments would form a new entity, Guildhall Innovation and Engagement, part of Sean Gregory's portfolio. Enterprise (incorporating, at least for the foreseeable future, Knowledge Exchange) would be renamed Innovation. Cormac Newark and Sian Brittain would continue to sit on the senior management team. Discussions were begun about how to ensure active researcher representation at Director level in the future.

#### **Research income**

Research grant activity continued to develop strongly during the academic year 2018–19, evidenced in particular by the submission of two major bids. One was a first for the School, an application to the EU Horizon2020 programme under its International Training Network call. This €2M application was not successful, but was scored very highly (93.4%) and Principal Investigator (PI) Alex Mermikides is currently exploring the potential for a resubmission, Brexit allowing. This application represented further development in one of the areas Research is developing, that of Arts & Health. The long and intensive process of drafting and refining the bid also gave us the opportunity to establish a number of institutional partnerships (see below under Partnerships).

We fared better with John Sloboda's application to the Arts and Humanities Research Council, learning in June (after a protracted delay on the AHRC side) that it had been

successful. This project is due to start in January 2020 and John has been busy recruiting and setting up the project in preparation. This grant is a major achievement for the department, at £984,000 by far the largest ever in which the School has been the lead organisation. Furthermore, it will be a flagship project of Guildhall School's new Research Institute for Social Impact, expected to launch in 2020. It is hoped that both grant and Research Institute will share administrative support. 'Music for social impact: practitioners' contexts, work and beliefs' is a three-year investigation into the professionals involved in the growing number of participatory music-making activities being offered to disadvantaged groups around the world. These Socially Impactful Music Making (SIMM) activities focus on marginalised or excluded groups such as those in regions of poverty, conflict or social disruption, in prison or among those who are homeless, and assist participants to perform music for its intrinsic value as well as its capacity to help them to achieve defined social goals such as inclusion, empowerment, community building and activism. The AHRC project involves four other partners, one in the UK, two in Europe and one in Colombia, and will recruit four post-doctoral students; one each in our overseas partner institutions and one of which will be based at Guildhall full time for 3 years (again, see under Partnerships).

These two large applications (which occupied a great deal of Research Office time during the period in question) and especially this success (which was widely reported, and stimulated lively debate around the issues in the sector) mark a point of transition in the School's strategy regarding research income. After participating in the national research assessment for the first time in 2008, the School had some success as part of consortia, notably the initial Creativeworks London Knowledge Exchange Hub 2012–16. With the increasing maturity of its research environment, it was determined that the School would target opportunities in which it could take the lead, assembling and directing partnerships involving other institutions in the UK and abroad. As lead institution, Guildhall School has now won well over £1.2 million in external funding from the AHRC alone.

Late in the academic year the department submitted another large-scale grant application to the AHRC for 'Performing the Barbican: From the Estate to the World'. (£672,480) The bid was led by an external Principal investigator, Prof. Helen Gilbert (Royal Holloway) with Co-investigators Dr Matthew Harle, Dr Tom Overton, Joe Kerr. Matthew Harle and Tom Overton initially began working with GSMD as post-doctoral researchers co-funded with the Barbican to investigate the Guildhall/Barbican archives, a joint Creative Alliance initiative that began in 2016. If funded, 'Performing the Barbican' will be a three-year project to approach the assemblage we call 'The Barbican' as both a material entity and a place-making performance with many diverse strands. This project will pioneer a rigorous interdisciplinary analysis addressing those gaps, and in doing so unlock a vast untapped archive of data for scholarly, institutional and public uses. To begin doing this it will research, catalogue and make available three sample collections within the Barbican Archive. Gilbert, a professor of Theatre Studies, will be examining the way in which the Barbican Centre has interacted with global artists and performers through extant programmes and ephemera. Overton, a Barbican Archivist, will investigate the history and role of Complicité in developing the programming of the Barbican Centre. Harle, also a Barbican Archivist, and Kerr, an architectural historian, will examine the architectural history of the Estate and Centre through the lens of the archived architectural plans and images. Gilbert will manage the project with support from a funded post-graduate Research Assistant and will recruit a School-funded PhD student to

complete a complementary research project. We are confident that the bid stands a good chance of being funded, but even if it is not, the experience of drafting it will have afforded significant learning: in the strategic use of the Creative Alliance and our common resources to generate interest and establish cross-sectoral means of working, in the identification of common goals and sharing of costs across our two institutions, and in testing the model of buying in high-level external expertise in order to kick-start research activity in a particular area.

The final event in the 'Finding a Voice' project was held on 9 July 2019 at the Guildhall School. This AHRC-funded project aimed to understand the journeys of adult non-singers learning to sing, from a number of different perspectives (psychological, developmental, educational, practitioner and participant). One strand of the project involved twenty participants working with a team of ten singing teachers over the course of an academic year. The second strand was an experimental study involving the development of a mobile app to train auditory imagery. The PI was Dr Karen Wise (Research Fellow) with Co-investigator Prof Andrea Halpern (Bucknell University, USA). Around 60 delegates from the UK, Europe and the US met for a one-day conference to share research and practice related to adult non-singers. There were sixteen presentations, including 'The unexpected mysteries of working with adult learners' and workshop demonstrations such as 'Natural Voice Network'. The Conference was attended by seven of the 'Finding a Voice' project participants, who concluded the day by giving an informal performance to share some of the work they had done together in the project. This included improvisation as well as some of their favourite songs. Two years after their involvement in the project ended, most of the original 20 participants have fully reclaimed singing in their lives, participating in choral societies (including the LSO Community Chorus) and other groups, or singing for their own private pleasure, and experiencing associated improvements in wellbeing. One participant is now aiming to set up a singing group in her local community.

A number of other externally funded research project are just entering the development pipeline:

- *Alex Mermikides: bid to Arts Council England for redevelopment of 'Careful' performance and development of an impact case study.*
- *Stuart Wood: bid to the AHRC for a Research Project on the role of accompanists*
- *Rolf Hind: bid to the AHRC for a Mindfulness related Research Network.*
- *Barry Ife: bid to the AHRC for a Variorum of Scarlatti sonatas with post-doctoral research assistants.*
- *Preetha Narayan: Leverhulme/British Academy Post-Doctoral Fellowship.*

### **Post-doctoral research**

As detailed in previous annual reports, from 2015 onwards the development strategy of the department was focused on the expansion of the doctoral programme: the axiom was that it should be the foundation of the research culture of the institution. The School invested accordingly, notably in the new post of Doctoral Programme Leader, and now boasts the largest programme among comparable institutions. We are in a good position to apply for Research Degree-Awarding Powers (RDAP) when this is deemed opportune by the senior management as a whole. Following this success, strategic emphasis has shifted to the next

tier of the research culture, post-doctoral research. Building on a partly externally funded initiative established in 2016 (the Post-doctoral Fellowship for which we were able to negotiate support from the Barbican, and from which has developed a programme of work around the archives of our two institutions that will, among other things, feed into our respective forthcoming anniversary celebrations), we have again looked to external sources to develop our work at post-doctoral level.

We were extremely successful in the Leverhulme Early Career Fellowships competition for the academic year 2018–19. As in 2017–18, we published a preliminary call for expressions of interest, and, following a process of elimination, colleagues in the Research and Innovation office and across the School developed four applications for submission. We were awarded two fellowships, which not only represents an extremely impressive 50% success rate but also half the total awards in music nationally this year (the other two went to Russell Group research-intensive universities) and the same as UCL were awarded across *all* humanities subjects. Fellowships are funded at 50% by the Trust and last three years, so this means a combined real income totalling around £156,000. Dr Kate Wadsworth will begin her project 'The Flexible Text: reuniting oral and written traditions in 19<sup>th</sup>-century music' in October 2019, while Dr Toby Young will begin his project 'Transforming the Operatic Voice' in January 2020. A third post-doctoral researcher has recently been engaged jointly with Creative Learning, funded partly through a grant from the Esmée Fairbairn Foundation: Maia Mackney, who wrote her (University of London) PhD while embedded in the Creative Learning team, and who will carry out a programme of research designed to evaluate particular Barbican outreach initiatives. With Alessandro Mazzola, the post-doctoral researcher to be employed on John Sloboda's AHRC grant (i.e. starting around the beginning of January 2020), this makes four post-doctoral early career researchers engaged during 2018–19, all to begin in the academic year 2019–20.

### **Partnerships**

During the academic year we created new external partnerships with the University of Southern Denmark, Trinity College Dublin, Aristotle University of Thessaloniki, Royal Holloway University of London, University College Ghent, Juan N. Corpas University Foundation, University of the Arts Helsinki. We built on our existing close relationships with the Barbican, Museum of London, London Metropolitan Archive, and we engaged in exploratory talks with other non-academic partners, notably the Policy and Evidence Centre at Nesta, established to provide independent research and authoritative recommendations that will aid the development of policies for the UK's creative industries, contributing to their continued success.

### **Doctoral Programme**

We had an intentionally reduced intake of 8 students this year. We have undertaken extensive forecasting work (for which we have had some, but, owing to staffing levels, very insufficient help from Finance), and our sense is that at this stage of the School's development we should allow the programme to plateau at around 55 students. Supervisory capacity is one factor in this calculation, and we have a long-term strategy to address this by encouraging colleagues to undertake the programme: the more doctorates we have in the building, the better able we will be to take on students, reduce the cost of training them, and lever our leading position in the sector. Accordingly, this number included 3 staff members:

Jo Hensel is researching the psychology of one-to-one teaching, Scott Stroman is researching popular opera, while Jon Armstrong is researching magic and theatre, taking our total of Production Arts staff doctoral students to four. In partnership with the SIMM Platform and the Global Challenges Research Fund, we also welcomed two students on fully funded studentships: Imogen Flower is researching the community activism with marginalised communities in the context of the Sex Workers' Opera. while Natalia Puerta is researching music education and social development in Colombia. The SIMM Platform is an independent international scholarly association founded with support of the University of Ghent and the Baillet-Latour Fund of Belgium, and the GCRF is a £1.5 billion fund announced by the UK Government in late 2015 to support cutting-edge research that addresses the challenges faced by developing countries.

### Studentships

In their first year of study Natalia and Imogen have been very active students, both attending events and conferences run by SIMM. In March 2019, Imogen travelled to Cape Town to participate in a symposium on participatory theatre and production of equality organised by the Sex Workers Education and Advocacy Taskforce in collaboration with the Centre for Theatre, Dance and Performance Studies (CTDPS) and the African Gender Institute (AGI). After completing her first year of study in the UK, Natalia left for Colombia where until 2020, she is conducting her fieldwork. She is working in partnership with Canto por la Vida, a municipal music school participating in the Colombian Ministry of Culture's National Music Plan for Living Together (PNMC). Designed to provide non-formal music education for local communities, the PNMC forms part of Colombia's attempts to overcome problems of inequality and violence and to promote 'equity and coexistence' as part of a 'cultural democratic citizenship'. It represents a joint initiative between civil society, cultural agents and the state. Natalia's project is a first for the School and represents an exciting opportunity both for the student and the Research department. The project aligns with the School's strategic focus on the social impact of music-making, and the associated funding reflects positively on our growing research profile generally.

Following the positive reception of work done as part of the inaugural Barbican-Guildhall studentship (held by Stefania Donini), we were successful in securing continued funding from the Barbican. Sarah McCabe was recruited to begin in Autumn 2019, with a project on open mics and 'art without boundaries'. The Royal Opera House Doctoral Composer in Residence Na'ama Zisser submitted her thesis, concluding her project on Jewish cantorial artistry in contemporary opera. Her successor, Oliver Leith, was appointed to the scheme, to start alongside Sarah in 2019.

### Overview

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.

(NB: in the columns indicating how many students upgraded or submitted within the statutory time-limits, those limits are to be understood to include their part-time equivalents, and in that listing students in the process of Writing Up, the figures in brackets show how many are due to continue into the following academic year.)

As may be seen from the table, the position in 2018/19 reflects a fully mature programme, with a total of 60 students currently enrolled. As outlined above, we do not anticipate the programme growing more than this in the foreseeable future. One particular issue to contend with if and when the School does decide to resume growing the programme will be the 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). In the meantime, however, continued diversification in terms of topics is likely (and welcome) as our supervisor pool grows and we develop external partnerships. One of the most stimulating examples of this is the emerging strand of research investigating the social impact of the performing arts, including on health and wellbeing.

Year	Students	Headcount	Exit	Upgrade <18 months	Submission < 4 years	Suspension	Withdrawn	WU	Total completions	Continuing
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
18/19	8	60	3	9	4	4	2	4	3	54
FT	4	33	2	7	2	3	2	4 (1)	2	27
PT	4	27	1	2	2	1	0	0	1	27
<b>TOTAL</b>	<b>88</b>	-	<b>30</b>	<b>29</b>	<b>23</b>	-	<b>14</b>	-	<b>18</b>	-
<b>FT</b>	<b>63</b>	-	<b>20</b>	<b>22</b>	<b>17</b>	-	<b>8</b>	-	<b>15</b>	-
<b>PT</b>	<b>25</b>	-	<b>10</b>	<b>7</b>	<b>6</b>	-	<b>6</b>	-	<b>3</b>	-

## Staffing

This year we welcomed a new Doctoral Programme Co-ordinator, Sarah Bell, who took over from Pauline Galea. In her year with us, Sarah has instituted new systems for financial monitoring and the monitoring of students' academic progress. These have proved invaluable as the programme has grown in size and diversity. The rest of the team remains in place: Dr Alex Mermikides continues to oversee the doctoral programme, with increasing attention this year to identifying sources of student funding—hence the investment of her time in the ambitious Horizon 2020 funding bid mentioned above. Although ultimately unsuccessful, the work on this bid enabled us to develop partnerships with academic and non-academic institutions that may well be beneficial to doctoral students in other ways. Dr Biranda Ford also continues as Graduate Training Leader with responsibility for maintaining our robust research training programme, one of the most comprehensive in the sector. (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 also been developing resources for a large pool of supervisors (around 123 people) and contributing to their training and development. As well as providing our students with a wide range of expertise, engagement in supervision provides staff members with opportunities for professional development.

## Feedback from Students

This is an integral part of the development of the doctoral programme. This year's Whole School Survey results saw a slight decline in reported satisfaction levels overall, but it is important to remember that last year's were exceptionally high. One notable drop in satisfaction was in relation to resources (with only 65.4% of students feeling they were fit for purpose); perhaps more concerning were those to do with the students feeling sufficiently mentored (dropping from 94.4% to 65.4%) and part of the research community (from 83.3% to 46.2%). Other comments included some complaints about the clarity of the submission guidance in the handbook, which had already been updated for 2019/20. Despite these quantitative results giving cause for reflection, the text commentary was reassuring. Many of the negative comments related to resources and community focused on the lack of a common room and bookable space, which is part of a School-wide issue around lack of space. The comments around not feeling sufficiently mentored were somewhat contradicted by the other comments on supervision (88.5% of respondents were satisfied with the quality of supervision and 96.2% of respondents felt feedback on their work was constructive). With just 26 respondents, small numbers have a large percentage impact and despite the slight decline in the figures, satisfaction levels remained at over 80% across 9 out of 14 questions.

## Validation arrangements

The Doctoral programme continues to be validated by City, University of London, overseen by the City Course Board (comprised 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 since revalidation in 2016, but scrutiny at key points of the doctoral journey continues, notably in the approval of external examiners. The programme is next due for revalidation in 2021. Planning has already begun between the doctoral team, Registry and City, University of London and a draft timetable is to be confirmed shortly.

## Future Developments



As mentioned above, provisional planning for RDAP has begun. The doctoral team is working with Registry to who are identifying precisely when we are likely to meet the basic criteria; in any case it will be soon. But there are strategic and capacity issues to be taken into account, notably to do with dovetailing the work with that going into preparations for REF2021 and with the revision of our TDAP that an RDAP application will entail. There are also significant cost implications to be considered. In the meantime, we will be continuing with revalidation.

### **Research-led teaching**

Two notable initiatives with the aim of ensuring research activity is relevant to both students' job prospects and to industry standards took shape in 2018–19: a Graduate Teaching Assistantship (GTA) and proposals for fractional salaried 'embedded' roles tasked with the integration of research and the various Music departments.

The GTA scheme has been an ambition of the programme for a long time; the rationale is that those doctoral students intending to pursue careers in academia need at least a minimum of mentorship and experience in the area of teaching in order to be able to compete in an increasingly challenging job market. Under the mentorship of the Doctoral Programme Leader and/or the Graduate Research Training and Development Leader, the GTA will assist with planning and administering the Spring and Summer Term Doctoral Training Programme, and will observe, assist with and teach on selected sessions. Duties are likely to include:

- participating in termly meetings to plan and develop the training schedule
- organising student and guest speakers, promoting the training to the doctoral community
- observing, assisting on and co-teaching selected sessions
- planning and teaching selected sessions

Payment will be made for 5 hours of administration (£13.52 per hour) and 30 hours of assistant teaching (£18.01 per hour). The postholder will be supported to participate in the Guildhall Catalyst programme which leads to the qualification of Associate Fellow of the Higher Education Academy.

The plan for the so-called 'embedded roles' is the result of a comprehensive process of consultation between Research and Music HoDs which identified a need for designated points of contact to facilitate efficient inter-departmental working, especially in order to support doctoral students effectively based jointly in Research and another department. The purpose of the posts was agreed as:

- To act as an ambassador in both directions between Research and [name of department where embedded], and to encourage and enable colleagues to collaborate, by liaison with the respective Heads of Department, with hourly paid professors, and with doctoral students, and by taking responsibility for promoting the School Research Strategy at departmental level.
- To take the lead at departmental level in the promotion of research-led teaching wherever appropriate, and in the conception, design, oversight and reporting of a programme of projects appropriate to the development of the relationship with Research at postgraduate (and, where advantageous, undergraduate) level.
- To maintain a personal programme of practice-led research in at a level commensurate with qualifications and experience, enhancing the strong international

reputation of the School. Wherever possible and appropriate, to enhance this research with School-based and/or School-funded projects.

- In general, especially where the post is combined with teaching responsibilities in [name of department where embedded], to set a positive and dynamic example of interaction between the teaching and research goals of the School.

An in-principle funding model was agreed, which would provide for four or five 0.2fte posts on a two-year trial basis in the first instance, with the costs shared between Research and the Music investment budget. The roles have presented some Corporate HR Pay & Grading difficulties, however, partly to do with the flexibility necessary to be able to pick from a pool of candidates with different disciplines and seniority. There has also been an HR bottle-neck with recruitment generally, so not as much progress has been made with this initiative as might reasonably have been hoped.

### **Public Engagement and Dissemination**

Through the academic year, our ResearchWorks seminar series has seen a total of 27 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 500 attendees across the year. It is now firmly established as a regular Monday evening event with a core audience and the capacity regularly to attract external visitors in respectable numbers, and thus as a fixture in an increasingly solid research environment.

### **Research Excellence Framework (REF) 2021**

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

September–November 2017: first decision documents published about REF2021

July 2018: first guidance documents published for consultation

October 2018: consultation closes

June 2019: submission of institutional code of practice (see below)

December 2019: survey of submission intentions (outline submission information)

31 July 2020: staff census

November 2020: final submission

December 2021: publication of outcomes.

The academic year 2018–19 saw the planning, constitution and ratification of a new REF sub-committee that reports directly in to the Research & Knowledge Exchange Committee via the Chair Cormac Newark. It was constituted with the aim of ensuring representation of as wide a range of colleagues and of characteristics (protected and otherwise) as possible, including a mix of disciplines, research career stages, employment contract types, and genders. The sub-committee was approved by the Research & Knowledge Exchange Committee and ratified by Academic Board at their respective autumn 2018 meetings. As per the draft Code of Practice (see below), the sub-committee sits six times a year and will oversee the development of a strong REF submission in conjunction with the Research Office. As the REF sub-committee will deal with assessing and choosing outputs as part of our submission, it was necessary for the members all to undergo unconscious bias training, which was duly planned by the Research Office and carried out by EW Group in the summer of 2019.

## Code of practice

In June of 2019 we submitted a full code of practice based on the published REF documents, covering the staff identification/eligibility and output selection processes and the committee structure required to develop our submission in line with the REF regulations and relevant legislation. The School REF2021 Code of Practice went out to all staff for consultation and was discussed at the Research & Knowledge Exchange Committee, REF sub-committee and Academic Board. All feedback was taken into consideration when drafting the final submission. Research England fed back in September 2019: the comments were broadly positive, but like a lot of HEIs we were asked to submit supporting documentation to evidence our consultation with staff groups. As the School does not have a recognised academic staff union to approach as other HEIs do, Principal Lynne Williams drafted a letter on behalf of staff outlining our process and assuring Research England that the staff body had been duly consulted. This was submitted in October 2019. As per our submitted Code of Practice in August 2019 an e-mail was drafted and sent to all staff, both establishment and hourly paid, to invite them to self-identify as research active. This was a similar process to that carried out during academic year 2016-17 but with a focus on eligibility to REF rather than requesting outputs. This process generated further conversations with staff that had not previously featured in REF discussions, and a number of formal individual meetings with the Head of Research and Research Support Officer to ascertain eligibility according to the REF2021 criteria. We are currently working with HR to access and process HESA and payroll data on staff hours to ascertain exactly which staff who are potentially returnable fulfil the requirement of a minimum of 0.2fte average over the current REF cycle—which, given the irregular hours worked by a large number of staff from year to year, has proved an incredibly burdensome task.

## **Research & Knowledge Exchange Committee**

Termly Research & Knowledge Exchange Committee meetings took place with Prof. Julian Philips and Dr Alex Mermikides deputising for the Chair 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 refined in 2019/20 following the approval of two pilot cases, that of Sarah Fuchs (from Syracuse University NY, working on opera and technology) and Steve Berryman (City of London Girls' School, working on the teaching of composition). Issues to be determined include the extent to which we solicit applications and how we might strategise it, and the limiting of resource implications (including inter-library loans).

#### *Research leave*

A more robustly defined research leave policy is still to be drafted and approved; this is a casualty of the sustained staff turnover in the department. We are confident that we can demonstrate provision for this important means of supporting staff research to the extent necessary for the REF2021 environment template, but a dedicated scheme remains a priority.

### **Internal Funding and the Peer Review College**

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

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**

A table of applications is included below:

External	2
Internal	
Doctoral Student	11
Staff	6
UG or PG student	2
Total applications	21

Ensuring due diligence for research ethics and governance is met through policy and the Research Ethics Committee, which in 2018/29 had nine members (including two lay members). Applications to our research ethics process decreased slightly this year, with a notable drop in the number of external applicants. We also saw a decrease in the number of taught students submitting applications, however the number of applications from doctoral students increased. Information is provided on the MyGuildhall and doctoral students are

required to attend ethics training as part of their research training programme in the first year of study. Ethics applications are reviewed by email circulation, with the committee raising questions or requesting further information in order to support the highest ethical standards for our research. Of the 21 applications, 19 were approved and 2 were withdrawn due to changes in the research design. The ethics committee makes 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**

Developing the School's engagement with external organisations to create opportunities and explore new research ideas remains a key priority, and the continued close association of the Research and Innovation departments (including being based in the same office) remains a good way of fostering this. 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 (HE-BCI) survey returns. The long-standing triennial Reflective Conservatoires Conference, which has regularly brought together a generation of performers, teachers, scholars and entrepreneurs, has been an important part of the School's work in this area. Following Helena Gaunt's departure, we have re-conceived the event with more of the feel of a festival of practice. Notwithstanding the risk of losing what used to be a central position in the field of musical performance pedagogy, it was felt by a working-group of senior colleagues that this would better advance our KE profile. Going forward, we are aware that we need to look carefully at how we are capturing evidence of all the KE activity happening across the school so we can better reflect the breadth of our contribution to the economy and society.

## Appendix A

Sample abstracts of projects funded under the Research & Knowledge Exchange Committee's three main funding schemes 2018/19

**Project title:** Time4Change

**Project type:** Curriculum Initiative

**Principal Investigator:** Gill Allen

**Abstract:** The number of students entering into Higher Education experiencing mental health and resilience difficulties has increased significantly over the last few years. Vocational training within a Conservatoire environment is by nature intensive. I intend to investigate how other vocational HE institutions, and the entertainment industry are engaging and supporting Mental Health and wellbeing. This will include an investigation into the Time4Change initiative and the ways it is being embraced.

My aim is to develop a curriculum strand within the existing Personal & Professional Development modules in year 1, 2, and 3 of the Production Arts degree to support transition and wellbeing throughout the different stages of the programme. The project will examine ways to support:

- Year 1: transition in Higher Education, personal wellbeing and peer support within these areas. Towards the end of the academic year supporting the transitions into the second year, which by nature is a move into a more intensive vocational training.
- Year 2: transition into production practice, personal wellbeing and managing intense work schedules + linking into the industry for preparation into 3rd year work placement expectations
- Year 3: transition into 3rd year production managerial roles and expectations + transition in the industry. Working as a professional and personal well being.

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**Project title:** Beethoven Appassionata

**Project type:** Lightbulb Fund

**Principal Investigator:** Maria Razumovskaya

**Abstract:** Beethoven's 'Appassionata' Sonata in F minor Opus 57 is a warhorse of the piano repertoire. Recent attempts to reinvigorate it have predominantly focused on removing the layers of subjectivity that have gathered over its surface. This project records an annotated video of an interpretation of the work that adopts research on Russian pianism to move beyond the goal of a purely historically-informed approach to one that integrates a significant autoethnographic perspective. It does so by taking inspiration from the imaginative piano techniques that pianists from Russia's Golden Age – namely Heinrich Neuhaus, Vladimir Sofronitsky and Maria Yudina -- developed to support their profoundly subjective readings in response to Beethoven's persona and their personal interaction with literary techniques from poets in their milieu. Many of these techniques have become lost on the mainstream concert platform from the mid-twentieth century, making this project's adaptation of these a way of stimulating our excitement for initiating dialogue with past practices, rather than clearing them away.

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**Project title:** Walton - Evolution of his voice through the violin

**Project type:** Research Project

**Principal Investigator:** Matthew Jones

**Abstract:** I propose to research four of the violin/piano based chamber works of English composer Sir William Walton (1902-83), whose recent scholarly editions demonstrate numerous key differences from the previous published versions. Through lecture-recitals, written output and a premiere recording of the new editions, I aim to introduce listeners to these fascinating but underperformed

works and to explore Walton's extraordinary musical journey of which they form a fascinating microcosm.

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**Project title:** The John Clare Project: incubation funding

**Project type:** Research Project

**Principal Investigator:** Julian Philips

**Abstract:** The John Clare Project is a developing music theatre work that explores the life, work and contemporary resonance of 'peasant poet' John Clare (1793-1864), through music, spoken and sung text, field recordings and film. Led by composer Julian Philips, the project is conceived for alternative performance spaces, with a small ensemble of actors, singers and instrumentalists. Video adds another layer, projecting images, natural phenomena and landscapes from the Northamptonshire and East Anglian places with which Clare's life and poetry is so strongly connected.

Supported by producer Kate Romano (Goldfield Productions), the project reunites the creative team behind Philips' ROH family opera *How the whale became* (2013): writer Edward Kemp and director Natalie Abrahami. Presenting more a dramatized sequence of dialogues with Clare than a conventional narrative, the project is using Clare's *Journey out of Essex* (1841) as a starting-point but also a possible structural frame.

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