

Institution: Trinity Laban Conservatoire of Music and Dance
Unit of Assessment: 35 (Music, Drama, Dance and Performing Arts)
<p>a. Overview</p> <p>Trinity Laban Conservatoire of Music and Dance (TL) is a small, specialist Higher Education Institution, formed in 2005 through a merger of Trinity College of Music and Laban. It comprises two Faculties of Music and Dance, based respectively in the Old Royal Naval College, Greenwich and the Laban Building in Deptford. In 2012-2013, Trinity Laban enrolled around 980 HE students. The balance of student numbers between music and dance is 61:39. 67% of the student body is from the UK; with 21% EU; and 12% international non-EU.</p>
<p>b. Research strategy</p> <p>TL's research strategy for the period 2008-2013 had the following objectives:</p> <ul style="list-style-type: none"> • <u>A commitment to supporting excellent research in strategic areas.</u> These comprise: Practice-led Research (in performance, composition and choreography, and with an emphasis on collaboration in all its forms); Text-based research (that furthers knowledge of the two artforms of music and dance); Performance Science (including research that interfaces with TL's large and acknowledged Public Engagement programme); • <u>Entry into REF 2014.</u> Internal surveys of research conducted in 2008 revealed strong groupings in all of areas mentioned above. Entry into REF 2014 was therefore a logical development for the institution. TL currently employs staff undertaking leading practice-led research in the performing arts and has links with major arts organisations in the capital (Southbank Centre, London Philharmonic Orchestra, Institute of Contemporary Arts, Wayne McGregor Random Dance, Greenwich Dance) that enhance such activity. The exercise also aligns well with our existing impact-driven research involving non-academic beneficiaries (see REF3b). A detailed action plan and timeline leading towards submission was one of the main strategic objectives of the TL <i>Five Year Research Plan</i>, which was finalized in 2009, and also contained the further objectives outlined below; • <u>The validation and implementation of a new Research Degree Programme (RDP).</u> Successful validation was granted by City University in 2008, and was renewed in 2013. The RDP Programme at TL now comprises 23 research students; • <u>Setting of research funding targets.</u> Research produced in the unit during 2008-13 has been funded from research income from The Leverhulme Trust, DCSF, and the AHRC. There have also been several consultancy awards to the Performance Science group, and practice-led researchers have benefited from income from Arts Council England, PRS for Music Foundation, and numerous other art-based funding awards; • <u>Development of a TL policy for staff research and scholarly activity.</u> This was consolidated over two years and reflected in TL's <i>Strategic Plan 2010-2015</i> (see c.). A key part of this strategy was the recommendation for significant investment in new research staff, starting with the appointment of the current Head of Research (HofR) in 2008, and culminating in the establishment of four research-led Readerships in 2013; • <u>Establishment of regular internal mechanisms for the dissemination of research.</u> • <u>Formation of partnerships that extend research capacity and profile.</u> Numerous research partners now exist (see e.). <p>TL's research strategy for the period 2014-2019 is contained in the new <i>Five Year Research Plan</i>, due for completion in AY 2013/14. The major objectives of this plan are:</p> <ul style="list-style-type: none"> • <u>Appointment of more early career researchers (ECRs).</u> This will be implemented by a combination of appointments and via a strategy to deliver more targeted research income in the strategic areas outlined above; • <u>Improvements to infrastructural support for collaborative and interdisciplinary research.</u> TL is committed to provide internal support within the estate, coupled with research grant income, to build a dedicated practice-led research cluster; • <u>Consolidation and augmentation of the RDP Programme and the number of staff designated as research-active.</u> This has already been partly facilitated through the introduction of senior research appointments, which enlarge the supervisory pool, as well

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as providing enhanced mentoring opportunities for research-active staff;

- Further integration of research with knowledge exchange and public engagement activity. Details are given in the **REF3a** document. A supplementary aim is the creation of an additional senior appointment in this area.

Collaborative Research. TL has a dedicated 'Collaborations and Partnerships' working group which forms an important cross-cutting theme within the current five-year *TL Strategic Plan (2010-2015)*. This group has the authority to make budgetary allocations to support initiatives incorporating creative practice collaboration, particularly with regards to collaborations between the artforms of music and dance. Examples of such support during 2008-13 include: Festivals such as *In the Moment* (improvisation event, 2010); *The Harmony of the Spheres* (with the Royal Observatory, Greenwich, 2009); *Out of the Cage Festival* (for the John Cage centennial, 2012). In addition, internal seed funding for research and development has played a key role in several individual research projects undertaken by TL staff. Further support for this area is now a strategic priority for the post-REF period (see above).

c. People, including:**i. Staffing strategy and staff development**

In order to locate and recognise the achievements of research-active staff within TL, a full audit of research activity was carried out in 2009 following the appointment of the new HofR. Comprising a fully 'open call' for submissions, the aim of this exercise was to identify potentially REF-eligible research within the institution. The results of this exercise fed into the *TL Code of Practice for the Selection of Staff* that identified both those staff who were research active and eligible for REF submission, as well as a significant group of staff for whom REF submission is a possibility in the future. An important institutional development has been the award of pro-rata research time allocations. In addition, all staff contracts for all research active staff have been reviewed to specify both 'research' and 'teaching'. Research time allocations can be increased through the successful acquisition of research funding and/or production of significant research outputs. All staff designated as research active submit evidence of research activity through the annual TL Performance Management Review process and TL Research Board, which has implemented the major principles of the *Concordat to Support the Career Development of Researchers*. All staff, whether designated as research active, or as having the potential to be so, have access to specific Staff Development and Research Training events and the Research Seminar Series. Mentoring of research staff is provided by the HofR in conjunction with other senior research staff, such as the new Reader appointments.

As highlighted in **a.**, a key objective of the next phase of TL research strategy is the incorporation of more ECRs into the institution. Those who have met this designation within the current assessment period were all in the area of Performance Science. All received personal mentoring and appraisal from the HofR and the Head of Dance Science. In all cases, teaching loads were allocated only if the researcher requested this for the purposes of career development; remaining work allocations were in all cases directly associated with specific funded research or consultancy projects. As might be expected in a small specialist institution, there is currently no policy for periodic research leave entitlements. However, several members of staff have benefited during the assessment period from targeted periods of leave, with lightened teaching and administrative duties, granted on the submission and approval of a research proposal outlining intended research outcomes. All established staff can identify a wish to engage in research activity by applying for a designation of hours within their Staff Development time allocation. All such members of staff receive mentoring from a team led by the HofR and comprising other research active staff and line managers. Subsequent appraisal of outcomes can then result in the staff member becoming part of the pool for potential REF submission, in which case an additional research time allocation is then automatically awarded. TL now has a sustainable line of career progression from the identification of quality research through staff development activity, through to potential and actual REF eligibility, and finally to the promotional category of Reader, which are available to internal applicants.

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Four post-doctoral researchers have contributed significantly to research outputs within the unit (**see REF3b**). This involved co-authoring of the underpinning research for the Impact Case Studies, and the undertaking of important consultancy work within the area of Performance Science. The fourth post-doctoral researcher currently plays a key role in the integration of research with TL's Learning and Participation and Public Engagement programmes (see **REF3a**).

The *Code of Practice for the Selection of Staff* contains details of an ongoing Equality Impact Assessment for REF eligible staff. In a wider context, researchers are subject to the institutions policy on equal opportunities, available on the TL website. Although TL has had no secondments of staff to industry during the assessment period, procedures are in place to stimulate exchanges between the HEI and potential partners in the public sector. TL has developed a number of reciprocal agreements during the assessment period with several key representatives of the creative industries, such as: dance companies and organisations (Random Dance and Candoco Dance Company) and ensembles (London Philharmonic Orchestra). TL has also forged strong links with several leading London arts venues, such as the Southbank Centre and the Institute of Contemporary Arts. In 2011, TL/Greenwich Dance was awarded ca. £1.14M in Arts Council England National Portfolio Organisation (NPO) funding over three years, with partnership activities focusing on increased dance provision, including artist development and pre-HE access and progression activity, in a traditionally under-resourced part of the capital. Trinity Laban is also an active member of the *Culture Capital Exchange*, which exists to facilitate exchanges and collaborative activity between HEIs and representatives of business and the cultural and creative sectors across London. Other such interactions arise idiomatically between researchers and third sector and other partners, including through Performance Science consultancy activity, and the contribution of TL creative practice researchers to activities and events within the cultural sector, such as local and national music and dance festivals.

ii. Research students

Following the appointment of the HofR in 2008, the TL Research Department has instigated a number of initiatives aimed at building and sustaining the research culture at TL. These have included the introduction of a regular Research Seminar Series, whose primary objective is to provide a forum for TL researchers, RDP students and external speakers to share and discuss research work. This is supplemented by number of smaller-scale departmental seminars, (particularly in Performance Science and Composition) hosting high-profile visiting researchers. A number of symposia and conferences have been organized, with full RDP involvement where relevant, including: *Rudolf Laban International Conference* (TL, 2008); *Passion Pathways and Progression* (TL, 2010); *Nancarrow in the Twentieth Century* (in association with the Southbank Centre, 2011); *Symposium on Imagery and Creativity* (TL, in association with Random Dance, 2012). The Research Department also provides a series of research-related development sessions, including advice on journal article writing, research funding, and the public presentation of research, which are also available to RDP students. The relevant section in the RDP Student Handbook covers equal opportunities issues.

Recruitment numbers indicate the following trajectory since the validation of the programme: (2008: **1** 2009: **7** 2010: **8** 2011: **4** 2012: **4** 2013: **3**). Now totaling **23** students, the programme has grown rapidly since introduction and is now close to the maximum of 25 students stipulated by the validation agreement with City University. To date the programme has admitted one student on a full scholarship from The Leverhulme Trust (in 2008) and one from the AHRC (in 2009). A particular feature of the programme has been a number of successful scholarship applications within the EU that have been awarded to TL RDP students, inc. the FTC in Portugal, and other governmental sources in Spain, Italy and Greece. A new AHRC funded student will commence on the 'Musical Impacts' project in AY 2013/14.

No research students are currently on secondment, but PhD candidates have benefited from a number of links between TL and local music and dance organisations. For example, the partnership agreement with Greenwich Dance has already led to the public commissioning of new choreographic work by RDP students. PhD students have also benefited immediately from the bilateral relationship with Random Dance, including participation and observation in the research

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and development phase for the latest production of the company, *Atomos*, and the associated exhibition at the Wellcome Collection, London. Existing relationships between TL and organisations dedicated to highlighting the medical problems of performing artists, such as the *Association of British Orchestras* and the *British Association of Performing Arts Medicine*, led directly to the award of a fully funded PhD studentship in this research area, from the Emerton-Christie Charity, in 2011.

Evidence of progress is a requirement of the RDP Annual Review procedure for each research student; these requirements form a key part of internal supervisory training sessions. There is also a standing item for collective discussion on individual student progress at the termly TL RDP Committee. The template for academic progress follows closely the same arrangement at City University. Annual reports are produced from each supervisor, before coming under collective scrutiny at the RDP Committee and subsequently individually by the HofR. Despite the young age of the programme, three students have completed their PhDs since 2008, representing a 100% success rate for those students who have reached submission stage. There has only been one dropout on the programme since 2008. The RDP Programme was successfully revalidated in AY 2012/13 by City University with no conditions attached, which provides a good indication of its ongoing academic health.

In terms of activities relating to career support, all RDP Students are required to give a full work-in-progress presentation in the yearly 'RDP Week' which also hosts research training events, workshops, and advice on academic writing, technical advice on bibliographic software, and other library based training. RDP Students also share Staff Development Events on such topics as: writing for academic journals, presenting research, and research funding. TL has also instigated a series of student curated practice-led research events, entitled *Parallax*, now in its fourth iteration. RDP students are given access to research training events at the validating institution, City University. Students receive a small annual travel and/or research expenses bursary. Further training is provided to those wishing to become HE lecturers in the form of a *Preparing to Teach* course, run through the department of Learning Enhancement, which potentially leads to HEA accreditation. A number of further initiatives are planned, including the introduction of more frequent student-led seminars and work sharings.

d. Income, infrastructure and facilities

Research income itemized in **REF4b** comprises the following: a research grant for *The Development of Young Dance Talent for the Centres for Advanced Training* (total **£363k** from The Leverhulme Trust, with matched funding from the *Department for Children, Families and Schools* (DCSF), (2008-2011); a further related research grant entitled *Optimizing Performance Potential* (**£54k**, also from The Leverhulme Trust, 2009-2011). In addition to this core funding, the Performance Science research grouping was also successful in generating research-related consultancy income (totaling ca. **£66k**) from third-party sources, including Dance4 (Nottingham), Thames Gateway Dance Partnerships; Hampshire Dance; North Kent Local Authorities Arts; Creative Way. Emma Redding led all of these projects. Evidence of the successful future trajectory of such funding comes with the award to TL, and research colleagues within CUK, of a four-year **£810k** award from the AHRC entitled *Musical Impacts*. In addition to this, **Sam Hayden** was a Principal Investigator on an AHRC funded award (Practice Led and Applied Route) during 2010-11 entitled *Live Performance, the Interactive Computer and the Violectra*. In addition to the research income listed in **REF4b**, there has been a large amount of commissioned income awarded to TL composers from sources such as Arts Council England, Performing Rights Society, music and dance companies and ensembles, and arts festivals. The total amount of such research-related (other) income exceeds **£200,000** in the assessment period for TL REF composers. In addition, **Wayne McGregor** was awarded **£1M** in 2011 by Lady Angela Bernstein (Quercus Trust) to finance the Wayne McGregor Foundation, and received approx. **2.73M** in other funding during 2008-2013, mostly from Arts Council England (Fixed Term Grant and NPO Awards).

Library and archive support to TL researchers is provided jointly from the *Laban Library and Archive* and the *Jerwood Library of the Performing Arts*. The **Laban Library** holds the UK's largest

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open access collection covering most aspects of dance, including ballet, contemporary dance, choreography, dance health, and dance teaching, and a growing collection of contextual material. This collection comprises: 18,000+ books, e-books, reports, conference proceedings and pamphlets; back runs for 350+ print journal titles; bibliographic databases; 3000+ videos/DVDs; 800+ music CDs; access to City University Library and its electronic resources; equipment for research-related loan, including laptops, digital still and video cameras, data projectors. The **Laban Archive** currently houses 38 archive collections spanning the mid nineteenth century to the present day, and includes: *Laban Core Collections* which document the life and work of Rudolf Laban; *Individuals' Collections* featuring archives from former pupils and associates of Rudolf Laban as well as students, staff and associates of the former Laban Centre; *Organisations' Collections* including the archive of TL's in-house dance company, Transitions Dance Company. A priority of the **Jerwood Library of the Performing Arts** is to collect research material to support advanced study, which includes: 85,000 printed music, books, journals, CDs and DVDs; ejournals (JSTOR); streamed music services (*Naxos Music Library* and *Music Online*); a range of bibliographic databases; a collection of ebooks. The Jerwood Library's special collections for researchers are wide-ranging, containing many rare and unique items. Particular collection strengths include eighteenth-century printed music and twentieth-century British manuscripts. Research Degree students and staff researchers are supported by the Heads of each Library, Academic Service Librarians and other specialist staff where applicable, including a dedicated Library Representative allocated to each RDP student. There is also support for researchers from an Archivist and AV/IT Advisor.

As mentioned in **REF3a**, the Performance Science research grouping has received significant investment, with regards to staffing, equipment and estate/space provision. Collaborative activity between music and dance researchers has been awarded prioritized seed funding, as already mentioned. All research staff and RDP are supported directly by a dedicated Research Administrator. Researchers are also briefed and trained by support staff, including Library Staff, an e-Learning technologist, and a professional Arts Production Department. The latter comprises a Head of Production and some fifteen technicians, and supports the technical aspects of the creation of new creative practice research work, and in a number of venues on the TL estate, including: the Bonnie Bird Theatre; Blackheath Halls; Studio Theatres at Creekside and King Charles Court; Laurie Grove Performance Laboratory; Computer AV Editing Suites and the Recording Studio. An example of this technical support is the *Minghella Dialogues* (2013) project by **Ed Jessen** (submitted in **REF2**), which was given extensive R&D time at TL.

The strategy for maintaining a balance between support structures is devolved to a dedicated Research Working Group, comprising the two Faculty Directors, HofR, and several key research-active staff, who provide an 'on the ground' viewpoint. This feeds through to the TL Research Board and Principal's Management Group, who are responsible for making decisions relating to the allocation of production of resources to particular research projects and funding bids to the priority research areas mentioned previously. This grouping as also strategized and implemented changes within the institution that relate to appropriate research time allocations and contractual changes for research staff. The core strategy has been to maximise the number of research-active staff, followed by the provision of appropriate support (in technical, production and IT areas, in terms of workloads, and through expert research mentoring).

e. Collaboration and contribution to the discipline or research base

Collaborative arrangements, partnerships, and networks. **Emma Redding** is a member of the Partners Steering Group of National Institute for Dance Medicine and Science (NIDMS). Performance Science researchers have links with the universities of Exeter, Coventry, Middlesex and Plymouth, and there are growing interdisciplinary links through the Random Dance partnership to scientists at Cambridge and the University of California. The forthcoming CUK AHRC project 'Musical Impacts' consolidates important research partnerships within Conservatoires UK (particularly to the Royal College of Music, Royal Northern College of Music, and the Royal Conservatoire of Scotland, also to King's College, University of London). There is now a strong connection with UCL in the area of Performing Arts Medicine.

Leading positions in professional associations, learned societies, and arts organisations. **Wayne McGregor** is currently Resident Choreographer at the *Royal Ballet*. He is also a Patron of *The Place Theatre*, *Dance East* and the *Dance Proms*; and a Trustee of the *Roundhouse*, London. He sits on the Arts Advisory Board of the *British Council*. **John Irving** is currently Vice President of the *Royal Musical Association* (2010-14). He was a Visiting Professor at the University of Bristol (2012) and Director of the *Institute for Musical Research* (2010-2012). **Emma Redding** is a Member of the Board of Directors of the *International Association for Dance Medicine and Science* (IADMS), and was President from 2011 to 2013. She is a member of *British Association for Performing Arts Medicine* (BAPAM: Service Evaluation and Research Advisory Group). **Jonathan Owen Clark** is a member of the *Conseil International de la Danse*, UNESCO, Paris (2013).

Editorial positions. **Emma Redding** is on the Editorial Board for *Research in Dance Education*, and **Sophie Fuller** for *twentieth-century music* and *Nineteenth-Century Music Review*. **Nye Parry** is on the International Advisory Board for *Interference/ A Journal of Audio Culture*. Examination of doctorates. During 2008-2013, the following staff have externally examined PhD awards: **Sam Hayden** (Goldsmiths, Royal Holloway, University of Huddersfield, Monash University); **Paul Newland** (Royal Holloway); **Dominic Murcott** (University of Limerick); **Sophie Fuller** (Royal Academy of Music, Royal College of Music, University of York and the University of New South Wales); **Nye Parry** (Royal Conservatoire of Scotland); **John Irving** (University of Surrey, City University). Organisation of conferences; curating of festivals. **Stephen Montague** curated the Kettle's Yard Art Gallery's *Contemporary Music Concert Series* for the University of Cambridge (2010-2012). **Charles Linehan** was a Guest Curator at the *NottDance Festival* in 2011. **Gwyn Pritchard** is currently the Artistic Director of the *London Ear Festival of Contemporary Music*, which debuted in March 2013. **Dominic Murcott** and **Jonathan Owen Clark** were on the Advisory Panel for the *Nancarrow in the Twentieth Century Conference*, Southbank Centre, 2011. **Emma Redding** and **Jonathan Owen Clark** organized a joint research symposium on *Imagery and Creativity in Performing Arts* in conjunction with research partner Random Dance at Trinity Laban, 2012. **Wayne McGregor** curated the Deloitte Ignite festival at the Royal Opera House in 2008, and co-curated the exhibition *Thinking with the Body* at the Wellcome Collection, London, 2013.

Refereeing academic publications or research proposals; international arts juries

John Irving is a member of: *AHRC Peer Review College* (2009-2013); Advisory Board for the *British Library Journal* (2009-12); *International Commission of Repertoire Internationale d'Iconographie Musicale*, Paris (2009-2011). He has been an External Advisor for grant applications to the *Austrian Science Research Council* (2013), and a member of various international conference programme committees (Royal Musical Association's *Boundaries* 2010 and *Horizons* 2011; *Art Musics of Israel* 2011). He has refereed book proposals for *Ashgate* and journal articles for *Ad Parnassum*. **Emma Redding** acts as a reviewer for *Research in Dance Education*. She is also a member of the Scientific Committee and a reviewer for the *International Symposium on Performance Science* (2009, 2011, 2013) and the *International Association for Dance Medicine and Science* (IADMS; 2008-2013). She currently referees for *Physician and Sports Medicine*, *International Journal for Sports Medicine*, and the *Journal of Dance Medicine and Science*. Additional peer review duties include: *The Wellcome Trust* (Arts Award applications, 2009); *Engineering and Physical Social Sciences Research Council* (2009); *Economic and Social Sciences Research Council* (2009). **Jonathan Owen Clark** has reviewed for the *Journal of Mathematics and Music* (2008-9). **Sophie Fuller** has refereed articles and book proposals for: *Journal of the American Musicological Association*; *Journal of First World War Studies*; *Journal of Music Research Online*. **Gwyn Pritchard** has also acted as an adjudicator for the *Weimarer Frühjahrstage für Zeitgenössische Musik* in 2008-2010 & 2013. **Stephen Montague** was the Chairman of the *British Composer Awards* (BASCA) Chamber Works Jury, 2012; Judge for the *BBC Proms Inspire Day*, (2010-2011). **Douglas Finch** was on the jury of the Eckhardt Grammaté competition (Canada, 2013). **Wayne McGregor** was Chair of the Jerwood Moving Images Awards (2011).

HEI and other consultancies. **Emma Redding** was a member of the Department for Education's Music and Dance Scheme 'Foundations for Excellence' Steering Committee (2009- 2013). **John**

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Irving has acted as an external REF consultant for the universities of Newcastle and Liverpool Hope, and was the Lead External Consultant for Music Department Reviews at the University of Birmingham (2013) and Liverpool Hope University (2013). Scholarly awards or fellowships; arts and other prizes. **Wayne McGregor** has been the recipient of numerous arts prizes, including: South Bank Show Award (2009); Movimentos Dance Prize (2009); Critics' Circle Award (2009); Benois de la Danse (2009); Ballet Tanz, Choreographer of the Year (2009); Excellence in International Dance, International Theatre Institute (2009); Golden Mask- Moscow Bolshoi (2012). He was an *Innovator in Residence* at the University of California, San Diego (2009). He was awarded a CBE in 2012 for services to British Dance. **Deirdre Gribben** is a 2013 *Sir Winston Churchill Fellow* and was a Leverhulme Resident Artist at Cambridge University (MRC Molecular Biology Laboratory, 2013). **Sophie Fuller** has been an *Honorary Visiting Research Fellow* at University of Huddersfield since 2012. **Stephen Montague** was *New Music Associate* in the Faculty of Music, University of Cambridge, from 2010 to 2012. **Paul Newland** was the 2010 winner of the *New Millennium Composer's Award*.

Invited keynotes, lectures and/or performances; further prestigious commissions. Keynotes have included: **Emma Redding** (*International Symposium on Performance Science*, 2013); **Deirdre Gribbin** (*Music and Morality*, IMR, 2009, **Sophie Fuller** (*Gender, Musical Creativity and Age*, University of Huddersfield, 2012, *Ethel Smyth and her Generation Symposium*, Oxford University, 2008); **Sam Hayden** (*Notation in Contemporary Music*, Goldsmiths, 2013); **John Irving** (*Research Student Conference*, Bangor 2010, *British Music*, Canterbury Christ Church, 2010, *Incorporated Society of Musicians Annual Conference*, 2010); **Dominic Murcott** (*Homenaje a Conlon Nancarrow*, Museo Universitario Del Chopo, Mexico City, 2012). Invited talks included: **Sophie Fuller** (University of York, 2012, Institute of Musical Research, 2008 and 2010, University of Huddersfield 2010, *Various Voices Festival*, Southbank Centre, London, 2009); **Gwyn Pritchard** (University of Leeds, 2010, Festival Lecture: *Daegu Contemporary Music Festival*, Korea, 2011); **Aleks Szram** (Royal Academy of Music, University of York, 2008); **Paul Newland** (University of Glasgow, 2008, Royal Academy of Music, 2009, Royal College of Music, 2009); **Sam Hayden** (*Exploring Music Series*, Sage Gateshead, 2012); **Stephen Montague** (*The American Experimental Tradition*, Royal Festival Hall, *The Rest is Noise Festival*, 2013). **Jonathan Owen Clark** (*The British Academy*, 2012, *The Society for Dance Research*, 2011, Royal Musical Association's *Music and Philosophy Study Group Inaugural Conference*, King's College, 2011). In addition to the compositions specified in REF2, many of TL's composers and performers have received other prestigious arts commissions. **Wayne McGregor** has received further commissions from: the Royal Ballet (*Ravengirl*, 2013, *Metamorphosis: Titian*, 2012, *Carbon Life* 2012); San Francisco Ballet (*Borderlands*, 2013); New York City Ballet (*Outlier*, 2011); Paris Opera Ballet (*L'Anatomie de la Sensation*, 2011); Stuttgart Ballet (*Yantra*, 2011); Australian Ballet (*Dyad 1929*, 2009); Nederlands Dans Theater (*Renature*, 2008). **Sam Hayden** has received a repeat performance of his revised *Substratum*, originally premiered at the BBC Proms in 2006 (BBCSO, Barbican Hall, 2008; broadcast on BBC Radio 3's *Hear and Now*). He was also the subject of a broadcast interview as part of the 2009 *Tage für Neue Musik*, Zürich: Schweizer Radio, 2009. A portrait CD of his works, *presence/absence* was released by NMC in 2012 as part of their Debut Discs series (NMC D168). **Stephen Montague** has been commissioned by: *Birmingham Royal Ballet*, 2013; *PRS New Music Biennial*, Sound Festival Scotland, 2013; *Ensemble 360*, 2012; *Calgary Symphony Orchestra*, 2011; *Columbus Symphony Orchestra*, 2013. He was the subject of a BBC Symphony Orchestra *Composer Portrait*, (2008). He was also the 'Featured Composer' at the 2009 *Wiener Musik Tage* (Austria), and was the Artistic Director of *Musicircus* at the *English National Opera*, 2012, which was recorded for BBC Radio 3 and filmed for BBC Television. **Paul Newland's** other commissions include: *Radius*; *Jane Chapman*; *Pierre Tremblay*; *Ensemble Nomad*; *Nozferatu* (for an NMC Recording). **Deirdre Gribbin** was selected for *British Music Since WWII* at The Juilliard School, New York, 2013. **Gwyn Pritchard** has received additional commissions from the following ensembles/festivals: *Quadrige* (Switzerland); *ereprijs* (Holland); *Weimarer Frühjahrstage für Zeitgenössische Musik* (Austria); *musikFabrik* (Germany); *Österreichisches Ensemble für Neue Musik*, (Austria). He has had performances of his music at the *Salzburger Kunstvereins*, 2011; *Wien Modern*, 2011; *London Ear*, 2013; *Randspiele* festival, Berlin, 2012. He continues to be published by *Verlag Neue Musik*, Berlin.