

<p><b>Institution:</b></p> <p>Guildhall School of Music &amp; Drama</p>
<p><b>Unit of Assessment:</b></p> <p>Music, Drama, Dance and Performing Arts</p>
<p><b>a. Overview</b></p> <p>The Guildhall School is a leading conservatoire and drama school, educating and training musicians, actors and theatre technicians. Our first strategic aim is to “deliver innovative teaching, research and knowledge exchange, encourage experiment and lead ground-breaking creative and professional practice”. Undertaking systematic enquiry into and through the arts plays an increasingly prominent role in promoting artistic depth and stimulating innovation, and in enabling artists to make a difference in society.</p> <p>Research is overseen by the Research and Knowledge Exchange Committee, a sub-committee of the School’s senior academic body, the Teaching and Learning Board. Managerial responsibility lies with the Assistant Principal (Research and Academic Development), who reports directly to the Principal and is a member of the Senior Management Team. Research activity centres around four clusters, which also provide the framework for the current submission of outputs as follows:</p> <ul style="list-style-type: none"> <li>• <b>Repertoire for the 21st Century:</b> Anderson; Baker; Burgess; Burnside; Hind; Newland; Philips; Weeks</li> <li>• <b>Performance practices:</b> Booth; Dolan; Hind; Johnson; Manning; Roberts; Roscoe; Ross; Stabb; Weeks</li> <li>• <b>The science and art of artistry:</b> Burgess; Burnside; Catchpole; Clarke; Dolan; Ford; Gaunt; Robertson; Rodenburg; Sloboda, J.; Stabb; Taylor-Jay; Wise</li> <li>• <b>The application and impact of artistic and professional practice in society:</b> Gregory; Rodenburg; Sloboda, A.; Sloboda, J.; Wise</li> </ul> <p>Across these clusters, focused research groups create a context for collaboration and interdisciplinary exchange, including with non-HE partners, and enable targeted recruitment of doctoral candidates (membership of research groups is noted with individual outputs). Each group has dedicated leadership, and generates events as part of the School’s research series, ResearchWorks:</p> <ul style="list-style-type: none"> <li>• <i>Understanding Audiences:</i> investigating performer-audience relations and communication in order to deepen performers’ understanding of, and connection to, their audiences in a way which enhances effective artistic development and practice;</li> <li>• <i>Words Becoming Music:</i> casting new light on the part that text, subtext, and context play in the transformation of poetry into song, particularly when viewed in the light of the role literature has played in the work of particular composers (for example Debussy, Schumann and Liszt);</li> <li>• <i>The Creative Stage:</i> encompassing both new opera and music theatre, and exploring the interface between music and drama, both artistically and in illuminating the nature and potential of collaborative practice.</li> </ul>
<p><b>b. Research strategy</b></p> <p>Our first submission to the RAE was made in 2008, following designation as an HEI in 2006. This emphasised our focus on practice-based research, and acknowledged our emergent research infrastructure. Feedback noted distinctive areas beginning to develop, particularly the interface between music and drama and a “productive tension between reinterpretation and stewardship of inherited culture and the creation of new work”. At the same time it underlined the need for investment and sustainability.</p> <p>In the last five years we have focused on strategic and systematic development of the School’s research environment for the long term, and QR and HEIF allocations from HEFCE have been ring fenced to achieve this. Our first Research and Knowledge Exchange Strategy (2009-13) was approved in 2008-09, with objectives to:</p> <ul style="list-style-type: none"> <li>• Build research leadership and management in distinctive areas;</li> <li>• Increase internal engagement with research, including establishing a School-wide doctoral</li> </ul>

- programme and an events programme, ResearchWorks;
- Support early career researchers and improve research quality, in particular through establishing key partnerships and engagement with a range of world-leading researchers;
- Attract research grants and stimulate interdisciplinary research.

Significant strides have been made in delivering these objectives:

- Senior research appointments made (see section c,i); engaging seriously with a network of 4\* rated academics and departments, for example through the AHRC funded Centre for Musical Performance as Creative Practice (CMPCP);
- Curating a series of both public and internal research events: ResearchWorks that has gained considerable public attention. The series covers our four research clusters and is innovative in including both visiting international and internal presenters, and incorporating a range of roundtable and workshop formats as well as traditional presentations;
- Introducing our own doctoral programme from 2008; launching a unique partnership with the Royal Opera House to create research and development in new opera, including a composer in residence scheme for a doctoral candidate biennially, whose major doctoral output will be a chamber opera staged in the Linbury Studio;
- Building a creative alliance with the Barbican Centre and London Symphony Orchestra (LSO), together with other partnerships nationally and internationally such as the Culture Capital Exchange (TCCE), resulting for example in our leadership of the Capturing Audiences strand of CreativeWorks London, one of the AHRC's four national knowledge exchange hubs;
- Attracting research funding grants, and for example leading one of the research strands of CreativeWorks London, an AHRC funded knowledge exchange hub;
- Developing interdisciplinary research between our art forms and utilising the collaborative potential of expertise new to the School in music psychology and sociology; working collaboratively on research with external partners, for example through "VoiceWorks" (AHRC funded) and through the national ArtWorks programme funded by Paul Hamlyn;
- Extending options for music students to select significant research pathways at Masters level; developing a research portfolio for the acting students in every year of study.

Our speed of development has been rapid, and we have been able to do more than we originally planned academically and organisationally. Consequently, we are now setting out a more ambitious agenda in the School's second research strategy (2014-18). We aim to establish a position of international leadership in practice-based research, for example through the rapidly growing work of our research groups, their integral relationships with professional practices and non-HE partners, and their engagement through doctoral, masters and undergraduate work. Each of these groups will articulate their own strategic plan, including aspects of staffing, student engagement, programme and partnership development, interdisciplinary collaboration, and pathways to impact. We will also establish one or two further research groups, focusing on interdisciplinary collaboration in pedagogical and artistic development, and on the comparative ecologies of historical and contemporary performance practices.

These ambitions will require us to continue to increase our cadre of research-oriented staff, and we will appoint further senior research staff to extend academic leadership, actively support establishment staff in gaining doctorates, increase numbers of research associate/artist-in-residence (research) positions, and develop our pool of doctoral supervisors. We will focus on the next generation of performer-scholars and creative practitioners immersed in research, broadening our scope to embrace doctoral research in acting, music therapy and technical theatre, and increasing the number of doctoral students to at least 40 across our disciplines. Resource will be targeted towards full doctoral studentships, as well as fees scholarships, and to implementing a systematic framework for graduate assistantships that enables engagement in teaching, event production and entrepreneurship that catalyzes career development.

Establishing collaborative doctoral awards with existing and new partners will be a key objective, alongside developing partnerships with the other UK conservatoires and drama schools to

maximize the potential of shared research training and consolidate practice-based research methodologies. In addition we will further embed research through Masters and undergraduate programmes, to enhance the quality of systematic practice-based approaches within all programmes as well as extending specialist postgraduate provision, (we are already planning an MA in Opera Making in association with the Royal Opera House, and an MA in Collaborative Theatre Production to commence in 2014/15).

Our programme of public engagement, ResearchWorks, will continue to grow, extending our research networks and enabling us to target specific and diverse audiences in order to stimulate high level exchange and identify opportunities for further collaborative research. In addition we will increase the number and quality of external grant applications made, actively seeking to contribute to larger interdisciplinary bids, and ensuring that early career researchers are included in these as well as being supported in submitting individual proposals.

### c. People, including:

#### i. Staffing strategy and staff development

An Assistant Principal (Research and Academic Development) was appointed in 2008 (**Gaunt**). To consolidate research leadership further, we have expanded dedicated research positions, including a Research Professor (**Sloboda, J.**), two Associate Heads of Composition (**Newland** and **Weeks**), a Head of Historical Performance (**Booth**) and 10 research associates and artists in residence (research) including **Roberts, Hind, Stabb** and **Wise**. These appointments have enabled us to develop new areas of research for example through the *Understanding Audiences* group, and to create a critical mass of expertise in composition, as a result of which we have been able to establish the partnership with the ROH. The overall number of research active staff has increased by 93%, from 27 in 2008 to 52 in September 2013. This includes a number of early career researchers whose outputs are not yet appropriate for REF submission.

Whilst previously staff development in research has tended to rely on individuals proposing projects or taking up sabbatical opportunities, a more systematic framework was adopted in September 2012. The Professional Development Framework sets out clear procedures for career progression for staff (including those undertaking research) at all stages of their careers, and includes a process for conferment of Professorial title. A first progression and conferment process was completed in May 2013. In keeping with the Concordat to Support the Development of Research Staff, Progression and Conferment panels reflect diversity and a range of experience and expertise, including external peers for Conferment. Unsuccessful candidates are given detailed feedback by the Chair of the panel. The framework also provides a mechanism for identifying appropriate research development on an individual basis for all academic staff, through an annual appraisal system for salaried staff, and an annual review process for hourly paid staff. This builds on an existing tailored system that has already proved successful in supporting our most successful researchers, enabling for example **Ross** to undertake a visiting fellowship within CMPCP, **Anderson** to dedicate an extended period of time to completing an opera for English National Opera, and **Burnside** to be provided with rehearsal space and production resources in which to explore and develop raw material for *Lads in their Hundreds* and *A Soldier and a Maker*. The annual appraisal scheme is linked to progression and pay within grades. All staff are eligible to apply for funding for Research Projects or Curriculum Initiative projects from the Research and Knowledge Exchange Committee and for Professional Development opportunities overseen by the Academic Staffing Committee, in consultation with their line manager. Processes are also in place to offer support to staff presenting their research in the UK and internationally.

Research associate and artist in residence (research) positions are appointed on a fixed term basis, duration dependent on the nature of the particular research requirement, but usually between 12 to 24 months in length, and subject to appropriate funding for the completion of the project. Appointments are made, and staff are managed and developed in line with a number of established City of London Corporation (CoLC) policies and procedures. These include, but are not limited to, an Equal Opportunities Policy, Learning & Development Policy, Performance Development Framework and Recruitment & Selection Policy. CoLC is committed to equal opportunities and welcomes applications from all sections of the community. All appointments within the School are subject to a probationary period, during which time appropriate training and

support is provided.

In addition, particular efforts have been put into supporting early career researchers, and to engaging other academic staff in considering research as part of their professional practice. Specific initiatives include:

- Supporting doctoral completions (**Ford; Philips**) through research leave or fees support; encouraging staff members to begin doctoral research within the School from 2013/14.
- Individual mentoring of new and early career researchers (**Roberts; Ford; Wise; Robertson**).
- Providing seed funding for new projects through the Research and Knowledge Exchange Committee (since 2008, 32 research projects, 20 curriculum initiatives and 54 professional development applications). This allows hourly paid staff to undertake research in addition to their teaching load, and salaried staff to reduce their teaching/management loads in order to undertake research. The appointment of an adviser/advisory team for all new researchers with internal grants has showed benefits in strengthening the quality and rigour of research undertaken. Formulation of criteria aligned to those used by the AHRC for the selection of research applications has increased the rigour of the review process and has helped to focus support given to staff in formulating a proposal.
- Dedicated events to underpin early career research development in this sector, for example, "Stepping out of the Shadows: Practitioners becoming Researchers", 2011, in collaboration with SEMPRE.
- Appointment of two postdoctoral research assistants in 2010, and our first visiting scholar hosted in 2012. The research assistants were also able to develop their careers through curating and producing ResearchWorks events.
- Revising the School's sabbatical policy in 2013 to increase flexibility in planning the timing of sabbatical leave and ease of application.

## ii. Research students

Doctoral work was introduced into the School in 2002, initially through collaboration with City University on their MMA/DMA programme. The School's MPhil/DMus was launched in 2008 for Composition. This was later extended to form an overarching doctoral programme with two routes MPhil/DMus and MPhil/PhD depending on research output. September 2011 saw the first phase of this expansion with applicants accepted with a music specialism, the second phase from January 2013 will encompass drama specialisms and music therapy research is currently under discussion. Full-fee funded places have been promoted for some studentships, commencing from 2013/14.

The School currently has 19 DMus/PhD candidates, and 9 candidates on the DMA programme. All candidates on the DMus/PhD programme are supported by a team of at least two supervisors together with mandatory research training. This structure is enabling us both to develop our pool of supervisory expertise within the School and to engage external supervisors at the highest level, including for example Directors from CMPCP and senior academics from complementary institutions such as SOAS, University of London.

There is a full programme of doctoral training seminars which runs throughout the academic year. The programme is delivered by research staff, staff from other conservatoires and universities, and by practising professionals so that the candidates access the full range of expertise appropriate to practice-based research. The training seminars include a thorough grounding in theory, methodology and good ethical practice. Candidates are required to consider their practitioner identity in relation to their developing research, and to plan for their possible professional trajectories from the start of the programme. Research training also includes advice on preparation for upgrades, writing theses and preparing for vivas, and transferable skills training in relation to conference presentation and public speaking (as distinct from performing). Composers are required to attend additional composer seminars alongside their doctoral training seminars, run by the composition department. In addition the School's key partnerships provide numerous opportunities for the doctoral candidates to develop and present their work, and to make connections to professional contexts. For example, Centre for Orchestra has enabled candidates to present at conferences such as *Getting it Right?* (examining the interface between composers,

performers and orchestras, 2010, 2013), and to curate events as part of developmental contexts such as the LSO Soundhub. The programme of research skills development is therefore fully interlinked with the programme of career development skills, and our candidates find that many of these areas are intertwined within their research. The QAA audit of the School (2010) highlighted our research training as a model of good practice.

All doctoral candidates are registered initially at MPhil level. They are required to submit a revised research proposal within the first six months of study. Upgrade to DMus/PhD is required no later than 18 months after commencing study and consists of a relevant combination of creative work, performance and written commentary/paper. This is assessed internally and includes an interview. The doctoral programme at the Guildhall School is relatively new and therefore the number of completions is low. Three composers have completed the DMus, with two others awaiting viva, and one in writing up from September 2013. The candidates who have completed did so comfortably within four years, passing with minor corrections.

#### **d. Income, infrastructure and facilities**

##### *Research income*

In 2008 we had yet to win external research grants. Growing capacity and experience in making research applications have produced several successes with Research Council grants and other funding bodies, and notably a key role leading one of the research strands of CreativeWorks London (2012-16), valued at £4.8million overall. An additional objective has been to engage members of staff in the AHRC Peer Review College, and two joined within the period (**Gaunt** and **Baker**). Details of research income are provided in REF4b.

##### *Scholarly infrastructure*

Our first Research and Knowledge Exchange Strategy set out steps to provide a robust scholarly infrastructure, appropriate to a conservatoire environment. This included enhanced information services, particularly increased access to electronic databases, Sibelius and EndNote citation software, provision of recording technology and expertise for capturing rehearsal and performance digitally, and a dynamic infrastructure to stimulate the development of practice-based research discourse. In addition, it has been important to recognise the need for doctoral candidates and other researchers to be able to access the School's resources at flexible times and from different locations. The infrastructure provides a Virtual Learning Environment accessible across the Campus and remotely via a virtual desktop application. There is also a mobile app, available to all students to assist them with the practicalities of their research, including searching the library catalogues and booking workshop and rehearsal space in the School.

In addition to these elements, our strategy for supporting the evolving discourse of practice-based research has been threefold: significant investment in a conference and events programme, investment in appropriate publication formats for individual outputs, and partnerships with a range of 4\* rated departments and individuals.

##### *Events Programme - ResearchWorks*

Initiated in 2008, ResearchWorks has been critical in facilitating engagement in the research environment from internal and external stakeholders. This is a largely public programme that provides opportunities both for Guildhall researchers (including senior doctoral students) to present their work and for invited sessions from visiting researchers and key non-academic professionals. In 2011/12 there were over 20 public events, including the first Doctoral day with student performances, talks, film and workshops. The following year saw a 25% increase in the number of events held, to 25 events including large scale Conferences. These events are essential in generating strategic energy to support the development of practice-based research in the School and the sector more widely, and have attracted both academics and artistic practitioners of the highest quality to attend.

ResearchWorks complements the international Reflective Conservatoire Conference which is now established as a triennial event in the international diary. Attracting over 250 delegates, it has been instrumental in nurturing an international community of interest in the exchange between practice

and research and in the development of practice-based research. In 2012, the third conference: *Performing at the Heart of Knowledge* included sessions curated by directors from CMPCP. This helped to strengthen engagement with relevant practice-based research methodologies, and with issues of research quality.

#### *Publication formats*

Focused work has been undertaken into appropriate ways of communicating outcomes of our research, and to ensuring that these are put into the public domain, through peer-reviewed publication, recording or performance channels. This has resulted in an increased range of publications, including scores, performances, journal articles, books, and dvd documentaries. DVD formats have been invaluable in clarifying the dimensions of collaborative and non-verbal artistic and educational processes (for example **Burnside; Rodenburg; Stabb**). Publishing work ourselves (for example **Gregory**) has enabled us to support timely open access for particular professional contexts.

#### *Partnerships*

Partnership with the AHRC-funded CMPCP, exploring creativity and originality in musical performance, has engaged many research-active staff and students, and has led to **Ross** undertaking a visiting fellowship and **Gaunt** is currently co-editing a book commissioned within the Centre. Our partnership with the ROH exemplifies creative exchange between the School as an HEI and a professional arts organisation, and will lead to a series of research outputs including from **Philips** in 2013/14. The School's location within the Barbican and the residency of the LSO has enabled the establishment of the Centre for Orchestra, launched in April 2009 as a major new initiative in orchestral training, education and early career support for young professional musicians. This has generated research (**Gaunt**).

In addition, membership of the London Centre for Arts and Cultural Exchange, now The Culture Capital Exchange, has provided an important interface with other academic disciplines and with the creative and cultural industries, yielding collaborations for example with the Courtauld Gallery. This has led to participation in the AHRC Knowledge Exchange Hub, CreativeWorks London, 2012-16 which is continuing to extend our network of partnerships and has resulted, for example, in the development of a research collaboration with English Touring Opera (**Sloboda, J. and Wise**).

Engagement with the wider landscape of conservatoire and drama school research comes through membership of key networks including Conservatoires UK (CUK), the European Association of Conservatoires (AEC), Ecole des Ecoles and Pentacon, and through directing the Innovative Conservatoire, an international collaboration to stimulate knowledge exchange, innovation and reflective practice, with membership drawn from over twenty institutions in Europe and Australia. The School is also one of seven partners in Euroclassical; a network of European institutions designed to promote talented musicians within and across Europe through digital access to performances.

#### *Organisational infrastructure*

Formal Governance was adjusted in 2008 to secure the place of research in the organisational structure and ensure its sustainability. The Research and Knowledge Exchange Committee was made a sub-committee of the School's senior academic body, the Teaching and Learning Board, with responsibility to oversee all research matters including the development and implementation of strategy and the doctoral programme. The Research and Knowledge Exchange Committee is chaired by the Assistant Principal (Research and Academic Development) and includes representatives from across the School: senior managers, senior research active staff and early career researchers, academic support staff and doctoral students.

This approach ensures top down alignment with the School's strategic plan and resource efficiency. At the same time, in order to achieve an appropriate balance between scholarly, organizational and operational infrastructure, it is also critical that the evolving research culture remains flexible and responsive to individual needs, able to provide opportunities for sabbatical

leave, shorter periods of teaching remission, rehearsal and performance spaces for research activities and financial support for additional research resources and conference attendance. This is achieved through an open application process for research projects and professional development initiatives (£50K per annum), and close mentoring of new initiatives where appropriate.

#### *Operational infrastructure and facilities*

The appointment of a full-time Research and Knowledge Exchange Manager was made in 2010, and a research incubator was established, including hot desk facilities for research associates and doctoral students. This was instrumental in facilitating the rapid growth of ResearchWorks, supporting the establishment of the research groups, and implementing a communications strategy, which has included publication of two research brochures, enhancing presence on the School's website and contributing regular articles in the School's ezine and Alumni magazine. This appointment has been followed by a Research and Knowledge Exchange Coordinator in 2012 in order to consolidate research management in relation to the growing number of research-active staff and funding applications being made both internally and externally, and to provide dedicated administrative support for the School's doctoral programme. As the research environment continues to grow, we plan to extend capacity in event management of ResearchWorks and large scale conferences, integrating graduate assistantships within this, to provide dedicated support for each of the research groups, and to enhance systematic processes for developing internal and external grant applications, including full economic costing where required.

For practice-based researchers, access to appropriate rehearsal and performance spaces, and to spaces where performance can be seamlessly integrated with scholarly presentation is essential. In 2013, the School completed a major building project to expand its facilities. Milton Court provides the School with state-of-the-art performance and teaching spaces including a 608-seat Concert Hall, a 223-seat Theatre, a Studio Theatre, three major rehearsal rooms and a TV studio suite. Technology includes the latest stage technologies in the Theatre, including fully-automated power flying and state-of-the-art lighting, sound and audio-visual facilities. These spaces are ideally placed to support further development of practice-based research, particularly in terms of the potential they offer for interdisciplinary work, exploration of stage technologies and their creative role in developing performance, and integrated performance/conference events.

In addition, significant audio-visual enhancements have been made to our existing facilities to meet the needs of researchers. For example, the technical refit of the Music Hall includes large-screen high-definition projection facilities and a substantial permanent PA system capable of extremely high quality music playback and amplification. Video recording and editing facilities have been upgraded in 2012/13, including the addition of HD cameras for use by researchers. As well as being offered equipment and advice on editing processes, researchers are also able to draw on expertise at the highest professional levels where appropriate. This relates both to audio recordings and to multi-camera dvd capture. Our engagement with the Euroclassical project has extended our expertise in digital formats for dissemination via the web, including live streaming. Establishing a searchable digital archive is now an essential priority, and partnership options are currently being considered with the Barbican Centre and the City of London Corporation. A detailed proposal is expected in 2014/15.

#### **e. Collaboration and contribution to the discipline or research base**

##### **Membership of Research Council or similar national and international committees**

AHRC Peer Review College: **Gaunt** and **Baker** (2009-); AHRC Cultural Values Project Advisory Board: **Sloboda, J.** (2012-)

##### **University research advisory panels, national/international research strategy/review boards**

Ecole des Ecoles network: **Burgess**, founding member (2008-); **Stabb**, Chair of Advisory Board (2012-); Director at Prima del Teatro, Tuscany (2008-13): **Burgess**; Research Working Group for the *Polifonia* project of the European Association of Conservatoires: **Gaunt**, Chair (2008-10)

##### **Leading positions in professional subject associations and learned societies; editorial positions**

Board of Directors of the Orchestra of the Age of Enlightenment: **Booth** (2009); Composer in

Residence at the Wigmore Hall: **Anderson** (2013-); Director, Leeds Lieder Festival: **Johnson**; Jury for British Composer awards (BASCA): **Manning** (2010, 2011, 2013); Trustee of Kathleen Ferrier Award: **Johnson**; Salzburg Mozart International Violin Competition Panel, Austria (2011): **Ross**; Adjudicator for Royal Philharmonic Society 'Encore' project and RPS Prize (2013): **Baker**; Trinity College Drama Examination Board, Examiner and Consultant: **Stabb** (2011-); Editorial Board, "Psychology of Music": **Sloboda, J.** (2008-); Co-editor of "Music Performance Research" (2010-) and editorial board of "British Journal of Music Education" (2008-): **Gaunt**; Chair of Editorial Board, Ashgate book series: Classic European Music Science Monographs: **Sloboda, J.** (2010-)

#### **Examination of doctorates**

King's College London (2013); Royal College of Music (2011): **Philips**; University of Newcastle, Australia (2013): **Sloboda, J.**; University of Huddersfield (2012): **Weeks**; Institute of Education (2011/12); York University (2012); Sibelius Academy, Finland (2013); University of Western Australia (2011/13): **Gaunt**; Royal Holloway, University of London; King's College London, University of Sussex: **Baker**

#### **Organisation of conferences and scholarly encounters**

Curator of "Getting it Right?": **Anderson** (2010/13); Curator of study days for Wigmore Hall (2008-): **Philips**; Director of largest international conference for conservatoires in the UK "Reflective Conservatoire Conference": **Gaunt**

#### **Refereeing academic publications or research proposals**

Reviewer for "Psychology of Music", "Research Studies in Music Education" and "Cognitive Psychology": **Wise** (2012-); Reviewer for "Psychology of Music" (2008-) and HEA research proposals (2010-): **Gaunt**

#### **HEI consultancies; scholarly awards or fellowships**

Member of the Royal Swedish Academy of Music; Chevalier in the Ordre des Arts et des Lettres; Honorary Member, Royal Philharmonic Society, 2010; Wigmore Hall Medal, 2013: **Johnson**; BASCA Gold badge for services to British music (2013); "Voicing Pierrot" shortlisted for RPS award 2013; Kingston honorary doctorate January 2013: **Manning**; 2011 British Composer Awards for "Fantasias" and "Bell Mass"; 2013 South Bank Show Award for "The Discovery of Heaven" and for education work with the London Philharmonic Orchestra: **Anderson**; Joint winner of the National Flute Association Newly Published Music Competition 2013 for "Curves": **Clarke**; Named in the Top 50 Most Influential People in Theatre by The Times London (2010) **Rodenburg**

#### **Invited keynotes, lectures and/or performances, commissions**

Commissions from New York Philharmonic, London Philharmonic Orchestra, BBC for the Proms; "The Comedy of Change" commissioned by Rambert Dance Company and Het Concertgebouw for AskolSchönberg with over 70 performances: **Anderson**; Commissions from Glyndebourne Festival Opera ("Knight Crew") and Britten Sinfonia: **Philips**; Artistic Adviser, London Sinfonietta: **Baker**; Invited performance at the Royal Festival Hall with London Sinfonietta (2010): **Hind**; Invited performance with Peter Donohoe at City Halls, Glasgow **Roscoe**; Invited lectures/workshops and performances at the Conservatorio G Rossini, Pesaro, Italy March 2012; keynote /lectures/ performances at University of Bristol, March 2010, University of Hull, October 2010, University of Newcastle, February 2013: **Booth**; Debussy anniversary lecture recital, Wigmore Hall (2013); Orpheus Institute, Ghent. Symposium keynote presentation (2011); Lecture Recitals at the annual summer festival of Portland Piano International: **Roberts**; National Flute Association International Convention 2009 headline recital and presentation (New York); guest artist in residence, Missouri State University USA and North Western University, 2012: **Clarke**; Royal Opera House, Jette Parker Young Artist Programme (master classes); Artistic Director of English Song Weekend, Ludlow; Curator of First Branscombe Festival, Devon Royal Irish Academy, Dublin visiting professor: **Burnside**; Presentations on Pierrot Lunaire, Anatomy of listening, University of Glasgow (2009/2011); 3 lectures on new opera and vocal writing, Britten Pears School, Aldeburgh (2012): **Manning**; Director at Theatre National de Strasbourg 2011-13: **Burgess**; Keynote presentations for the AEC (2008) and "Performer's Voice" Symposium, Singapore (2009): **Gaunt**; Board member of GLA Music Education Group, Steering group member, the Arts Council Qualified Music Educator group, invited speaker at the 'Take a Stand' Symposium (2012): **Gregory**; Keynote address at 2nd International Conference: The Changing Face of Music Education, Tallinn University, Estonia (2009); Invited presentation at the Salzburg Global Seminar, "Instrumental value: the transformative power of music", Salzburg (2011); Keynote presentation to Nordic Conference on Aural Disciplines in Music, Norwegian Academy of Music, Oslo (2012): **Sloboda, J.**