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Institution: Canterbury Christ Church University
Unit of Assessment: Music, Drama, Dance and Performing Arts (35)
a. Overview

This Unit of Assessment draws principally upon colleagues working in the **Department of Music and Performing Arts**, together with colleagues working in the **Sidney de Haan Research Centre for Arts and Health**. In 2011 the Department of Music was renamed the Department of Music and Performing Arts (**M&PA**), in recognition of the establishment of taught programmes in Performing Arts, Dance Education and Drama over the previous few years. Until 2013 the Department operated over three campuses (Canterbury, Broadstairs and Folkestone). In October 2013 those programmes based at Folkestone (Dance Education, Drama, Performing Arts) transferred to newly converted facilities in Canterbury, further accelerating the process of bringing together the various strands of the Department's teaching and research activities. The Sidney de Haan Research Centre for Arts and Health (**SDHRC**) is an interdisciplinary Centre established jointly in 2004 by Professors Grenville Hancox (M&PA) and Stephen Clift (Faculty of Health & Social Care). Both M&PA and SDHRC are based in the Faculty of Arts & Humanities, reporting to the Dean of Faculty.

b. Research Strategy

The Unit's research strategy over the REF period has been focussed on combining the successful delivery of the objectives set out in RAE2008 (all of which were focussed solely on Music) with the systematic expansion of the Department's research activities into Dance, Drama and Performing Arts. Indicators of success include the growth in numbers of staff returned (7.4 fte (RAE2008) to 13.6 fte (REF2014)) and PhD completions (4.2 (RAE2008) to 9 (REF2014)), the increase in external research income (£128,083 (RAE2008) to £457,199 (REF2014)), the successful bid for AHRC studentships under the BGP:CB scheme (2011), and the enhanced productivity and reach of the Unit in terms of international conferences, broadcasts and publications.

The Unit's research strategy at the time of RAE 2008 was built around the identification of, and support for, four priority research areas:

1. Practice-based research in composition and performance
2. Music and health
3. Instrumental teaching and learning in Higher Education
4. Historical Musicology (especially in music of the 20th century)

In line with the creation of the wider M&PA Department, and with the recruitment of new research-active colleagues in Dance and Drama, these priority research areas have been revised and augmented as follows, in an effort both to secure and build on the continuing strengths of the Unit, and to exploit new opportunities for sustainable research activity:

1. Practice-based research in music, dance and drama
2. Music, Arts and Health
3. Teaching and Learning in Dance, Drama and Music education
4. Musicology and performance studies

Working through its Research and QR Committees, and in line with Faculty and University strategic plans, the UoA has sought to prioritise and support these areas through a) the development and financial support of specific research projects; b) the development of sustainable partnerships and collaborations with key external organisations; c) the targeted recruitment and mentoring of research-active staff (with a strategic emphasis on early career researchers); d) the targeted recruitment of, and support for, research degree students; e) financial and administrative support for the preparation of bids for external research income; f) the development of specific research-oriented resources and facilities. Each year the Department and SDHRC develop a research plan and report, identifying specific objectives and KPIs in line with the above priorities, and reflecting on the previous year's performance, for approval by the Dean of Faculty and PVC Research & Knowledge Exchange. Evidence of the Unit's achievement of its strategic aims in the assessment period for each of the four areas identified above includes the following.

1. Practice-based research in music, dance and drama

A large number of practice-based research projects, including high profile projects bringing together staff composers and performers, have received targeted financial support from QR

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funding. These include the collaboration between Sir Peter Maxwell Davies (our Visiting Professor of Composition) and the Maggini String Quartet (our Quartet in Residence), in the production of a series of ten String Quartets for Naxos, a project which concluded within this assessment period (see **Outram** RA2). Compositions by Edlin (who left in 2012), **Stillman**, **Watkins** and **Wright** have all received QR funding in support of rehearsal and/or recording costs, as have research-based performance projects by **Rawson** and **Outram**, resulting in several commercial CD releases (see RA2). The Department has developed long term partnerships with two key festivals in the assessment period, *Sounds New* and the Canterbury Festival, securing significant, annual performance opportunities for staff and research student composers and performers, as well as other dissemination and engagement opportunities including study days, conferences and pre-concert talks. Practice-based research active staff recruited in the assessment period include **Allinson**, **Ghikas**, **Harle**, **Lech**, **Redhead** and **Stillman** (five of whom were recruited as early career researchers), strengthening in particular the Unit's focus on research into contemporary music practice that explores the interactions between composition, improvisation and technology. Practice-based research students completing in the assessment period include composers (Athanasiadis, Lerner, Ribeiro) and performers (Bailey, Castelletti, Chatziiosifidis). Successful bids for external research income have included **Outram** (Delius Society, Lennox Berkeley Society, John Ireland Trust, William Alwyn Foundation, 2009-12) and **Stillman** (Arts Council England, 2013). The University has invested very considerably in facilities and resources for its practice-based research over the assessment period, as set out below under Section d.

2. Music, Arts and Health

The Unit's research in music, arts and health has grown strongly in the assessment period, achieving considerable international recognition and informing the undergraduate and postgraduate curricula much more richly than before. The SDHRC has maintained a particular and distinctive focus on singing and health (identified as an objective in RAE 2008), exploring the impact of singing on a wide range of conditions including mental health conditions, chronic obstructive pulmonary disease (COPD), Parkinson's and dementia (see RA3b). Strategic partnerships have been formed with the Royal Society for Public Health, a range of PCTs, Community Health Trusts, charities and private organisations. Significant conferences hosted by SDHRC in the assessment period include two SEMPRE (Society for Education, Music and Psychology Research) conferences on Music, Health and Wellbeing (2011 and 2013), and in 2008 the Centre launched the peer-reviewed journal *Arts and Health*. Despite the retirement of Hancox in 2012 the M&PA Department's engagement with the SDHRC was secured through the recruitment of **Shipton** and **Varvarigou** (both early career researchers working in both M&PA and SDHRC), as well as ongoing collaboration with SDHRC researchers returned under UoA 3 (Clift, Skingley, Morrison). Research students completing in this area in the assessment period included **Vella-Burrows**. Successful bids for external research income from private charitable trusts and the NHS have generated over £468k for this UoA in the assessment period, see Section d.

3. Dance, Drama and Music education

Whereas in RAE2008 the Unit's research in this area was focussed exclusively on instrumental teaching and learning in HE by Burwell (who left in 2013), the evolving size and breadth of the M&PA Department has led to a wider set of research foci and outputs embracing pedagogical issues in Dance (**Pickard**), Drama (**Igweonu**) and Music (**Shipton**, **Varvarigou**), made possible by the recruitment of each of these researchers in the assessment period. This development has been further supported through financial support for collaborative research projects by **Shipton** and **Pickard**, leading to peer-reviewed journal outputs (see RA2). Research-led partnerships have been formed with several DfES-funded Centres of Advanced Training (**Pickard**) and other HEIs. The increase in the number of research-active staff in this area reflects the Unit's commitment to securing the area's long-term sustainability, recognising its strategic alignment with the institution's profile. Research students completing in this area in the assessment period included Galakhova. Successful bids for external research income included **Shipton** (PALATINE), and **Igweonu** (HEA).

4. Musicology and Performance studies

The Unit has supported a number of significant research projects in Musicology, including archival and historically-informed performance research by **Rawson** (see RA2), and several research projects by Mantzourani (who left in 2013). In particular, the Unit has hosted a series of

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international conferences, dovetailing closely with the annual *Sounds New* festivals, including Polish Music Since 1945 (2009), Music and Numbers (2010), Baltic Musics and Musicologies (2011) and New Music in Britain (2012). Each has been supported by both internal and external funding (including IMR and SMA), and has led to publications of proceedings, and the establishment of a large number of formal and informal partnerships and collaborations. Over the course of the assessment period the Unit has set out to broaden the base of its musicological research, in order to support and integrate the other areas of research. Academics recruited in the assessment period include **Buurman** and **McKay**, strengthening our work in sketch studies and semiotics respectively; **Hawes**, whose research into information theory relates closely to the work of a number of UoA composers; **Ghikas** and **Redhead**, each of whom publish in the areas of improvisation and performance studies; and **Fragkou**, **Igweonu** and **Lech**, whose research focuses on performance in the context of theatre. Research students with a focus on musicology or performance studies completing in the assessment period include Saint and Bailey.

For the next assessment period, the UoA's strategic priorities are based around securing the sustainability and vitality of each of the four areas outlined above, together with the successful delivery of four additional high level objectives as set out below. Underpinning these objectives is the strategic imperative to maximise growth in interdisciplinary research activity that draws together and explores connections between the various strands of the Unit's work and further strengthens the link between the M&PA Department and the SDHRC.

High level strategic objectives for 2014-19 include:

- I. Formation of a Centre for Practice Based Research drawing together and supporting practice-based researchers from across the Faculty of Arts & Humanities, to act as a catalyst for, and promoter of practice-based research, with an emphasis on inter- and multi-disciplinarity, the creation of new work, audience development and maximisation of impact;
- II. Validating Performing Arts as a discrete MPhil/PhD subject area, and, building on the substantial, recent investment in staffing and physical infrastructure, recruiting and supporting a cohort of MPhil/PhD students in Performing Arts;
- III. Broadening the Unit's contribution to *Sounds New* and Canterbury Festival, and the themes of the M&PA Department's annual conferences, to fully include Dance, Drama and Performing Arts;
- IV. Broadening out the research foci of SDHRC to explore the health and wellbeing impacts of participation in areas of Music, Dance and Drama beyond group singing.

c. People, including:

I. Staffing strategy and staff development

While the considerable turnover of research active staff in the assessment period reflects factors outside of the Unit's control, the recruitment of replacement and additional staff has been strategic and sustainable. With 120% growth in undergraduate student numbers (2008-2013) the M&PA Department has grown its contracted academic staff from 11.5 to 18.4 FTE, and the University anticipates that all, or nearly all of those M&PA colleagues appointed on fixed-term contracts will progress to substantive contracts in Spring 2014. The great majority of staff appointed in the assessment period have been research active, and were recruited specifically to ensure the vitality and sustainability of the four prioritised research areas as follows: practice-based research: **Allinson, Ghikas, Harle, Lech, Redhead, Stillman**; music, arts & health: **Shipton, Varvarigou**; dance, drama & music education: **Igweonu, Pickard, Shipton, Varvarigou**; musicology & performance studies: **Buurman, Fragkou, Hawes, Igweonu, McKay**.

Alongside these new appointments, a number of continuing colleagues have taken up leadership positions in the Unit's research community, with Mantzourani, **Wright** and **Rawson** all being promoted to Readerships in the assessment period. **Rawson** is the Department's MPhil/PhD subject lead, **Wright** chair of the QR committee and **Vella-Burrows** Assistant Director, SDHRC. In 2011 **Watkins** (Professor, and previously Head of Department) was appointed Dean of Faculty of Arts & Humanities, and in 2013 **McKay** was appointed Head of Department. Two staff successfully completed PhDs with the University's financial support in the assessment period (**Burwell** and **Wright**). Additional instances of support for career development include **Wright's** secondment as Guest Artistic Director of Sounds New.

Of the 14 new appointments identified above, 9 are (or were, at the time of appointment) early career researchers (ECRs). The decision to recruit so many ECRs reflects the character and ambition of the Unit's research culture, which places a premium on collaboration, innovation and flexibility. ECRs are allocated a reduced teaching load in their first year, which is reduced further if they are completing a PhD or undertaking the PGCLT programme (required of all academics without two years' teaching experience). All new staff are appointed a mentor from within the Department, and ECRs are appointed a mentor with specific expertise in a cognate research area, and experience in balancing the demands of research, teaching and administration. In addition, the Faculty's Research and Knowledge Exchange Development Manager (RKEDM) meets with all new staff in their first term to discuss their research aspirations, the support on offer and provide an orientation to research at CCCU. All staff have an annual appraisal with their Head of Department, which includes reflection on research activity, and agreeing research objectives.

The principal sources of internal financial support for research activity are the M&PA and SDHRC QR committees. With current annual budgets of approximately £96,000 (M&PA) and £40,000 (SDHRC) these committees allocate funds to support specific research projects via a competitive process, evaluating proposals against a set of published criteria that ensure alignment with UoA strategic priorities. The committees also fund study-leaves and secondments, as well as supporting conferences, workshops, seminars and study days. All staff are entitled to apply for research leave every three years, and research leaves are awarded against stated criteria. All staff have an annual research expenses allowance (£500).

Structured staff development opportunities for research active staff are provided by the Graduate School and RED (Research and Enterprise Development Centre). MPhil/PhD supervisors are required to take part each year in a staff development programme led by the Graduate School. This comprises a series of seminars addressing issues connected with research degree supervision, and an annual 1-day conference. Additionally, the Faculty's RKEDM provides support to researchers preparing bids for external funding, and the Business Development Manager provides support to researchers seeking to maximise the dissemination, impact and sustainability of their research. RED also offers a regular series of workshops and seminars around income generation, business and community engagement, impact and sustainability.

The University is committed to providing a fair environment in which everyone is treated with dignity and respect. This means sustaining a culture that is free from discrimination linked to age, caring responsibilities, disability, gender identity or reassignment, marital status (including civil partnership status), pregnancy and maternity, race, religion and belief, sex or sexual orientation, or any combination of these characteristics. This commitment to equal opportunities is embedded in all the functions and activities of the University as evidenced by the fact that we have held Investors in People status since 2004, been awarded the two ticks symbol for our commitment to the employment of disabled people, and are a Stonewall Diversity Champion.

c. II. Research students

Evidence of the Unit's success in enhancing its research culture and building on what was identified in RAE2008 feedback as "positive indicators of a developing strategy for supporting research students" is to be found in the increasing number of registrations and completions (from 4.2 (2008) to 9 (2013)), the award of AHRC BGP:CB funded studentships (MMus and PhD, 2011-15), the outcomes of the bi-annual Postgraduate Research Experience Survey, and the professional and academic success of our recent MPhil/PhD graduates.

Six PhD students in the Unit have been successful in winning University studentships in the assessment period, while one (and three MMus students) have held AHRC studentships, and another (Castelletti) held a full-fee EU scholarship. Students are admitted to the programme after an interview with two senior members of staff, and after approval of their proposal by the University's Research Degree Sub-Committee. The recruitment and progress of all MPhil/PhD students is overseen within M&PA by the MPhil/PhD subject lead, currently **Rawson**. To date the Unit's research students have registered only in Music, but in line with its research strategy the Department is currently validating Performing Arts as a discrete MPhil/PhD subject area.

The research environment for the Unit's MPhil/PhD students is built on the M&PA Department's extensive programme of seminars, conferences, concerts, workshops and lecture-recitals as well as its Research Training Programme (see below). The partnerships with Canterbury Festival and *Sounds New* in particular have led to important dissemination opportunities for practice-based PhD students, including public concerts, pre-concert talks, and Radio 3 broadcasts from the University campus (eg Athanasiadis, 2010). Visiting Professors Sir Peter Maxwell Davies and Paul Patterson make an important contribution through their regular visits, as do our ensemble in residence, the Maggini String Quartet, and visiting ensembles (including, in the assessment period, London Sinfonietta, Ensemble Klang, Ensemble Intercontemporain, Arditti String Quartet). MPhil/PhD composers and performers have participated in masterclasses and workshops with, for example, Jonathan Harvey, Mark Anthony Turnage, Poul Ruders, Peter Hill, and Jane Chapman, and attended seminars and talks from such composers as Krzysztof Penderecki and Arvo Pärt.

The Unit's research students have access to financial support through the QR Committees (see above), and an annual research expenses allowance. Substantial financial support is offered for particular projects, (eg the costs of realising Chatziiosifidis' performance of Schoenberg Violin Concerto, and Castelletti's edition of Mahler 10th Symphony). Research students have received financial support to give papers at several conferences, including the RMA Research Students Conference, to participate in contemporary music festivals (eg in Huddersfield, Portugal and Canada) and to undertake research trips (eg to Vienna, Prague and Paris).

All the Unit's research students follow the M&PA Department's Research Training Programme (RTP), and those without a Master's qualification are also required to complete a year-long module in Research Methods offered within the MMus. The RTP is built around twice-yearly study days with presentations from PhD students (from CCCU and beyond) as well as keynote speakers (recently including Amanda Bayley and Michael Finnissy, for example). The RTP also offers a series of seminars on research methods led by staff and invited speakers. All postgraduate Music students also attend the Department's Research Seminar Series (for which external speakers in 2012-13, for example, included Rachel Cowgill, Laurence Dreyfus and Daniel Leech-Wilkinson). The Unit's research students are also encouraged and financially supported to take advantage of the seminars and training events offered at the Institute of Musical Research (IMR).

Additionally, generic skills training is provided to all research students through the Researcher Development Programme (RDP), delivered by the Graduate School and organised around the four main domains of the Vitae Researcher Development Framework (RDF). This programme of seminars and workshops is aimed at enhancing students' personal, professional and career development, with an emphasis on interpersonal, reflexive, critical thinking, communication, IT and project management skills. The RDP modules support the development of transferable skills including research design, research methodologies, data analysis and interpretation, dissemination strategies and the maximization of impact, as well as an introduction to teaching in HE. All studentship-holding research students gain teaching experience upon completion of the training.

All MPhil/PhD students undergo a formal process of annual review each Spring (hence, the first review is typically six months after induction), in a meeting attended by the student and the two supervisors, chaired by a senior academic. The annual review process requires the student to provide detailed evidence of engagement with generic and subject-specific research training, cumulatively across the entire registration, thus allowing for a clear overview to be achieved. Upgrade from MPhil to PhD requires substantive and successful engagement with research training, while allowing for flexibility in the forms in which that engagement takes place. All research students belong to the Post Graduate Research Association (PGRA), organised entirely by research students with the backing of the Graduate School. The PGRA represents the interests of research students to the University, and leads an annual conference as well as a number of social events. In addition to the Department's own resources, all research students have access to a dedicated, fully-equipped study area open 24 hours a day, 7 days a week.

Practice based research students have, in recent years, won significant commissions and international prizes (eg International Composers' Pyramid (2010), Opera in Creation (Portugal,

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2008)) and had their compositions published by OUP and UMP. Others have progressed to post-doctoral scholarships (JSPS, Tokyo University of the Arts) as well as an AHRC Creative and Performing Arts Fellowship (Goldsmiths) and full-time academic appointments (RNCM).

d. Income, infrastructure and facilities

The growing success of the Unit in generating external research income, particularly through the work of the SDHRC, is reflected in the 250% increase in research income in the REF assessment period (from £128,083 (RAE2008) to £457,197 (REF2014)). Under the joint leadership of Hancox (previously the Head of Department of Music, who retired in 2012), Clift (UoA 3), and Assistant Director **Vella-Burrows**, the SDHRC has succeeded in generating substantial research income since its establishment in 2004, a proportion of which is accounted for in this UoA. Charitable trust funding to support SDHRC projects investigating the health impacts of singing includes £600k from the Roger de Haan Charitable Trust (2004-10), £300k from the Oak Foundation (2011-14) and £130k from the Dunhill Foundation (2010-12). NHS and public funding provided to support research into singing and health exceeds £350k (2009-12).

Members of the M&PA Department have also earned research income from sources including Palatine (**Shipton** and Burwell, 2008, 2009; **Igweonu**, 2010), HEA (**Igweonu**, 2011), AHRC (**Vella-Burrows**, 2013), Delius Society, Lennox Berkeley Society, John Ireland Trust, William Alwyn Foundation (**Outram**, 2009-11), BBC Performing Arts Fund (**Allinson**, 2010) and Arts Council England (**Stillman**, 2013). Composers' research has been supported by commissions and grants across the assessment period, eg **Wright**, MATA Festival (USA) and Ars Musica Festival (Belgium) and **Watkins** (Japanese Society for the Promotion of Science). In collaboration with *Sounds New*, rehearsal and production costs of compositions by several members of staff (Edlin, **Stillman**, **Watkins**, **Wright**) and research students have been supported by external income from organisations including Arts Council England, Michael Tippett Musical Foundation, RVW Trust, Orchestras Live, European Regional Development Fund (Interreg IV) and various overseas embassies and Cultural Institutes.

Specialist facilities for Music and Performing Arts have undergone very substantial investment in the assessment period, to a total of over £3 million. The St Gregory's Centre for Music was completely refurbished in 2011-12, and is now an outstanding performance venue with very fine acoustics, and professional seating, lighting and recording facilities. Simultaneously the University converted the previous Student Union facility into the Maxwell Davies Building, providing 14 practice and rehearsal rooms of various sizes, a large flat-floor rehearsal/teaching space for Music and Drama, several seminar rooms, and two computer suites. The largest flat-floor space in the University, Augustine Hall, has been equipped with a fully professional sound and lighting system and a new suite of green rooms, to provide a contemporary venue seating up to 500. The Anselm Studios were opened in summer 2013, providing two large, sprung-floor, sound-proofed spaces dedicated to the rehearsal, teaching and performance of Dance, Drama and Performing Arts. Facilities at the Broadstairs campus are also high quality and purpose built, including a good number of performance and rehearsal spaces, and extensive high quality recording and computer music facilities, supported by annual capital grants. The Department remains an active institutional member of the IRCAM Forum. Staff and research students also have access to the new £30m University Library and its extensive online resources.

The operational infrastructure of the Unit has evolved over the assessment period in order to recognise and draw together the increasing breadth of its teaching and research activities, and the expanded staffing base. The transfer from Folkestone to Canterbury of the Performing Arts programmes marks a significant step in that direction enhanced by the refurbishment of M&PA's administrative base to bring together all members of staff in the same building. Committee structures and memberships, including the M&PA and SDHRC Management Groups, Research Committees and QR Committees have been managed in such a way as to maximise the interaction between the various disciplines, and to maximise engagement between Canterbury and Broadstairs campuses, and between M&PA and SDHRC.

e. Collaboration and contribution to the discipline or research base

The principal collaborations supporting the research environment in M&PA are the partnerships with the Canterbury Festival and *Sounds New*. In each case, the University has developed a

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sustainable, long-term relationship underpinned by a Memorandum of Agreement, and recognised by its identification as “Partner and Principal Sponsor.” **Watkins** is a Board Member and Trustee for each Festival, and **Wright** is Guest Artistic Director of Sounds New, following on from Edlin. Each Festival offers significant opportunities for the dissemination of staff and student research, and contributes substantially to the overall research environment and student experience.

Ongoing international collaborations underpin the work of the Unit’s composers, including **Wright** (Ensemble Klang, Percussion Group of the Hague, Netherlands; B!ndman, Champ d’Action, Belgium; MATA Festival, USA), **Redhead** (B!ndman, Belgium), **Stillman** (SUNY, Berkeley Museum, USA) and **Watkins** (Shonorities, Tokyo University of the Arts, Japan). Researchers contributing to research networks include **Fragkou** (Inside/Outside Europe) and **Redhead** (Music and/as Process) while **McKay** is leading on the development of an international music semiotics research network. In 2008-09 **McKay** was Sussex University’s lead on the Creative Campus Initiative, a consortium of 13 HEIs that obtained a £1M HEFCE grant for the Cultural Olympiad.

Rawson is an executive board member of the International Society of Czech and Slovak Arts, Literature and Language, and committee representative for musicology on the British, Czech and Slovak Historians’ Forum. **Igweonu** is an executive committee officer of the International Federation for Theatre Research, convener of its African and Caribbean Theatre and Performance Working Group, webmaster of the African Theatre Association, and a member of the HEA Advisory Group for Dance, Drama and Music. **McKay** is an elected Council Member of the RMA. **Pickard** is an advisory panel member for the development of Centres of Advanced Training (Trinity Laban), and a committee member of the British Educational Research Association (Physical Education & Sports Pedagogy). **Harle** is vice president of the Clarinet and Saxophone Society of Great Britain. **Outram** is vice president of the British Viola Society, and member of the Lionel Tertis International Viola Competition executive committee.

Pickard is editor of Research in Dance Education, and a referee for Gender Studies and Physical Education and Sports Pedagogy. **McKay** is Assistant Editor of the Journal of Music and Meaning, and peer-reviewer for Twentieth-Century Music. **Igweonu** is a member of the editorial boards of South African Theatre Journal, African Performance Review, and Jibilika: Journal of Performing and Creative Arts, and subject reviewer for HEA Teaching Development Grants and South Africa’s National Research Foundation. **Fragkou** was co-editor of Platform until Autumn 2009. **Rawson** was guest editor of Early Music in 2012. **Varvarigou** is a referee for Psychology of Music, International Journal of Community Music and British Journal of Music Education. **Watkins** is a reviewer for Boydell & Brewer, and a member of the AHRC Peer Review College. **Wright** is an Output Assessor for REF 2014.

Conferences (in addition to the six organized at CCCU, see above) have been organized or co-organized by **Buurman** (Manchester, 2012), **Hawes** (UEA, 2008), **Igweonu** (Swansea Metropolitan, 2011), **McKay** (RMA Annual Conference 2010, 2011 and 2013), **Rawson** (Middelburg, 2009), **Redhead** (Leeds, 2012, Huddersfield, 2013) and **Varvarigou** (IoE, 2010). Significant invited lectures or lecture-recitals include **Harle** (RCM, RAM, RNCM, RSAMD, Rotterdam’s Conservatorium, the Sydney Conservatorium of Music), **Igweonu** (Visiting Scholar, Tshwane University, South Africa, 2011), **McKay** (ICMS, Lithuania, 2008, IMR, 2011, Glyndebourne Festival, 2008-13), **Rawson** (Sibelius Academy, 2009), **Redhead** (Belgrade University of the Arts, 2009), **Watkins** (Tokyo University of the Arts, 2011) and **Wright** (RCM, RAM, Royal Conservatory of the Netherlands, Catholic University, Leuven, Peabody Institute, Baltimore). Examples of significant performances as soloist or director include **Harle** (Revolver tour with Elvis Costello, 2013; Liverpool Philharmonic (conductor) 2012; BBC Proms (conductor) 2011; opening concert of BBC Media City (soloist) 2011), **Outram** (Wigmore Hall, 2008), **Rawson**, (interview and performance, BBC Radio 3, 2010), **Redhead** (soloist, HCMF, 2013), **Stillman** (The Stone, NYC, 2010; Copenhagen Jazz Festival, 2012) and **Wright** (Den Haag, 2013; Sydney Opera House, Gaudeamus Musicweek, 2012; Vortex, Tate Britain and HCMF, 2011; Le Poisson Rouge, NYC, and HCMF 2010; BMIC Cutting Edge, and HCMF 2009).