

Institution: Manchester Metropolitan University
Unit of Assessment: D35 Music, Dance, Drama and Performing Arts
a. Overview

The submitting Research Centre is internationally renowned for its work and has led debates and informed current practices in Practice-as-Research (PaR) for over thirty years. PaR is now an established research method within the REF process and informs this Unit of Assessment directly. The submission to RAE2008 was rated internationally excellent with a GPA of 2.2; the current research environment provides evidence to suggest that research excellence has been enhanced at an equivalent FTE of 10.6 but at a higher level of quality. The environment has improved through a greater breadth of research active staff that now includes: experienced researchers; an early career researcher; and staff on fractional posts who are professional practitioners in music, theatre and dance. Another major improvement has been the success in increasing external grant awards for research projects. Monies from commissions, grants and awards for research projects total £289,809, with an additional £160,000 (including in kind support) being won for the relocation, expansion and development of the Axis Arts Centre (AAC) giving a total of £449,809; this is significantly more than that returned for RAE2008.

Following the success of the Research Centre's performance in RAE2008, the University invested in the Institute for Performance Research (IPR), which supports and manages the Centre for Conceptualized Arts Practices (CAP). Since 2008, IPR has supported research development for arts researchers across the University. The research activities comprise two groups: PaR and Practice-based-Research (PbR). CAP also supports researchers in creative writing based in central Manchester and those researching at the Capitol Theatre in Manchester working in arts practices. The individuals returned in REF1 operate within a broader context of some thirty practitioner-researchers outwith the Research Centre itself, all of who are research active and work across PaR and PbR. IPR manages CAP through a Senior Research Fellow (Blain) who works closely with the Department senior staff team to co-ordinate research activity with the support of separate Research Leads for Dance (Macdonald), Music (Blain), Theatre (Turner and Shirley).

b. Research strategy

The strategic priorities for research post-REF2014 align with the University's Corporate Strategy 2012 – 2017 (<http://www2.mmu.ac.uk/about/corporate-strategy/research/>) this being to build on the success of the RAE2008; continue to increase the numbers and proportion of staff actively engaged in world-class research; deliver research that has real impact on current and future global challenges; ensure that educational and scholarly activities of the University are enriched through its interdisciplinary and multidisciplinary research activity; and form partnerships that are mutually beneficial to maximise research performance on a regional, national and global level.

Building on the strengths of CAP and exploring the opportunities afforded by its own Research Institute, the strategic imperatives for the assessment period were as follows: to develop a collaboratively created vision for research and knowledge exchange; to embed research expertise within the full learning and teaching portfolio; to support and maintain research sabbaticals through sustainable structures; to increase research outputs through research and knowledge exchange activity; to develop income generation streams by staff making at least one bid per year to key research funders (e.g. AHRC, British Academy, Leverhulme) in addition to professional arts funders (Arts Council England (ACE)); to host research conferences and develop research networks; to increase postgraduate research completions and increase capacity to develop the postgraduate community; to develop staff researchers at all stages of their career. Within the assessment period all strategic imperative have been met.

The primary focus for CAP has been to sustain and further develop the research activity and environment with a higher level of quality. Returned profiles represent a greater breadth of staff and include: experienced researchers, ECR; and fractional staff who are also professional

practitioners. External grant awards for research projects won for this assessment period have increased significantly: RAE2008 HESA return was £33,452; REF2014, including commissions, grants, research awards, and the AAC relocation, expansion and development programme totals £449,809. This marker demonstrates the more focussed activity of the group in targeting external funding and shows a more mature research environment.

In RAE2008 'excellence [was] apparent across a range of disciplinary areas including theatre and performance, television studies, dance and music'. This success was a significant factor in MMU establishing a new Research Institute at MMU Cheshire along with a significant investment in arts research which included the development of a new £6million, purpose built, Contemporary Arts building at the Crewe campus. The new building is home to the ACE funded AAC where arts practices developed by CAP researchers are disseminated to the public as part of an international programme of arts work. An exciting new strategic development has been the collaboration afforded to CAP researchers with scientists in the new £12million Exercise and Sport Science building at Crewe, as well as Physiology researchers in Healthcare Science in Manchester. Specialist equipment is increasingly being shared on joint research projects and supports one of the Research Council's goals to integrate arts and sciences.

IPR is committed to developing arts research within a focussed and sustainable research environment. This is evidenced by identifying and supporting emerging and established staff research ambitions and achievements, and mapping these to the learning and teaching strategy of the DCA, as well as building relationships with the creative industries. Arts research developed at the AAC is toured nationally and internationally (e.g. Cacalano: India, USA Netherlands; Macdonald: Spain; Fairhall: London; Blain: Portugal; Petralia: Zimbabwe). All PaR researchers have access to the professional performing arts studios to develop their research. With the substantial and re-focussed investment of resources (TV Drama Research Group was disbanded in 2009), PaR and PbR activities have been enabled to flourish. A culture of 'praxis' (theory imbricated within practice), established in the Department of Contemporary Arts, affords the equivalent of an archive in respect of embodied knowledge. The Curating Knowledge project (Linden and Mackenzie) is one example. To undertake PaR requires an in-built, self-reflective and critical disposition towards making work, as well as awareness of contemporary conceptual frameworks. An insistence that the more traditional learning and research skills of reading, writing and intellectual debate are located as closely as possible to workshop practices has, over time, blurred the boundary between theory and practice in our approaches. This work continues to develop from the research interests of each researcher/professional practitioner where methods of arts research dissemination are also considered and disseminated to academic communities, professional arts practitioners and the general public. The Research Centre is renowned for this work and has led debates and informed current practices in PaR for over thirty years. Subsequently, PaR is now an established research method within the REF process (work developed and articulated by Nelson has been further developed by members of the PaR Research Group (Blain, Cacalano, Macdonald, Mackenzie, Fairhall, Rimmer, Shirley, Wilkinson, Woolley). Research outcomes and learning are, therefore, seen to be articulable in a range of practices of which writing is only one.

Complementing PaR, is the concept of PbR where traditional written outcomes of research are informed by practice or 'insider/outsider knowledge'. Members of this research group have followed two pathways: researchers work with members of the PaR group and consider arts practices from both an insider/outsider perspective (Turner/Blain/Petralia, Turner/Mackenzie); researchers consider the work of practitioners from the wider arts traditions: Turner, for example analyses both western and non-western performance traditions from the position of ethnographer; Deeney considers the work of Ravenhill dramaturgically; Boehm explores interdisciplinary pedagogic practices in music with a musician-computer science insider-understanding; and Dale explores Popular Music in relation to educational, historical, political and philosophical theory – with particular reference to Punk Culture.

Additional focussing and support from the University's Research and Knowledge Exchange (RKE) team will allow the CAP team to further the reach and significance of its research with the cultural

and creative industries and other research users. These strategic priorities will inform and direct the vision over the next 5 years.

c. People, including:

i. Staffing strategy and staff development

Appointments to the research environment in the REF period include Boehm, Carver, Dale, Fairhall, Peter, Rimmer, Woolley. Blain was seconded to IPR as a Senior Research Fellow in 2010. Three additional Emeritus Professors (Fisher, Hair and Nelson) and a Visiting Research Fellow (Petralia) work within the environment. Staff are supported in their research through: (i) a remission scheme, based on hours against other timetabled commitments; (ii) project support for PaR researchers where the Faculty, Department or Research Institute match-funds for monies awarded from professional arts funders. With this type of funding, staff are required to develop the research orientation of their praxis, through documentation and dissemination – this is seen as an important element of the PaR inquiry; iii) the IPR Sabbatical Programme where staff can apply for a one-term sabbatical to complete a substantial piece of research. Research plans are monitored annually through the Personal Development Review meetings. Requests for internal funding to support plans are benchmarked against the Research Centre's strategic goals, applications are then considered by Blain and Research Leads, in consultation with the Head of Department and Programme Leaders. Staff are thus enabled to plan their commitments to teaching against research and set achievable goals. At University level all research is supported by the RKE Office. The Research Accelerator Grant Scheme is targeted at ECRs. Peter has been successful within this scheme and has also successfully attracted internal funds from the Early Career Research Scheme, Fellowship in Academic Practice and Academic Enterprise Fellowship Research Development Programmes. The Knowledge Exchange Innovation Fund is open to all staff, at all levels of research experience, who wish to initiate collaborative research projects with external partners. Boehm, Clennon, Evans and Wilkinson, each at different stages of their research careers, and on different University employment contracts, are excellent examples of the University meeting the Concordat Agreement. All research active staff can apply for Department and Research Institute funding to deliver conference papers.

Research mentoring has been the role of Blain and the Research Leads who meet with all CAP Centre contributors to set goals and offer advice on drafts and other matters. These roles were successfully undertaken with staff being supported in a variety of research activities: applications to external funders have increased since RAE2008 (Petralia, Turner, Blain, Boehm, Macdonald, Mackenzie, Fairhall) and termly sabbaticals have been negotiated (Duerden, Turner). The IPR offers a research seminar series where research staff and students can develop presentations/performances for future publication and staff development activities across the University, such as 'Getting Published', 'Book Proposal Writing', 'External Bid Writing', and 'Developing Impact Strategies'. The Research Leads scrutinising bids for research support ensure that the monies available to support and develop research are allocated in as fair and transparent a manner across the team of staff who identify themselves as research active.

ii. Research students

MMU has well established and commended processes for inducting, supporting, and monitoring of research students. The QAA Audit 2010 describe the support as: 'good practice...contributing to the academic standards and the quality of learning opportunities in the...comprehensive training and development opportunities provided for postgraduate research students'. The central Graduate School and Faculty postgraduate research teams have continued to develop and enhance the structures and systems to provide comprehensive support for students. All students engage with the Vitae Researcher Development Framework and are provided with guidance at their induction, through on-line support and at their Annual Review. All scheduled meetings with students are documented and signed by supervisors and students. This detailed and thorough approach to postgraduate student support has led to an increased completion return compared to 2008 and positive postgraduate feedback recognised in annual monitoring reports and PRES 2011 and 2013. All staff attend mandatory training in postgraduate supervision, examining and chairing

provided centrally by the Graduate School. As part of the sustainability and staff development strategy, and as further evidence of MMU's adherence to the Concordat principles, early career researchers and staff new to research degree supervision are recruited proactively to all new postgraduate registrations where appropriate. They join experienced supervisory teams before progressing to mentored Directors of Studies positions.

Since RAE2008 research student registrations and completions have continued to grow. DCA has transformed both the environment in which postgraduate study is undertaken, and the level of research achieved: investment in bespoke performing arts studio facilities, ACE investment in AAC and investment in targeted PhD Studentships within DCA being examples of initiatives that have transformed the research student environment and the level of research achieved. For RAE2008 we returned 7 PhD completions; research degrees completions for this period stand at 10 with two more PhDs submitted, pending viva; a further 27 research students are registered for the PhD programme (15 within the DCA; 12 as part of a collaborative partnership with the Royal Northern College of Music (RNCM) for which DCA staff provide DoS leadership on supervisory teams). The IPR has offered 6 fully-funded studentships from QR funding: the studentships were targeted research projects initiated by research teams from music, dance and theatre within CAP: for example, Blain, Fairhall and Woolley are developing ensemble practices with three of the targeted studentship holders and have published work through performances at national and international venues. Each studentship attracted high-quality research students from across Europe in what is a competitive market. The scheme was developed to enhance the research student environment; develop staff-generated research-cluster groups; and provided opportunities for DCA to build capacity to support the increased demand for research supervision in the future.

CAP shares its Research Institute with the Research Centre: Research in Sport, Exercise and Physical Activity (SEPA) and this has provided an opportunity for both arts and sport researchers and research students to develop and explore opportunities across arts-science boundaries. Projects include: the neural correlates of musical performance (Blain). During this assessment period the collaborations have seen the completion of one CAP/SEPA PhD student and other candidates are registered. There is a vibrant community of research students working as ALs in DCA and these are supported and mentored in pedagogy by the relevant Programme Leader. In addition, full- and part-time members of the academic staff on fixed and permanent contracts without PhDs are encouraged to register for a research degree. During this assessment period McVittie, Fairhall, Woolley, Linden have completed PhD programmes and Kinghorn and Francis are in progress.

There is designated administrative support for research in IPR CAP. In addition, full-time research students have a dedicated office space and part-time research students have a shared space equipped with networked computer stations, and are eligible for access to rehearsal space equivalent to other students and staff. For PaR students this means access to the newly built Cheshire Contemporary Arts (CCA) building. The building has 6 performance studios, 3 rehearsal studios, a professionally equipped music recording studio (including a Solid State Logic AWS series mixing console), a post-production sound studio and 7 music practice studios. There are 7 designated Performing Arts technicians who manage a suite of technical resources including broadcast DV cameras, data projectors, laptops as well as performance spaces. There are also two new media suites offering audio and visual specialist software on 40+ AppleMac computers.

CAP, as part of a consortium of northwest Universities (Manchester, RNCM, Salford, Keele, Liverpool), has made a successful application to the AHRC BG2 Scheme for postgraduate Studentships. 200 Studentships will be made available within the consortium over a five-year period. This will enable research students to work across institutions supported by research supervisory teams drawn from the different institutions. This will be an opportunity to further develop the research cultures of the northwest Universities through collaboration. Within the consortium PaR is identified as a particular strength of MMU CAP. CAP was also successful in its application to the AHRC Research Training – public engagement call. In partnership with the University of Central Lancashire, the project developed a cohort of ECR/PhD students and equipped them with the skills to successfully and effectively deliver public engagement projects,

through the provision of a training programme delivered in parallel with the development of a live public engagement project. Opportunities for research training in PaR methodologies, within a range of performing arts traditions, are also available to all research students through the DCA's MA in Contemporary Arts programme. The MA programme and its research training in PaR methodologies has been recognised by the External Examiner 'as a benchmark or exemplar for other similar or equivalent MA programmes' (Section E, Q8 Paul Kleiman report 2010/11).

d. Income, infrastructure and facilities

Income:

CAP has significantly increased its research income compared to RAE2008. Within the HESA data £33,452 returned in 2008 has increased to £52,833 and this is documented in REF 4b. PaR is a significant area of research activity within CAP. In addition to HESA income returned in REF 4b, researchers working in the field have won commissions, grants and awards from a variety of funders and arts organisations. Within the assessment period £236,976 has been awarded to staff in CAP to undertake PaR research: Petralia, (2006 to 2012; Visiting Research Fellow 2013 – present) received £158,500 for commission work from ACE, the British Council, Theatre Sandbox, iShed, Watershed Bristol, Mayfest, LICA, Contact in Manchester, and Cornerhouse; Cacalano received £30,000 from ACE, Heinz Funding and Amsterdam Funds for The Arts; Mackenzie received £29,170 from ACE for three projects (*Three Sisters*; Flare Festival and the Axis Arts Centre); Macdonald received £15,000 for three separate commissioned works from ACE, Wandsworth Borough Council, Stoke-on-Trent; Fairhall received £4,306 from Jerwood/PRS/ACE through their Take Five Artist Development Scheme and for a commission from the Manchester Jazz Festival. In addition, during the assessment period AAC has received £160,000 as part of the Relocation and Expansion Project (including in kind support). Total income to the research environment being £449,809.

Infrastructure and Facilities:

The commitment of the University to research in the arts is manifest in the establishment of IPR and its specific commitment to CAP is evident in the significant £6 million investment in the CCA building. The CCA is home to the AAC, which delivers two seasons of professional arts events and is supported by ACE. AAC, over the 2008 – 2013 period, reports audience figures of 12,862 attending 110 programmed performance events (of these 15 performances and 8 Curating Knowledge events have been produced by PaR colleagues). AAC remains a showcase forum for academics developing work through PaR methodologies in CAP (Fairhall, Blain, Mackenzie, Macdonald, Cacalano, Rimmer). The culture of PaR is further enriched through Linden and Mackenzie's Curating Knowledge project, which has supported 48 residencies during the period in the Open Space, a curated exhibition space within CCA. The Curating Knowledge initiative grows out of what has been identified as a lack of transparency in determining the research dimension of PaR (RAE2008 Sub-Panel Report). Subsequently, Curating Knowledge affords an explorative and discursive environment for colleagues in CAP developing dissemination methodologies through PaR. The Curating Knowledge initiative is a significant developing archive for PaR researchers within CAP and the wider PaR community and has effectively enabled colleagues to articulate their research imperatives in both their practical projects and subsequently in published articles.

CAP researchers also collaborate with scientists in the new £12 million Exercise and Sport Science buildings where specialist equipment is shared on research projects. For example, electroencephalography was used to provide markers of neural correlates of musical learning (see Blain's output profile). In theatre and dance research, eye tracking technologies, VICON movement analysis system have been used (Cacalano's collaboration with MMU's movement scientists). Cacalano et al have also used the University's ultrasound and DEXA body scanning technologies to explore dance-related injury with rehabilitation scientists across the University.

MMU has devolved all QR funding to its Research Institutes and Centres. As such, funding has allowed for a more strategic and effective investment to support research activities more directly. Examples include, staff research sabbaticals, match-funded project support, staff and student conference support, as well as funded bursaries for students aligned to staff projects.

e. Collaboration and contribution to the discipline or research base

The local research infrastructure within MMU is located within a network of national and international initiatives. CAP supports a variety of external research collaboration: Deeney's edited collection with Gale (University of Manchester) has been a major addition to the discipline with a second edition commissioned by Routledge for publication in 2014. Wilkinson's *Writ Large: New Writing on the English Stage 2003 – 2009* project brought together colleagues from Warwick University, Royal Holloway University of London, David Edgar and the British Theatre Consortium (BTC) (http://www.artscouncil.org.uk/publication_archive/writ-large/). Currently, Wilkinson's *Spirit of Theatre* research project is part of an AHRC funded BTC project (Theatre Spectatorship and Value Attribution). A variety of Dance Improvisation initiatives have led Cacalano to work with partners from Holland (Katie Duck/Magpie Dance Company), India (Tanusree Shankar Dance Company), America (Gia T, Maida Withers Dance Construction Company), Germany (Gob Squad) and the UK (Liverpool Improvisation Collective). Cacalano has also collaborated with Reeves and McPhee from the Healthcare Sciences Institute on physiological mechanisms supporting elite dancers (<http://www.mmu.ac.uk/news/news-items/1502/>) with outcomes presented at the Manchester Science festival. Shirley has developed collaborative practice with Carl Davis and the Halle Orchestra and is working on the Performing in Classical and Modern Play-texts project (Universities of York, Bristol, CSSD and RADA); Blain, Petralia and Turner are collaborating with Proto-type Theater (UK), a lighting designer (Rebecca MK Makus (Kennesaw State University: USA)) and animator (Adam York Gregory (UK)). Peter (ECR), through the Research Accelerator Grant, is collaborating with Prof Ray Wilkinson (University of Sheffield); Boehm set up the Young Musicians for Heritage project in collaboration with a local social enterprise company (Wishing Well), a heritage centre (Crewe Heritage Centre) and Cheshire East Council. Petralia, through the *Fortnight* project worked with the cultural industries (Matter2Media and Infolab); Turner worked with key dance practitioners in Bali and was invited to work with the British Council on a theatre project with colleagues from India. In addition to the collaborative work that has been established within the research culture, a number of partnerships (some formal, some informal) have begun to emerge during the period. Egan, has initiated, co-ordinated and implemented a Memorandum of Understanding between MMU Cheshire and Reckless Sleepers to encourage the continued collaboration between both parties on the Club Reckless project. This initiative has led to other members of the research cluster to develop work with the company: Rimmer at Manchester Flare Festival, Between Time Festival at the Arnolfini Gallery in Bristol and a residency at Tramway in Glasgow.

Staff within the Research Centre are active in both initiating and contributing to national and international research networks: Shirley is a founder member of TaPRA Performer Training Working Group as well as the Conference of Drama Schools Research Forum; Blain is co-ordinator for the TaPRA Performance and New Technologies Working Group and in 2012 was a member of the Symposium on Laptop Ensembles and Orchestras (SLEO) Program Committee (USA); Boehm is a co-founder of N-ISM, Network for Interdisciplinary studies of Science, Technology and Music; Petralia is Treasurer for the Board of Trustees New Work Network; a member of IETM (Informal European Theatre Meeting); member of the HUB (Soho Theatre Writer's Centre); creator of the Sunday Lunch Club (ACE funded project); and has been an Advisory Board Member for Live at LICA, hÅb and New York Theatre Experience (www.nytheater.com).

Staff are active members of committees: Mackenzie is Artistic Director of the Axis Arts Centre, Director of Flare International Festival of New Theatre, Flare Weekender and member of Live Art North West. Shirley is a panel member for the National Council for Drama Training. Wilkinson sits on the National Association of Writers in Higher Education committee, was a North West Regional Representative on the Executive Committee of Writers' Guild of Great Britain; she is a member of the Theatre Committee, and a judge for the Writers' Guild Award for New Plays for Young People, summer 2010. Blain is an Executive Committee member and Treasurer for the National Association for Music in Higher Education.

Editorial positions for the community are held by Petralia for *Avant*, *The Journal of the*

Environment template (REF5)

Philosophical-Interdisciplinary Vanguard (<http://avant.edu.pl/en/>); Boehm is on the Editorial Board for the *Journal for Music, Technology and Education* and was an expert evaluator for Framework 7 European Funding. Blain sits on the editorial board for the online journal *Tacit*. In addition, Deeney is a peer reviewer for *Modern Drama*, and Cacalano is a peer reviewer for the *Journal of Dance and Somatic Practice*.

Researchers within CAP have been instrumental in organizing and delivering conferences. Wilkinson, *Next Act*, in collaboration with BTC and North West Playwrights, *From Spectatorship to Engagement*, was organized in collaboration with the Royal Society of Arts. Cacalano curated the *ProcessProduct Festival of International Improvised Dance* with contributions made from practitioners from India, USA and the UK. Petralia was Symposium Organizer for Goat Island Symposium, Nuffield Theatre, Lancaster. Egan was Director of CAST Festival, a student theatre festival hosted at the Green Room in Manchester. Mackenzie and Egan organized the Flare Festival, Flare International Festival of New Theatre and Flare Weekender. Blain organised the NAMHE Conference on REF Impact and invited REF Panel members to discuss issues around the REF submission and was co-organiser in collaboration with Kingston University and the RNCM for the *Creative Arts and Creative Industries: Collaboration in Practice* Conference. Turner organized the *Text and Theatre Symposium*; Peter co-organised the *Popular Music and Automobile Culture* at the University of Chester; Linden was joint organiser of the Regional Workshop for the AVPhD 'North' (Audio Visual PhD) project. In addition, the research community delivered research presentations at various conferences nationally and internationally (Wilkinson, Kinghorn, Carver, Francis, Stephens, Peter, Woolley, Fairhall, Shirley, Turner, Egan, Petralia, Duerden, Nelson, Boehm, Blain, Linden, Deeney, Gibson, Rimmer, Mackenzie). Nelson has continued to give keynote speeches on PaR. During his time at MMU he delivered six keynote papers at UK Universities. Petralia gave keynote speeches at NESTA Digital Day, Bristol; QR_U: An Open School (Symposium), Emily Carr University: Canada; International Visual Sociology Conference, Canada. Linden presented a keynote paper at the PaR Research Colloquium, Central School of Speech and Drama. Blain was invited to deliver a paper on PaR in Music Composition at the Royal Scottish Conservatoire Research Symposium. Supported by IPR, PbR and PaR colleagues (Turner, Shirley, Mackenzie, Macdonald, Deeney, Kinghorn) wrote, edited and published an interdisciplinary arts volume *Performing Narrative*.

Colleagues have acted as panel members on HE validation events at various institutions: Blain (UCLan), Linden on PG PaR programmes (University of Bedfordshire and Queen's University), Mackenzie (Salford University). Deeney, Linden and Boehm are External Examiners for MA programmes at the Universities of Manchester, Bedfordshire and Glamorgan respectively and Deeney, Blain, Turner Shirley have held undergraduate Examinerships during the period.

A significant body of work developed with the Research Centre has been PaR performance, for example, Blain has received performances of his work from BackBeat, The Apollo Saxophone Quartet, as well as his own ensemble (MMUle) – MMUle, Petralia and Turner had a week long residency at the Tramway in Glasgow as part of the *Rip it Up* season of work to develop *The Good The God and The Guillotine*; Petralia's *Fortnight* has been experienced by participants in Bristol, Lancaster, Manchester and Oxford; Mackenzie's *Three Sisters*, through Plane Performance, had its national preview tour at four arts centres in the UK; Egan has toured extensively with Reckless Sleepers giving performances of *Schrodinger* at 14 arts centres in the UK and Europe; *Third Person: Bonnie and Clyde Redux*, with Proto-type Theater, in Zimbabwe; and *The Gratitude of Monsters*, with The Strange Names Collective, at four UK arts centres; Macdonald's dance-film work has been shown at nine venues across the UK and Europe with her work *Things that Start Slowly* being nominated for the Videodance: Barcelona International Prize, 2011; Fairhall won a place on the prestigious Take Five Artist Development Scheme, funded by Jerwood/PRS with additional support from ACE and Musicians' Benevolent Fund and has received performances at both the Manchester and London Jazz Festivals.