

Environment template (REF5)

Institution: Bath Spa University
Unit of Assessment: 35
a. Overview

Bath Spa University's research in Music and Performing Arts focuses on investigating collaborative and experimental modes of creative practice and associated theory in music, dance and performing arts, through exploring practitioner methodologies and their cultural contexts. This submission draws on research from the two distinct departments that form the School of Music and Performing Arts (MPA): the **Department of Music** and **Department of Performing Arts**. The research carried out by the two departments is organisationally discrete, with areas of common interest between individual researchers centred on shared approaches to creative practice. Research-active staff work closely with practitioner colleagues and emerging researchers to form a wider research community within the School.

Research in Music is coordinated through the Centre for Musical Research (CMR). The CMR provides a structure for supporting individual staff research and encouraging collaborative work. It organises research events, including conferences and a weekly research forum that features visiting speakers alongside staff and PhD researchers. Research in Performing Arts has expanded since RAE 2008 and is coordinated through the Performance Research Centre (PRC). PRC emphasises building and maintaining active links with the creative industries to support practice-led research.

b. Research Strategy

The strategy centres on the continual development of a supportive environment for practice-led and theoretical research that encourages collaboration, discussion and dissemination between colleagues and beyond the University. The two research centres, the CMR in Music and the PRC in Performing Arts, drive the research culture, reporting to a School Research Committee. Since its instigation in 2008, the CMR has created a structure for research activity in Music, concentrating on practice-led research through establishing clusters in visual music, open forms, creativity in songwriting, and performer-composer interactions. The CMR has been used as a model for growing research in Performing Arts. An analogous structure now exists through the PRC, with clusters in performance and the body, applied theatre, gender and performance, and performer training. Researchers in the School also collaborate with colleagues in History, in the Centre for History and Culture, and as part of the University-wide Digital Research cluster.

Research in the School has grown and developed since RAE 2008. Targeted appointments of research-active staff, an increase in PGR students, and central investment in research have created a larger and more diverse research community. This has been supported by external research grants and by two series of weekly research fora where staff and research students present their work. With reference to the strategy stated in RAE 2008 for Music we have:

- Appointed new staff with established research profiles in both Music and Performing Arts.
- Achieved a 1,400 per cent increase in external research income over that reported on in RAE 2008, primarily through two AHRC Fellowships and a Research Award.
- Established focused research clusters in Music and Performing Arts, as well as formal research groups for visual music and open forms linked to funded projects. Unit researchers are also members of the inter-school Digital Research cluster and Centre for History and Culture.
- Used QR funding to support focused small-scale projects through an internal bidding mechanism, allowing for staff buyout and covering material costs, and to cover conference/event attendance.
- Grown PGR (325 per cent increase since RAE2008) and PGT numbers (137.5 FTE, 2008-13, average 27.5 FTE per annum).

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Future development of research in Music and Performing Arts will be achieved through the following initiatives:

1. Establish further industry and academic partnerships

The School currently has a group of external industry partners and associates, notably the Bath International Music Festival, Theatre Royal Bath, Holburne Museum, Arnolfini, Tobacco Factory Theatre, Bristol Shakespeare Festival, and the Centre for Visual Music (Los Angeles), as well as associations with other academic institutions, including the Elder Conservatorium in Adelaide, SARU at Oxford Brookes, CHOMBEC in Bristol, the REACT Hub/UWE and the CMPCP. Our aim is to strengthen these relationships and develop new ones through making joint funding applications and instigating collaborative practice-led initiatives with a view to widening our research base and generating new possibilities for impact.

2. Increase the number of funding bids made

There was a substantial increase in research income in the assessment period (from £16,000 in RAE 2008 to £256,157) through an AHRC Research Award, two AHRC Fellowships, and two PALATINE Development Awards. This growth is continuing through the increased number of bids submitted each year, facilitated by the ongoing strategic appointment of new research-active staff and the attainment of PhDs by existing staff. We have a mentoring system in place through the School Research Committee that encourages bid writing, supported by the University Research Office and linked to termly staff development events. Bidding will be strategically targeted, focusing on the established research clusters and developing links with external partners. Music is also part of the South West Consortium of universities for BGP2 AHRC studentships.

3. Increase the number and scope of hosted research events

Research clusters will host external conferences and symposia, deepening their relationships with academic and practitioner communities. Building on the biennial 'Seeing Sound' conference, 'Word Event' and 'Cock-A-Hoop' symposia we are seeking to further develop national and international partnerships with individual researchers, practitioners and institutions. All funding bids will include an event as part of their programme in order to engage external researchers with each project.

4. Expand the Music Research Forum, Performance Research Forum and Music Think Tank series

The weekly Music Research Forum and Performance Research Forum feature presentations by staff and research students, visiting academics and researcher-practitioners, as well as external research students. Having a regular slot for each series has developed a space for dialogue that has consolidated the research community in each department. In parallel, the Music Think Tank series brings in industry speakers to discuss current developments in commercial music. Given the complementary nature of these series, we aim to integrate them more fully to present a targeted School-wide forum for considering practice-led research and its societal impact.

5. Support dissemination and impact of research outputs

QR funds will be used to support researchers to disseminate and create impact with their research. We will continue to support attendance at conferences where researchers are giving papers (from 2008-13 the School funded staff participation in over 65 international and interdisciplinary conferences), and to support dissemination of research through national and international performances.

6. Expand PGR and PGT numbers

Building on the success of the MMus/MA (137.5 FTE, 2008-13, average 27.5 FTE per annum) and current cohort of 13 PhD students, we will expand our postgraduate community through initiating three new Master's in Performing Arts (MA Performing Shakespeare, MA Theatre for Young Audiences and MA Dance) in 2014-15, linked to current areas of staff research and practice expertise. The research training component of the Masters programmes will continue to support and encourage transition to PhD. PhD students will be further integrated into CMR and PRC activities through close association with relevant research clusters. The University currently supports two PhD students with fee-waiver bursaries, and our involvement with BGP2 will lead to consortium PhD students, co-supervised with colleagues from partner institutions.

Environment template (REF5)**c. People, including:
I. Staffing strategy and staff development**

Recent staff appointments have prioritised research as one of the essential criteria. Seven of the 12 staff returned in this submission have been appointed since RAE 2008. Other School colleagues are research active and are developing their profiles in teams linked to the identified research clusters. Every full-time and fractional lecturer receives 35 research days per year (pro-rata FTE). Researchers are encouraged to bid for external funding to facilitate research leave. Career progression is managed through the University's Early Career Researcher programme and the annual promotion cycle leading to conferment of Readers and Professors, providing teaching remission for researchers at all levels. Staff are encouraged to develop their research careers organically, building on individual interests and opportunities in a supported environment.

Experienced researchers are encouraged to bid for external funding to support larger scale projects, with assistance from the Research Office, CMR and PRC. Early Career Researchers are assisted initially by having PhD research (internal or external) funded by the School, additionally benefiting from mentoring through the supervisory structure. They also benefit from the University's Early Career Researcher development programme which provides project costs and teaching remission for submitted proposals. In 2012, Performing Arts staff were awarded two of the University's three Early Career Researcher Fellowships. Senior colleagues in the CMR, PRC and Research Office also provide mentoring, particularly for developing research projects and funding bids. For all research staff, aims and progress are assessed through the School's annual appraisal process. Staff development occurs through Bath Spa initiatives within the School and the wider University (e.g. School and cross-school seminars on applying for funding, and practice-led research, as well as in focused sessions at away days). This is enriched through attendance at external events organised by RCUK and equivalent bodies, and through collaboration with external partners (such as composers working with professional ensembles and festivals).

The University supports the Concordat to Support the Career Development of Researchers. All research-active appointments are made in accordance with the University's equal opportunities and diversity policy. Staff recruitment processes support active researchers and practitioners and the School is strongly committed to participating and initiating exchanges between academia and the creative industries through presentations at industry gatherings (e.g. SXSW, UK Songwriting Festival, BBC Introducing, PRS for Music) and formal partnerships with cultural institutions including festivals, theatres, theatre companies, museums and other arts and community organisations. The School has service level agreements with the Theatre Royal Bath and Salisbury Playhouse, and partnerships with organisations including the Bath Philharmonia, Wiltshire Music Centre, Bath International Music Festival, The Holburne Museum, Real World Studios (all Bath/Wiltshire), The Royal West of England Academy, Arnolfini, Tobacco Factory, and Misfits and Travelling Light theatre companies, acta Community Theatre (all Bristol), and The National Trust.

c. II. Research students

At the beginning of the assessment period, there were four registered research students in the School, and this has risen to 13, with two completions. Music PhD students are integrated into CMR activities through the requirement to participate in the weekly Music Research Forum and through presenting their work after the first year of registration. Since 2011, we have initiated an exchange programme with Oxford Brookes, giving our research students the opportunity to present their work at a different institution. Research students have also been actively involved in our conference programme, helping to organise and deliver the three 'Seeing Sound' conferences and the Word Event symposium. Additionally, students gave papers at these events. Other School initiatives, such as the industry-facing Music Think Tank, enable engagement and exchange with external bodies. PhD students are part of the Visual Music and Open Forms to research groups to further integrate their work with that of senior colleagues.

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Student progress is monitored by the Graduate School through the School's Higher Degrees Tutor and supervisory teams. The Application to Register and Progression Assessment stages include external scrutiny by senior staff not associated with the student projects in advance of the final examination. All research students share a blog record of their progress with their supervisory teams, and are encouraged to engage in discussion with other staff (both within MPA and the wider University) where there is an intersection with their research interests. Research students are also supported by the Graduate School's professional development programme and PhD-specific workshops, both of which are designed to support career progression. Two MPA PhD students hold Bath Spa fee-waiver scholarships. Bath Spa is also part of the South West BGP2 Consortium, and currently receives an annual AHRC studentship for MMus Songwriting.

d. Income, infrastructure and facilities

Since 2008, the School has received the following substantial amounts of research income:

- 2013: REACT (Research and Enterprise in Arts and Creative Technology) Future Documentary Sandbox (Bayley), *Page to Stage* (£4,475).
- 2012: AHRC Fellowship (Hyde), *An analysis of the creative process of Visual Music pioneer Oskar Fischinger from a practice-led perspective* (£38,152).
- 2010-11: AHRC Fellowship (Saunders), *Series as multipart pieces with regulated changes* (£34,044).
- 2010-11: PALATINE Development Award (Heaton), *From Virtual Learning Environments to Shared Learning Environments: screencasts and Web 2.0 in music teaching and assessment* (£3,695).
- 2009-12: PALATINE Development Award (Steadman), *Connectedness and Interdependence: Cross - cultural exchange and Drama Pedagogy* (£10,702).
- 2008-10: AHRC Research Award (Saunders), *Words and Music: exploring the composition and performance practice of text scores* (£153,210).

These projects have consolidated staff research in visual music and open forms in particular, leading to external collaboration with researchers and practitioners, and institutions. Additionally, the majority of research students registered in the assessment period are working on research linked to these areas. This has directly led to the creation of an Open Forms research group, which currently brings together six PhD students working with Saunders and linking with researchers in Art and Design and Humanities, and the 'Word Event' symposium on verbal notation. The Visual Music research group, led by Hyde, links the work of staff and three PhD students working in an interdisciplinary way with sound and image. This has been supported further by the three 'Seeing Sound' conferences, all of which brought significant figures in the field to Bath Spa. The Collaborative Songwriting cluster has supported the UK Songwriting Festival, with events held in Bath and Scotland since 2004. More recently, the appointment of new research-active staff, including Bayley, Duddell, Kampe and Karantonis, has led to research on the interaction between performers and writers/composers, mediated through a consideration of performance practice, as a priority for collaborative research. The PALATINE projects have contributed to developing research-led courses and innovating through undertaking and implementing the findings of our pedagogic research. The research infrastructure (which includes the research forum series, conferences, small projects, conference attendance and producing outputs, as well as centralised provision) was further supported by the £304,827 QR provision during the assessment period.

Researchers in the School benefit from access to studio, workshop and performance facilities in the Michael Tippett Centre, University Theatre, Burdall's Yard (in the city centre), and at the University's dedicated research centre at Corsham Court (including the songwriting studio), creating a supportive working environment in which to undertake practice-led research. Facilities provided by external partners such as the Holburne Museum and Bath International Music Festival are used for live events in the city. The School benefits from Bath Spa Live, its production company, tasked with marketing productions and research activities and developing audiences beyond the University. The School uses the annual Staff Development Review process to identify operational support needs followed by formal applications to the Heads of Department.

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

School researchers collaborate internationally with colleagues in academic and cultural institutions, as well as with other creative practitioners. Interaction includes involvement with inter-institutional projects and research groups, residencies with ensembles and companies, and commissions. Collaborative working is key to many of the practice-led projects undertaken within the School, especially for the clusters in:

Songwriting: Duddell's collaborative work with Richard Hawley (2012) builds on previous projects mixing rock and orchestral music with Elbow, James and Nero, produced in association with the Hallé and BBC Philharmonic Orchestras and BBC 6 Music (2008-12). Moor's collaboration with Carl Barât examined methods for creating artist identity through songwriting and has been broadcast and performed internationally on national media (BBC Radio 1, BBC Radio 2, BBC6 Music) and at significant venues (UK/European concert tour including London's Scala, Shepherd's Bush Empire and a headline spot at Glastonbury Festival) (2008-12).

Visual Music: Hyde's *me and my shadow* allowed audience members in UK, Belgium, France and Turkey to interact remotely as part of the installation, and the project led to a white paper on digital arts mobility commissioned by the European Commission. His interdisciplinary science/performance collaboration *danceroom Spectroscopy* was performed at the Cultural Olympiad (Weymouth, 2012) and the Barbican (2012). Hyde also undertook a residency at the Center for Visual Music, Los Angeles (2012) as part of his AHRC Research Fellowship.

Open Forms: Saunders' open form compositions have been developed collaboratively with ensembles and festivals including SWR Sinfonieorchester/Donaueschingen (2011), Basel Sinfonietta/hcmf (2011), Pinakothek der Modern (2012), London Sinfonietta (2009) and the Arditti Quartet (2013). Hugill's interactive iPad opera *Secret Garden* (2012) uses audience interaction to trigger live music and dance and his *Imaginary Voyage* (2012) collaboration with The Opera Group was their first exploration of digital opera.

Performer-Composer Interactions: Bayley was an invited member of the AHRC Research Network, Performance in the Recording Studio, led by Simon Zagorski-Thomas (University of West London) including researchers from the UK, US, Denmark and Norway (2012-13). Heaton collaborated with Royal Academy of Music and Kreutzer String Quartet on a newly commissioned work for clarinet and string quartet by Mihailo Trandafilovski (open rehearsal and recording, lecture presentation at the RAM, 2011-12).

Applied Theatre: Kampe's performances have involved collaboration with disability arts groups (Braunschweig, 2012) and the Jewish Museum (London, 2012).

Contribution to the Discipline:

Researchers in the School are active as members of influential **academic and industry panels**, contributing to the development of their respective academic disciplines and the wider cultural landscape. Examples of panel membership include:

Academic Panel Membership: Bayley was a member of the international advisory panel for the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM) (2004-09). Kampe was an advisor for the Zeitgenössische Choreographie - Choreographischer Baukasten project at the Institute for Movement Studies in Hamburg (2010). Karantonis is Convenor of the Music Theatre Working Group of the International Federation for Theatre Research (2010-). Lundskaer-Nielsen is a member of the steering group for the new British Musical Theatre Research Institute. Power sits on the Queer Futures working group for International Federation for Theatre Research. Purcell Gates is a member of the TaPRA Applied and Social Theatre Performer Training working groups (2008-12) and a member of the US-based ATHE Theatre and Social Change focus

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group. Spring is a committee member for University of Bristol's Centre for the History of Music in Britain, the Empire and the Commonwealth (2011-present). Wiffen is Vice-Chairman of Bath Philharmonia (2008-present) and a committee member of NAMHE (2009-present).

Industry Panel Membership: Beaham-Powell was chairman of the TV Award Panel (2013) and a judge (2010-12) for The Ivors, and was Deputy Chairman (2004-8) and a director (until 2011) of PRS for Music. Kampe is a member of the board of directors of MOVINGARTSBASE London (2008-10). Power is Director of Education and Outreach for the Bristol Shakespeare Festival (2012-present). Purcell Gates sits on the steering group for Puppet Place. Saunders was a board member of hcmf (2008-13).

During the assessment period, staff have held **editorial positions for journals**. Through peer-reviewing for **academic publications and research proposals**, they have also appraised funding bids for projects in a wide range of disciplines:

Editorial positions: Bayley is humanities editor for the *Journal of Interdisciplinary Music Studies* (2012-). Kampe is on the editorial board for the *Journal for Dance and Somatic Practices* and the *Korean Journal for Dance Documentation*. Saunders was a volume editor for *Contemporary Music Review* (2011). Spring is a member of the editorial committee for the *Lute Society Journal*.

Research Council reviewing: Bayley - AHRC (2012); Heaton – European Research Council (2012); Hugill - European Research Council, SH5: Cultures and Cultural Production (2011); Saunders - AHRC Peer Review College member (2007-10); Wiffen - Medical Research Council (2010).

Journal/Book peer reviewing: Bayley - book manuscript for OUP (2009), articles for *Musicae Scientiae* (2008), *Journal of Interdisciplinary Music Studies* (2009), *Craft Research Journal* (2010), *Journal of the Royal Musical Association* (2010), *Music Analysis* (2013); Heaton - *Music Performance Research* (2012); Lundskaer-Nielsen - peer reviewer for *Contemporary Theatre and Studies in Musical Theatre* and Boydell & Brewer; Power - subject specialist reviewer of book proposals for the Theatre and Performance Studies department at Routledge.

The School has contributed to research networks through **organising conferences and scholarly encounters** aligned to the defined research clusters, and as a way to develop new areas of investigation. Hyde has organised three 'Seeing Sound events' (2008, 2011, 2013), drawing together researchers and practitioners from nine countries working with visual music. Saunders' Word Event (2011) focused on verbal notation and was an additional outcome of his AHRC Research Award. Spring collaborated with colleagues in History to present 'Georgian Pleasures' (2013), an interdisciplinary conference exploring conceptualisation and practice of pleasures in eighteenth-century England. Lundskaer-Nielsen organised the PALATINE-funded 'Teaching Musical Theatre in Higher Education' (2009), developing the discussion around pedagogic research into musical theatre provision in higher education. Power organised 'Cock-A-Hoop: Contemporary Shakespeare in Practice' symposium, an interdisciplinary symposium arranged in partnership with the Bath Comedy Festival and Bristol Shakespeare Festival in April 2013, bringing together researchers and practitioners.

Academics in the School have supported the development of emerging researchers internationally through **examining doctorates and research masters** at 19 HEIs: Bayley - Canterbury Christ Church (2011), Cardiff (2012), Royal Academy of Music (2013), Sydney Conservatorium (2009); Heaton - Brunel (2010); Hugill - Cardiff (2011), Manchester (2009); Hyde - De Montfort (2010), York (2010), Glasgow School of Art (2011), Aberdeen (2012), Kent (2012), Goldsmiths (2012, 2013); Saunders - Brunel (2010), Goldsmiths (2013), Huddersfield (2012), Leeds (2012), Southampton (2012), York (2012); Spring - London Metropolitan University (2009); Wiffen - Australian National University (2010), Royal College of Music (2012).

Individual researchers within the School have been honoured with **awards and fellowships** in both academic and cultural contexts, **commissioned** by external bodies to create new work, and been invited to give **keynote lectures and performances** internationally:

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Awards or fellowships: Bayley - Ruth A. Solie Award, American Musicological Society (2011) for *Recorded Music: Performance, Culture and Technology* (Cambridge University Press, 2010). Duddell - Composer-in-Residence, Presteigne Festival (2008); Grove Online entry (2009); Bliss Trust Scholarship for sabbatical research at Princeton (2011); Associate of the Royal Academy of Music (2012). Hooper - Artist Support Grant, Culture Association of Finland (2010); Canada Council for the Arts Grant (2011); Artist's Grant, Vermont Studio Center (2011).

Commissions: Saunders - Commissions from Donaueschingen/SWR (2011), Ernst von Siemens Stiftung/Basel Sinfonietta (2012), Pinakothek der Moderne (2012), Arditti Quartet/Rainy Days Festival (2013).

Invited keynotes, lectures, and panel membership: Bayley - keynote address, with Michael Finnissy, INTIME, Coventry University (2012); illustrated lecture, Wigmore Hall, London, International String Quartet Competition (2012); invited speaker, Distributed Creativity Workshop, AHRC Research Centre for Musical Performance as Creative Practice, University of Oxford (2011); keynote addresses, Canterbury Christ Church University Research Training Study Days (2010, 2011); pre-concert talk, Royal Festival Hall, Philharmonia Orchestra (2010); keynote speech, Theory and Analysis for Graduate Students Study Day, University of Cambridge (2008). Hyde: Invited presentation, CCRMA Digital Stage series, Stanford University (2011); invited presentation, AHRC Digital Transformations Moot launch event (2012). Kampe: invited panellist, Symposium on Dance training, Hamburg (2011); 'MoveAbout-Transformation through Movement' symposium, Hilde Holger Legacy Project, London (2012); invited speaker, Political Ecologies and Contact Improvisation conference, Falmouth University (2013); invited speaker, Body, Philosophy and Dance, The Korea Society for Dance Documentation, Seoul (2013). Purcell Gates: invited roundtable speaker, ATHE 2013 conference, Orlando, (2013); invited speaker, Puppet Talk Forum, University of Sussex (2013); invited participant, AHRC network Foundations for Object Theatre at Nottingham Trent University (2011); invited speaker, TaPRA conference at University of Plymouth, Performer Training Working Group, (2009); invited speaker, Theatre Noise conference at Central School of Speech and Drama, (2009); invited speaker, TaPRA conference at University of Leeds, Performer Training working group (2008); invited speaker at Researching Applied Drama, Theatre and Performance conference at University of Exeter (2008). Saunders: keynote addresses, Off the Staves, Bangor University (2010), Notation in Contemporary Music: Composition, Performance, Improvisation, Goldsmiths (2013). Spring: invited speaker Utrecht Festival's conference on The Lute in the Dutch Golden Age (2013); invited lecture recitalist for Bate Collection and Galpin Society Conference, University of Oxford (2013). Wiffen: invited lecture recital, Birmingham Conservatoire (2013).

Industry talks and lectures: Beaham-Powell - Faber Media Academy course for Film and TV composers (2013). Bennett - invited panellist, Performing Right Society (London), plagiarism and sound-alikes in songwriting. Kampe - invited tutor at somatic-informed research sessions, Siobhan Davies Studios London (2008-13) and at Freiburg International Improvisation Festival (2013)

Performances: Duddell - compositions performed by the LSO (Barbican, 2008), BBC Philharmonic (2011, 2012) and the Hallé (Manchester, 2008); Heaton - member of the Gavin Bryars Ensemble, performances in Milan, Ghent, Mexico, London Roundhouse, Leeds Opera House, London Purcell Room, Birmingham Town Hall, Barbican, Prague (2008-12); many concerts and recordings with the Kreutzer String Quartet; touring with the Richard Alston Dance Company in the UK, Germany and New York (2011-12). Hooper - with Peter Gabriel at WOMAD, Headline (UK) (2009); featured performer Fusion Festival, Berlin (2011). Saunders: performances of compositions at hcmf (2011), Donaueschingen (2010), Festival Sonorités à Montpellier (2012), LSO St. Lukes (2009); with Parkinson Saunders at Borealis Festival (2009), Blurred Edges, Hamburg (2009), Kings Place (2012), Soundwaves Festival (2010); Steadman: The Red Room toured Belgium, Russia and Belarus (2010-11); Fugitive Songs toured Germany, UK and Houston Fringe Festival. Wiffen: invited piano recitals in Tokyo, Osaka and Nagoya (2010) and at Ningxia University (2008).