

Unit-level environment template (REF5b)

Institution: Trinity Laban Conservatoire of Music and Dance

Unit of assessment: 33 (Music, Drama, Dance, Performing Arts, Film and Screen Studies)

Section 1. Unit context and structure, research and impact strategy

Introduction

1.1 Throughout its history, Trinity Laban Conservatoire of Music and Dance (TL) has been characterized by risk-taking, creativity and a mission to reach out to all sections of society as a force for cultural and social progress. Its stature and reputation as a receptive collaborator and innovator make the Conservatoire a sought-after partner among professional companies, public and third sector organisations, and with researchers in other higher education providers. For the purposes of REF 2021, TL is defined as a small specialist institution that only submits to one Unit of Assessment in REF 2021- **33** (Music, Drama, Dance, Performing Arts, Film and Screen Studies). Hence the unit REF**5b** template provided here coincides with the institutional REF**5a** statement, in accordance with the REF 2021 *Guidance for Submissions* (§ **364**).

1.2 TL maintains a commitment to supporting excellent research in specific strategic areas.

These comprise:

- Practice-led Research. In performance (Nic Pendlebury, Aleks Szram), composition (Douglas Finch, Deirdre Gribbin, Guy Harries, Sam Hayden, Ed Jessen, Stephen Montague, Dominic Murcott, Paul Newland, Nye Parry, Gwyn Pritchard) and choreography (Zoi Dimitriou, Charles Linehan, Wayne McGregor), and with an emphasis on collaboration in all its forms. Work in this area focuses on the choreographic creation of new works in contemporary dance; composition of new musical works in various idioms; creation of new recordings and performances, often of new or neglected repertoire.

- Text-based research. The aim of this area is the furtherance of knowledge of the two artforms of music and dance. Research in this area includes: Aesthetics (Jonathan Owen Clark); Musicology (John Irving); Music, Identity and Gender (Sophie Fuller); Dance Studies (Rebecca Stancliffe, Helen Thomas).

- Performance Science. Research in this area focuses on dance science and music psychology, and interfaces with research on TL's large and acknowledged Public Engagement programme, and is led by Emma Redding.

1.3 Research is further structured into the two faculty disciplines of music and dance, with separate Working Groups and mentoring arrangements for research active staff. Cross-

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disciplinary research within the institution is covered by the Sound and Movement Research Group, and in 2019, following a long process of consultation, TL set up its first institutional research center entitled *Thinking Through Practice*.

1.4 The center aligns with new institutional imperatives regarding diversity and sees one way of approaching the importance of this issue through performance, in all its guises, as a lens through which wider social issues can be addressed. The center is neither focused solely on practice-based outcomes, nor just theoretical issues surrounding practice, but thinking through practice about wider cultural and societal issues, like diversity, wellbeing, cohesion, and community. The center is multidisciplinary, and forms a focus for institutional research at TL that houses its other existing groups, like the Sound and Movement Research Group, and Performance Science Group. The centre, which commenced in 2019, has organised events that would address certain themes at the intersection of these research areas. See:

<https://www.trinitylaban.ac.uk/research/thinking-through-practice/>

Progress on Research Initiatives since REF 2014

1.5 TL's research strategy for the period 2014-2020 had the following objectives:

[O1] Appointment of more early career researchers (ECRs).

Since 2014, there has been incremental progress on this objective, and currently there are two individuals who meet the technical designation of ECR that have been appointed, although at one point in the REF window, four such were employed. These individuals gained experience and mentoring at TL and have since moved to full-time positions in other HEIs.

[O2] Improvements to infrastructural and other support for collaborative and interdisciplinary research

As a major success against this objective, and during the last REF window, the institution set up the *Trinity Laban Research Hub* to support such research. Housed in the Faculty of Dance building, the Research Hub is the home for the *Thinking Through Practice* research centre, and is a dedicated space within the estate for research management and administration, research training, and serves as an additional study space for doctoral students. Another major success against this objective has been the provision of *Research Seed Funding* which has provided initial capital or matched funding to practice-based research projects that have subsequently enabled many of TL's outputs to REF2 (see **2.6**)

Unit-level environment template (REF5b)**[O3] Consolidation and augmentation of the TL Research Degree Programme (RDP) and the number of staff designated as research-active**

The RDP programme has shown considerable expansion during 2014-2020, with a rise from **4** before 2014 to **26** in the current REF cycle. Numbers on the programme have consolidated at around **20-25** individuals. In addition, the number of staff designated as research active has also consolidated at around **20**, and more staff are now mentored and supported to undertake research activity through the allocation of workload hours.

[O4] Further integration of research with knowledge exchange and public engagement activity

During 2014-2020, TL made a 0.7 FTE permanent appointment, the Postdoctoral Fellow in Arts and Health (held by both Wakeling and Stancliffe) in this area to facilitate this work. There have been a number of notable successes against this objective, which directly led to the activity that generated impacts for one of TL's REF3 Impact Case Studies, entitled *Dance Science and Health: Transforming Practice*. For other successes against this objective, see also **1.6** below, and in Section **4**.

Progress on Research Impact Strategy since 2014

1.6 The submitting unit (and HEI) had two main goals during 2014-2020 regarding its research impact strategy. The first goal **[I1]**, related with **[O4]** above, aimed to investigate and collect specific *impacts* related to the consolidation and integration of the research department with TL's knowledge exchange, outreach, and education and community programmes. The embedding of a postdoctoral researcher, mentioned above, was aimed to facilitate this initiative, and has led to several successes, including:

- The 2015 *Dancing Ahead* weekly creative class, which was intended to support participants' transition into secondary school by building resilience. The findings from this research into motivational climates was applied in practice in 2015 to explore how the classroom environment and teaching methods can support children and young people at risk of low achievement.
- The 2016 *Beyond the Walls* project, commissioned by Age Exchange, aimed to conduct practice-led evaluation and research into the organisation's creative work in care homes for people living with dementia).
- Funded by the King's Cultural Institute, *Dancing for Health* was a collaborative research pilot study undertaken in 2017 between TL and a Reader in Physiotherapy at King's College London. The study explored the impact of weekly creative dance classes for adults with an acquired brain injury.
- In Autumn 2019, TL delivered a ten-week *Singing for Lung Health* pilot delivered in

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collaboration with Greenwich and Lewisham NHS Trust. In seeking to understand the impact of singing on participants' health and wellbeing, the valuation and research revealed life-changing transformations.

- *Dance, Health and Wellbeing*: Through the construction of new methodologies, a research project funded by the Wellcome Centre at Exeter University commenced in November 2019, and is conducting research into the aesthetic, artistic and creative contributions of dance across a lifespan.

1.7 The second goal [I2], related to improvements to how the institution both fosters and measures impact and public engagement with regard to the activities of its practice-led researchers. This has also resulted in several successes, including

- the systematic collection of impact regarding the work of Professor of Choreography, Wayne McGregor (see the submitted Impact Case Study in REF3);

- a similar body of impacts generated by the performance activity of Professor John Irving on the wider music profession (see 4.7)

- other initiatives, such as Hayden's recording projects for the contemporary music labels NMC and Divine Arts Recordings, the curation of a major exhibition of the work of Conlon Nancarrow at the Whitney Museum in New York by Murcott, and the *Venus Blazing* festival (see 4.8).

Research and Impact Objectives 2020-2025

1.8 These are contained in the institutional *TL Research Plan 2020-2025*, which has the following objectives:

1. Creation and Consolidation of a new TL New Research Centre

During AY 18/19 a specific action from the TL Research Board was the catalyst for the creation of an institutional 'Research Centre Working Group' which brought together a voluntary core of research-active staff interested in the pragmatics of a new TL Research Centre, which would form a home to the many diverse areas of research within the institution mentioned above.

This group was chaired by Prof Helen Thomas, and met regularly as a group or sub-groups to discuss various points of connection and congruence between areas of research activity that arise from several quite separate groupings; from empirical science through to disciplines more aligned with the humanities, and through to creative practice. This resulted in the formation of the TL Research Centre *Thinking Through Practice*, which programmed its first event in February 2020.

2. Application for Research-Degree Awarding Powers, and Visibility of the TL RDP Programme

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The second objective of the Research Plan 2020-2025 reflects a two-fold approach to the TL RDP Programme comprising a) the acquisition of institutionally autonomous 'research-degree awarding powers' (known as 'rDAPs'), and b) increasing the visibility of the success of TL RDP, both nationally and internationally. This objective has been made possible through the success of [O3], which has meant the institution has exceeded the threshold for doctoral completions necessary for an application for rDAPs.

3. Sustaining Research Income and Other Sources of Capital Funding for Creative Practice

Research Income returned through HESA data has dipped in this REF cycle compared to the period that led to REF 2014, although the amount of funding generated by non-HESA income has risen sharply (see 3.4). An objective for the next five years therefore is to improve success rate of bids for external research funding from research councils and charities, but also to consolidate the institution's role in enabling capital funding for research that is less idiomatically suited to this route, namely the large amount of research in the institution in creative practice.

4. Arrangements for a 'Spectrum' of Research Active Status Across the Institution

The category of officially designated 'research-active staff' at TL as remained fairly static (11.6 FTE submitted in REF 2014 to 12.4 in REF 2021). Despite this, there are nevertheless a good deal of individuals working within the institution who, if not 'officially' research-active are nevertheless pragmatically 'research-active', and a major objective for the next few years is to provide such individuals with designated research time in their workloads, coupled with the provision of suitable research training and mentoring.

Open Access

1.9 TL is enthusiastic about the open access agenda. In preparation for REF 2021 and beyond, TL has set up a bespoke database entitled 'TL Research Online':

<https://researchonline.trinitylaban.ac.uk>

As well as being the platform for housing the open-access journal articles required for REF 2021, the repository also showcases text-based work by other members of staff, as well as the research theses and dissertations of TL Masters students. Doctoral student theses are uploaded to City University Research Online, the research archive of our PhD validating partner. In addition to the repository, TL has also fostered a proactive approach to open-access in each of its research specialisms. As an example, the performance science research team have created separate open access repositories for their area, including one for the

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'Healthy Conservatoires' project.

<https://healthyconservatoires.org/musicalimpact/>

Research Integrity

1.10 Research integrity broadly conceived – as for example the principles enshrined in the Conservatoires UK *Code of Practice for Research* (to which TL was both a co-author and a signatory) is secured through: mandatory research ethics training for research staff; a thorough ethical approval process for relevant research projects through a dedicated TL *Research Ethics Committee* (which also includes provision for Masters and PhD dissertations); mandatory research ethics training for doctoral students; and by the nurturing of a supportive research environment. The CUK statement, which implements in small specialist institutions the Universities UK *Concordat for Research Integrity*, can be viewed here:

<http://www.conservatoiresuk.ac.uk/research-integrity-and-governance/>

Section 2. People

Staffing Strategy

2.1 TL currently has 20 REF-submitted permanent staff, consisting of nine Professors (Clark, Hayden, McGregor, Montague, Parry, Pendlebury, Pritchard, Redding, Thomas); two Readers (Linehan, Murcott), eight Lecturers and Senior Lecturers (Dimitriou, Finch, Fuller, Gribbin, Harries, Jessen, Newland, Szram), and a Postdoctoral Fellow in Arts and Health (Stancliffe).

2.2 During this REF cycle we have also recruited an additional Postdoctoral Fellow, who is working on issues relating to Equality and Diversity at TL (see section **2.22**).

2.3 Our recruitment strategy during the REF period has been (a) to consolidate existing areas of strength, where possible and (b) to increase the number of ECRs and postdoctoral researchers, a strategy that has led to some small successes. TL is proud that all staff submitted to REF 2021 are on permanent, not short-term contracts.

Staff development

2.4 All ECRs and postdoctoral researchers are given clear probation targets by their line manager or Head of Department and assigned a mentor within the wider pool of research active staff, who is expected to meet with them once a term to offer advice on: publication protocols; strategies for research impact; selecting appropriate funding mechanisms; writing research bids. This is in addition to the annual Performance Review process for all

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research staff, which involves the requirement to submit an *Annual Report of Research Activity* to the TL Research Board. This report addresses short- and long-term research goals, as well as dedicated sections for research income, contributions to the disciplines of music and dance, and a summary of impact, knowledge exchange and public engagement activity.

2.5 TL has also been addressing issues of staff development through revised promotions procedures. Commencing in 2016, and with a further iteration in 2018, TL has established its *Scheme for the Conferment of Academic Titles*, whereby staff can gain recognition for their research and other activities through promotion to the title of Reader or Professor. Applicants to this scheme are assigned a mentor from the senior Professorial staff to guide them through the application process. This element of our staff development strategy has been particularly successful. During the current REF cycle, eight staff in either music or dance research were promoted: one to Reader, and seven to Professor.

2.6 TL research staff are all eligible to apply for the *Research Seed Funding* scheme, which runs termly iterations. Although TL does not operate a systematic sabbatical scheme, research staff can nevertheless apply for short periods of research leave via this scheme, which has also provided important initial capital support to many outputs in creative practice that have subsequently been institutionally submitted to REF2 (including outputs by Dimitriou, Harries, Hayden, Murcott, and Pritchard). The success of the scheme in providing support to research at the early stages of its gestation has been a major success against **[O4]** in the last TL Research Plan.

2.7 Another approach to seed funding research and knowledge exchange projects is to provide, through the TL Research Department, appropriate amounts of 'matched funding', for instance in relation to research and development bids to Arts Council England. One successful example of this approach was the co-funded *Move, Dance, Feel* project, founded in 2016 by TL alumni, who partnered with the Postdoctoral Fellow in Arts and Health to deliver and research a community project centered around artistic practice as support for women affected by cancer.

2.8 TL research staff, along with all doctoral students, can take advantage of the *TL Researcher Development Series*, a series of workshops in research methods modeled on similar schemes operated by Vitae UK, which doubles as the TL institutional approach to incorporating the *Concordat to Support the Career Development of Researchers*. The

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scheme augments traditional methods of research training with guidance in practice-as-research, and runs annually. Sample sessions include: Research Integrity; Research Ethics; Planning and Managing Research; Diversity in Research; Building Research Networks and Dissemination; Presenting at Conferences; Academic Writing.

2.9 All TL staff have access to the annual *Research Seminar Series*, which gives colleagues the opportunity to make work-in-progress presentations on their research activity. The series, which usually comprises six-to eight seminars a year, are also disseminated to the wider academic community through e-Stream.

Research students

2.10 TL's strategy aims to ensure that the institution only admits high-quality students; that they are embedded within a supportive and collegial research environment and given access to updated and relevant training, experience and career development opportunities; and that their progress is regularly reviewed in order to ensure timely completion of their doctoral dissertation and portfolio.

2.11 All prospective RDPs are offered pre-mentoring on the research proposal included in their application, and on arrival, are matched with a suitable supervisory team comprising a main and second supervisor, together with any specialist advisors (for instance in a relevant instrumental grouping). Being a small specialist institution, TL often appoints external second supervisors to guide student progression, including in this REF cycle from Princeton University, Central School of Speech and Drama, Cardiff University and Plymouth University. RDPs are required to engage fully with a variety of induction, training and review mechanisms, which take the student from the start to end of their PhD study. The most significant of these is the annual progress report process, which reports to the *Research Degree Programme Committee*: a mid-year review and annual presentation at the *RDP Student Week* in March of each academic year.

2.12 Oversight from our RDP validating partner, City University, is provided via an annual Course Board meeting, which includes input from student representatives. Firm confidence in TL's tuition and support arrangements for doctoral students was evidenced by a full revalidation of the RDP Programme in 2019, which was awarded with no conditions.

2.13 TL research staff undertaking doctoral supervision, or those who intend to in future, are trained annually by the TL Head of Research and staff from the Learning Enhancement unit. A

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handbook for the training *Supervising Research Students* was produced during the REF cycle. The programme is aligned with both the *Dimensions of Practice of the UK Professional Standards Framework* (UKPSF) the benchmark for learning and teaching activity in UK Higher Education, and the Staff and Educational Development (SEDA) *Values for Supporting Research Students*.

2.14 TL runs a range of training events and programmes including both the *Researcher Development Series* and *Research Seminar Series* (see **2.8**, **2.9**) and more bespoke sessions aimed specifically at RDP students, which include: Preparing for Upgrade; Thesis Formatting and Presentation; Writing for Journals; Equality and Diversity in Research and Professional Practice; Preparing for your Viva.

2.15 TL also recognizes that doctoral students specializing in practice need further opportunities to present their work that go beyond a traditional seminar environment. Accordingly, TL also operates an annual *Parallax* series of creative practice events; where students can show practice-based research with production support to enhance their impact profile, whilst also engaging with their local communities. The series often takes place in external venues like, in the current REF cycle, the Institute of Contemporary Arts, London and the National Maritime Museum, Greenwich. The planning and implementation of the *Parallax* series has been commended through its having been featured as a 'best practice' case study by the QAA (Quality Enhancement Network, *Student Engagement in Postgraduate Student Research Provision*, 2016, held at the University of Greenwich).

2.16 Research students can also attend institutional research conferences and symposia organized by the research center *Thinking Through Practice*, and in some cases can also gain more experience and consolidate their research skills by taking part in other provision at Master's Level, including masterclasses and workshops offered by the various instrumental departments in the Music Faculty and the cross-institutional *Research Lab* module. A complete list of all staff and development and research training initiatives at TL can be viewed at:

<https://www.trinitylaban.ac.uk/research/research-seminars-events/>

2.17 Whilst many RDP students at TL are self-funding, the institution was awarded two fully funded RDP studentships in the REF period, one from the Arts and Humanities Research Council, and one from the Leverhulme Trust.

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2.18 TL RDP students have a £200 allowance per year to spend on appropriate research expenses, including conference attendance. They have made excellent use of this funding, with presentations at overseas conferences like the *International Association of Dance Medicine and Science*, and UK-based events such as the *Royal Musical Association Research Students Conference*.

2.19 Supervisors encourage and assist RDPs in both publishing traditional articles during their study, as well as advising on external career development opportunities. There have been some notable successes in this area, including: curating a BBC Radio 3 series; composer residences at Glyndebourne Opera; commissions for notable dance companies and music ensembles; performances at major music festivals, such as the Huddersfield Contemporary Music Festival.

2.20 RDP career development is also provided through teaching opportunities, most notably on the institutional *Colab* and *Research Lab* modules. Teaching within the institution is available to all RDP students who have completed the *Preparing to Teach* module, which runs yearly in collaboration with the TL Learning Enhancement Unit. This programme, a unique and valued part of our research training for doctoral students, forms part of *TL: Augment*, our Professional Development programme that has been accredited by Advance HE (formally the Higher Education Academy). The course is tailored to serve TL RDP students in preparing for opportunities to become involved in curricula delivery at the institution.

2.21 The success of TL support for doctoral students in the current REF cycle is evidenced by:

- An outstanding completion rate, at 83% well ahead of sector averages. During the REF2021 cycle, **26** students have been awarded a terminal research degree (21 PhD; 5 MPhil), compared to only **4** in the last REF cycle.
- An excellent placement record, both within academia and within the dance and music industries. Academic institutions at which TL PhD alumni are employed include: University of Kent; University of Bedfordshire; University of Cumbria; University of Chichester; Anglia Ruskin University; University of Coventry; University of Colorado; University of West London.

Equality, diversity & inclusion

2.22 TL has pursued the following Equality and Diversity initiatives during the REF period, including:

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- Research staff receive equality and diversity training embedded within internally accredited provision for *TL:Augment* and the *Researcher Development Series*. In a wider context, all TL staff, including research staff receive training focused on: unconscious biases, positive role modeling, and confronting structural barriers for all staff through workshops in both faculties. The TL Learning Enhancement Unit delivers this training. The same unit was also responsible for equality and diversity training for those leading on the REF 2021 process within the institution.
- TL also operates a number of committees addressing equality issues that report to the central *Equality and Diversity Committee*. A new sub-group of the latter was developed in 2020; the 'Black Lives Matter' Working Group, which reports on structural barriers in the institution regarding: curriculum; recruitment; governance; process and systems; training, staff and student representation; marketing. The *Research Ethics Committee* also has a remit to promote greater awareness of equality and diversity issues in relation to research proposals of RDP students and TL researchers.
- TL has also instigated a unique research-led approach to attainment gaps, specifically in the BAME student population, through an appointment of a second Postdoctoral Fellow who works in the area of widening participation, and also maintains a specific remit to provide information to the management, and training to staff members, including TL researchers, on all of the above issues (bias/ role modeling, structural barriers and gaps in attainment). The Postdoctoral Fellow also reports to the *Research Board*.
- TL has also instigated and provided specific funding for a number of institutional initiatives designed to provide a focus on specific equality and diversity issues. Examples here include the *Venus Blazing* festival, that focused on the work of women composers, and the *Shared Narratives* online conference (2020) co-hosted with the Royal Conservatoire of Scotland, which showcased work by performing arts researchers of color. See: <https://www.trinitylaban.ac.uk/news/shared-narratives/>
- Equality Impact Assessments (EIA) conducted at various stages of the REF cycle show a significant gender imbalance; there are more men for instance (75%) submitted to REF 2021 than women (25%) and further work will be required to address this discrepancy in the next REF cycle. EIAs on other protected characteristics, perhaps reflecting the small sample size, returned statistically neutral results.

Section 3. Income, infrastructure and facilitiesResearch income

3.1 Research income awarded to TL that was included in HESA returns in the current REF period stands at roughly ca. **£239k**, from a variety of funding sources including:

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Arts and Humanities Research Council; Leverhulme Trust; Wellcome Trust. Major grants awarded to TL as a collaborative partner, in the current REF period were:

- Continuation of the ca. £1M *Musical Impacts* award, together with the Royal College of Music and Royal Northern College of Music (Redding, co-PI) (2013-2018]
- An AHRC Transfer Impact award of £100k, together with Newcastle University (Wolfgang Weileder, Newcastle, PI, Linehan, TL, Co-PI) (2016);
- Funding from Wellcome Centre (£18k): Cultures + Environments of Health, University of Exeter to undertake small-scale collaborative research project into Dance for Health (2020).
- Leverhulme Trust Research Project Grant, entitled *In the Dancer's Mind: Creativity, Novelty and the Imagination* for a cross-institutional research project (2014-2017). Total Award of £246,061. Professor Jon May (PI), University of Plymouth, Professor Sarah Whatley, Coventry University, (Co-I), and Professor Emma Redding, TL (Co-I).

3.2 Success in this area has also played an important role in achieving some of our other research objectives. Externally funded projects have generated a significant number of high-quality publications, including outputs submitted for REF assessment. Highlights of outputs not submitted to the REF in practice include:

- A series of new commissions and arrangements for electric viola, including an arrangement of *Electric Counterpoint* by Steve Reich for the instrument, which was performed with the composer present at a concert at TL in 2019 (Pendlebury). As a founder member of the Smith quartet, Pendlebury has also contributed to their ongoing series of recordings of the music of Morton Feldman, including *Music for Piano and Strings* (Matchless Records);
- Szram has continued to make landmark new recordings by neglected composers, including Janet Graham, David Lumsdaine and Daryl Runswick;
- A major public art installation, *Transfer Laban*, which was situated at Canary Wharf, London in 2016 (Linehan).

3.3 Externally funded projects have also been a key driver of improvements around impact creation and dissemination. TL's impact case study for REF 2021, entitled *Dance Science and Health: Transforming Practice*, arose partly from externally funded projects from both the previous and current REF period.

Other external funding

3.4 The **£239k** has been significantly supplemented by funding that isn't included in institutional

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HESA data, involving a large array of sources, including: Arts Council England, Hellenic Ministry of Culture, Hinrichsen Foundation, Britten-Pears Foundation, Holst Foundation, Ralph Vaughan Williams Trust, Performing Rights Society, Art Mentor Foundation, Boltini Trust, Fenton Arts Trust, Daiwa Foundation, Artemis Charitable Foundation, Radcliffe Trust, Ambache Trust. The support for one researcher alone (McGregor) from the Arts Council was **£3.09M** in the REF period. Additionally, another dance researcher (Linehan) has received **£160k** from various Arts Council research, development and touring schemes, and one composer (Pritchard) has received an estimated **£78k** in commissioned income in the REF period. Other TL research staff have also received **£255k** in total from the various sources listed above. Total Income to support practice-based research from these non-HEA sources is therefore estimated at **£3.58M**, an exceptional achievement. This money has led to prestigious commissions for TL researchers including: The Royal Ballet, Sadler's Wells, Music Center Los Angeles, and for companies throughout the world including the American Ballet Theatre, Bayerisches Staatsballett, Paris Opera, Ballet Zurich and San Francisco Ballet (McGregor). Other prestigious commissions in dance include: Onassis Cultural Centre (Dimitriou); Dance4, Nottingham; Brighton Festival; Ballet Boyz; Jin Xing Dance Theatre, Shanghai (Linehan). Outputs in compositional practice that non-HESA income has supported include commissions for BBC Scottish Symphony Orchestra/Tectonics Festival (Newland); BBC Singers (Gribbin); BBC Radio 3/Quator Diotima, Musik Fabrik, Cologne (Hayden); Weimar Philharmonic (Pritchard).

Research infrastructure

3.5 TL provides substantial support for research and impact generation from research. We have both dedicated administrative staff and funding for submitting applications for and running externally funded projects; for conferences, workshops and other research events; and for impact and public engagement related activities.

Research support staff

3.6 Research and impact activities are managed by the Head of Research. Research and impact activities, including support for submitting research bids, are supported by a dedicated Research Administrator. Core research staff, the two Postdoctoral Fellows, and a dedicated area for RDPs are housed in the *TL Research Hub*, which doubles as a work and study area for TL RDP students. The Hub is also equipped with AV to facilitate small group sharings of research and research training.

Financial support

3.7 All research active staff at TL are eligible for *REF Seed Funding*, an annual pool of

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£7,500 p.a., which can be spent on virtually any research- or impact-related activity, a success against **[O2]**. This source of funding has been vital to TL's strategy to assist researchers in seeding projects with capital, particularly in creative practice, that have gone on to be completed as submitted research outputs, and some highlights here include: funding for a landmark NMC recording of the orchestral works of Hayden-*Substratum*; included in The Times Newspaper *Best 100 Music Recordings of the Year 2019*; The *Harmonic Canon* project (Murcott) that won a British Composer Award; *Peregrinus* (Dimitriou) that became a joint commission with the Onassis Cultural Centre, Athens; *Shadow Drone* (Linehan), an award winning work of screen dance. TL also spends several thousand pounds of the research budget on a variety of research-related activities, primarily our *Research Seminar Series*, other conferences and symposia, and the *Parallax* series of creative practice research run by both staff and doctoral students. Another area of support for research impact in particular has been to adopt a policy of matched funding for staff applicants to Arts Council England Research and Development initiatives; this policy was adopted for instance for the *Move, Dance, Feel* project (see 2.7).

Scholarly and Other Resources

3.8 Library and archive support to TL researchers is provided jointly from the *Laban Library and Archive* and the *Jerwood Library of the Performing Arts*. The Laban Library holds the UK's largest open access collection covering most aspects of dance, including ballet, contemporary dance, choreography, dance health, and dance teaching, and a growing collection of contextual material. This collection comprises: 18,000+ books, e-books, reports, conference proceedings and pamphlets; back runs for 350+ print journal titles; full text bibliographic databases; 4000+ videos/DVDs; 800+ music CDs; equipment for research-related loan, including laptops, digital still and video cameras, data projectors. The Laban Archive currently houses 38 archive collections spanning the mid nineteenth century to the present day, and includes: *Laban Core Collections* which document the life and work of Rudolf Laban; *Individuals' Collections* featuring archives from former pupils and associates of Rudolf Laban as well as students, staff and associates of the former Laban Centre; *Organisations' Collections* including the archive of TL's in-house dance company, Transitions Dance Company.

The Jerwood Library of the Performing Arts supports learning, teaching and research in the Faculty of Music. It is a three-times winner of the IAML (UK & Ireland) Excellence Award, earning plaudits for its collection development policy, richness of special collections, user education programme and high level of specialist staff knowledge. Its comprehensive collection

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totals over 120,000 items, comprising printed music (including scholarly collected editions and facsimile editions), books, journals, CDs, LPs and DVDs. Physical holdings are complemented by a broad array of electronic resources including ebooks and ejournals, digital scores, bibliographic databases and streamed audiovisual services. All staff and students are encouraged to make purchase recommendations, which allow the library to support the needs of individual research as much as the taught programmes curricula. The Jerwood Library's special collections for researchers are wide-ranging, containing many rare and unique items. Particular collection strengths include eighteenth-century printed music, film music scores and twentieth-century British manuscripts. Additions to the research collections are actively solicited; with recent acquisitions include Julian Bream's personal library of guitar music and the Tertis-White collection of research materials relating to Lionel Tertis.

Research Degree students and staff researchers are supported by the Heads of each Library, Academic Service Librarians and other specialist staff where applicable, including a dedicated Library Representative allocated to each RDP student. There is also support for researchers from an AV/IT Advisor.

3.9 Performance Science research grouping has received significant research support, with regards to staffing, equipment and estate/space provision. Collaborative activity between music and dance researchers has been awarded prioritized seed funding, as already mentioned. Researchers are also briefed and trained by support staff, including Library Staff, an e-Learning technologist, and a professional Arts Production Department. The latter comprises a Head of Production and a number of technicians, and supports the technical aspects of the creation of new creative practice research work, and in a number of venues on the TL estate, including: the Laban Theatre; Blackheath Halls; Studio Theatres at Creekside and King Charles Court; Laurie Grove Performance Laboratory; Computer AV Editing Suites and the Recording Studio. An example of this technical support is the *Chapter House* (Dimitriou) project, which received in house production support. Studio McGregor also maintains an annual link with the Laban Theatre, giving an opportunity for the arts community in South East London to experience high quality contemporary dance. Links with organisations in music, including Blackheath Halls and the Institute of Contemporary Art, have also led to premieres of compositional work from TL researchers.

3.9 The strategy for maintaining a balance between support structures is devolved to dedicated faculty Research Working Groups. This feeds through to the TL *Research Board* and *Principal's Management Group*, who are responsible for making decisions relating to the allocation of production of resources to particular research projects and funding bids to the

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priority research areas mentioned previously. This group has also strategized and implemented changes within the institution that relate to appropriate research time allocations and contractual changes for research staff. The core strategy has been to maximise the number of research-active staff, followed by the provision of appropriate support (in technical, production and IT areas, in terms of workloads, and through expert research mentoring).

Section 4. Collaboration and contribution to the research base, economy and societyCollaborations, networks & partnerships

4.1 In the current REF period, TL research staff have collaborated in a variety of ways with other academics in other disciplines and in other institutions, both in the UK and overseas, as well as with other research users and beneficiaries. These collaborations have been enabled and supported through the provision of research support and infrastructure described in Section 2 and 3, and, indirectly, through our varied strategies for increasing research income, both HESA and non-HESA reported.

Research Projects and Networks

4.2 Externally funded projects have provided key opportunities for collaboration. For example, the AHRC funded *Musical Impacts* project was a substantial collaboration between other members of Conservatoires UK, including the Royal College of Music and the Royal Northern College of Music, who provided the other PIs on the project. *Musical Impacts* generated new knowledge of the physical and mental demands of music making, contributed new insight into musicians' chronic and acute health problems, and examined effective strategies for health promotion across three component studies. The project was the first research collaboration among Conservatoires UK (CUK) institutions. It drew on CUK's combined networks of musicians, researchers and health professionals, in partnership with the Association of British Orchestras (ABO), Musicians' Union, British Association for Performing Arts Medicine (BAPAM), and International Health Humanities Network. In the same area, the Leverhulme project *In the Dancer's Mind* enabled TL teachers to share their practice of teaching choreography, psychologists to understand more about how dancers think when they move, and dancers to discover how to enhance their own creativity, and involved a collaboration between dance science at TL, and psychology at Plymouth University. An additional AHRC funded project *Transfer Laban* generated a practice-based collaboration between choreography and sculpture, and between TL and Newcastle University culminating in a major public performance-installation at Canary Wharf, London in 2016. Lastly, TL partnered with Royal Holloway, University of London on a one-day symposium on Benjamin Britten's nautical

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operas, involving additionally collaboration with the National Maritime Museum.

4.3 Non HESA-returned income (see **3.4**) has also contributed to supporting research outputs representing strong existing research collaborations in practice, including: Pendlebury and the Smith Quartet with Shobana Jeyasingh; McGregor with composer Thomas Adès; Hayden's work in electronic music with Mieko Kanno (Sibelius Academy, The University of the Arts, Helsinki).

Co-authoring

4.4 Since 2014, staff have published work with academics at a wide range of universities, including George Mason University, Washington, Swedish School of Sport and Health Sciences, Hong Kong Academy for Performing Arts, Codarts Rotterdam, Goldsmiths University of London, Northumbria University, University of Limerick, Plymouth University, Coventry University, Royal College of Music, Royal Northern College of Music. One co-authored book, *Music, Life and Changing Times: Selected Correspondence between British Composers Elizabeth Maconchy and Grace Williams 1927-77*, submitted to REF 2 by Fuller, was the result of a long-standing collaboration with co-author Jenny Doctor (University of Cincinnati).

Contribution to wider society

4.5 Our achievements in this regard have come under three main areas: performing arts and health; contributions from individual creative practice; public engagement.

Performing Arts and Health

4.6 Projects in this area, which were major successes against **[O4]** and **[I4]** have included the Dancing Ahead, Beyond the Walls, Dancing for Health, Dance, Health and Wellbeing and Singing for Lung Health projects described in **1.6**. See also the Impact Case Study submitted to REF3 entitled *Dance Science and Health: Transforming Practice*, which provides specific detail of impacts from these projects.

Contributions from individual creative practice

4.7 Highlights here include:

- A substantial Impact Case Study on the impacts/contributions to wider society of TL Professor of Choreography Wayne McGregor is submitted to REF 3;
- Evidence of a body of contributions to wider society was also collected for former Professor of Historical Performance Practice, John Irving. His monographs on Mozart's keyboard sonatas concertos, and string quartets; major contributions to an award-winning iBook on Mozart;

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numerous journal articles, book chapters and CD sleeve booklets promoting a historically-informed approach to performance of this repertoire; his own CD recordings of solo and chamber works by Mozart and his contemporaries, have advanced understanding of this music across a broad spectrum of national and international beneficiaries, including the general public, fellow performers, and commercial recording companies. His performances and recordings of eighteenth-century music in the UK can be seen to challenge traditional approaches to the appreciation of this repertoire, reimagining the creative role of both players and listeners, principally by means of performer interventions going beyond the notated scores, enriching the lives, imaginations and sensibilities of various communities (audiences, and fellow performers).

Public engagement

4.8 TL research staff have contributed to a number of major national and international projects that have had important public engagement implications. Highlights include:

- Fuller's expertise in music, identity and gender was a catalyst for the *Venus Blazing* festival whereby, for the academic year 2018-9, 50% (by duration) of music performed at TL public-facing concerts was created by women. Notable highlights of Venus Blazing's public engagement activities included:

- A performance by Trinity Laban Symphony Orchestra of Elizabeth Maconchy's *The Land* and Grace Williams' *Symphony No.2*, funded by the Sirens Fund (Association of British Orchestras). At this event, a film recording of a project exploring Williams' symphony with local schools and members of TL's 'Retired not Tired' initiative, was also shown. Fuller also gave a talk with participants before the showing;
- A live broadcast by BBC Radio 3 of a TL concert, which Fuller curated, celebrating British Women composers and song (for International Women's Day, 2019).

- Murcott's expertise on the work of the composer Conlon Nancarrow, both in text- and practice-based research, resulted in an invitation to curate the major exhibition *Anywhere in Time: A Conlon Nancarrow Festival*, Whitney Museum of American Art, New York during 2015.

- Clark's expertise in aesthetics led to a residency at the Igor Zabel Association for Culture and Theory in Slovenia in 2016. The residency included two public lectures at The City Museum and Academy of Theatre, Radio, Film and Television, Ljubljana. The residency was also featured on Slovenian national TV.

Contributions to the research base

4.9 TL research staff have contributed significantly to the research base during the current

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REF cycle. Below are listed some of the more significant contributions.

Journal activity:

4.10 TL is home to one major journal, *Dance Research Journal*, published by Cambridge University Press, and edited by Thomas. Fuller is on the Advisory Board for Nineteenth-Century Music Review. Redding is a member of the Editorial Board for Research in Dance Education; Associate Editor of the Journal of Dance Medicine and Science; Associate Editor for Frontiers in Psychology. In the current REF period, staff have acted as peer reviewers for: Medical Problems in Performing Artists, Journal of Dance Medicine and Science, British Journal of Educational Technology (Redding); Phenomenology and Cognitive Sciences; Journal of Comparative Literature and Aesthetics; Journal of the Royal Musical Association (Clark); Journal of Dance and Somatic Practices; The International Journal of Screen Dance (Stancliffe); Music and Letters; Musicology Australia; Nineteenth-Century Contexts (Fuller). Stancliffe was chosen as co-editor of a special issue of International Journal of Performance Arts and Digital Media on 'Digital annotation and the understanding of bodily practices' (2020). Clark was an author in an invite-only special edition of Midwest Studies in Philosophy entitled 'Philosophy of Dance' (2020).

Refereeing Monographs

4.11 Research staff have also peer reviewed book proposals for: Bloomsbury Publishing (Clark); Palgrave Macmillan, Cambridge University Press, Oxford University Press (Fuller).

External PhD Examining

4.12 Members of TL research staff have acted as external PhD examiners for a large number of institutions, both nationally and internationally, including: University of Lancaster, University of Wolverhampton, University of Nottingham; Royal College of Music (x2); Royal Northern College of Music; Birmingham City University; Royal Academy of Music; Queen's University, Belfast; Royal Holloway, University of London; Roehampton University; De Montfort University; Canterbury Christchurch University; Australian National University; University of Western Australia, University of Auckland; Queensland University of Technology; McGill University. Two members of staff (Clark, Hayden) have also been employed as external PhD supervisors, for Goldsmiths, University of London, and the Royal College of Music respectively.

Advising on senior appointments and on reviews of research

4.13 Two members of TL research staff have acted as consultants on research management and practice-based research degree programmes at both national and international institutions:

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at the Accademia Nazionale di Danza in Rome (Harries, 2019); Conservatoire for Dance and Drama, UK; New York University- Tisch School of the Arts (Clark, 2017).

Leadership in national and international organisations

4.14 Redding is Chair of Conservatoires UK Research Ethics Committee; Member of International Association for Dance Medicine and Science (IADMS) Board of Directors (2014-2015); Member of One Dance UK's Dance Medicine and Science Expert Panel; Member of International Association for Dance Medicine and Science (IADMS) Ethics Committee; Member of International Association for Dance Medicine and Science (IADMS) Dance for Health Committee. Clark is on the Executive Committee of the Society for European Philosophy; Redding, Clark and Hayden are on the Research Board of Conservatoires UK. Fuller is a Trustee for the Ambache Charitable Trust.

Juries

4.15 Practice-based researchers at TL have contributed to both national and international Music Juries, including: Composers Competition of London Ear Festival (2016-2018) (Hayden; Pritchard); Composers Competition at the Frühjahrstage für zeitgenössische Musik, Weimar, Germany in (2014-2018) (Pritchard). Pritchard was also Artistic Director of London Ear Festival (2014-18), a festival committed to researching and performing repertoire that sustains aesthetic developments originating in the modernist movement. Gribbin was a member of the jury for the West Cork Chamber Music Festival Composition Competition (2020). In dance, Linehan was a Panel Member for PAMS Performing Arts Market, Seoul, South Korea (2020).

Prizes

4.16 McGregor has been awarded a large number of prizes in the REF period, including, and catalogued by year:

2018: Evening Standard's Most Influential Person in Dance (London); winner of The Gross Family Prize for Yugen; winner of the Best Contemporary Dance Performance (Danza&Danza).

2016: Winner of the Olivier Awards for the Best New Dance Production (*Wolf Works*); winner of the UK Music Video Awards Best Dance Video for Wide Open (with the Chemical Brothers); winner of the Critics' Circle National Dance Award for Best Classical Choreography (*Wolf Works*).

2015: Sense Awards for Arts Partnership of the Year (Creative Learning Project); winner of the Positano Premia la Danza Leonide Massine Award (*Wolf Works*).

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2014: Winner of the Most Influential Londoner (Dance); winner of the Helpmann Award for Best Ballet or Dance Work (*Chroma*); winner of The Dance Magazine Awards; winner of the Sunday Times Makers of the 21st Century.

4.17 Gribbin was the winner of the Major Individual Artist MIA Award for artistic achievement from The Arts Council of Northern Ireland (2019). Linehan was awarded the Winning Film: Pearl Award at the Internationales TanzFilmFestival, Berlin (2018); Redding won International Dance Educator Award, International Association for Dance Medicine & Science (2017) and the One Dance UK Dance Science Award (2019).

Keynotes

4.17 TL research staff have given invited keynotes or been members of invited panels at: C-DaRE Coventry University (Dimitriou, 2014); Accademia Nazionale di Danza in Rome (Harries, 2019); Irish Embassy, Madrid, University of Cambridge (Gribbin, 19-20); Royal Conservatoire Antwerp (2018), Orpheus Instituut, Ghent, Belgium (2016), Sibelius Academy, University of the Arts, Helsinki (2016) (Hayden); University of Massachusetts, Amherst (2019); Universidad Nacional Autónoma de México (2017), (Murcott); 'Make Sound Symposium', Leicester (2015) (Parry); Zurich University for the Arts (2019), 'Dance Now: Work with(out) Boundaries' Conference, Ghent, Belgium (2019), 'The Seminar of Performing Arts Studies: An International Symposium of Performing Arts: Integration and Inspiration', NTUA Taiwan (2017), (Thomas); Zentrum für Genderforschung/ Musikästhetik, Graz, Austria (2014), First International Conference on 'Women's Work in Music' Bangor University (2017) (Fuller).

Residencies

4.18 TL research staff have been invited to a number of visiting research positions and artistic residencies, including: Zentrum für Kunst und Medien, Karlsruhe (Parry, 2014); Schwere Reiter, Munich (Linehan, 2016); Visiting Professor, C-DaRE, Coventry University (2016-2019) (Thomas); Queens University, Canada (Finch, 2017); Pritchard was the featured composer at NeoArte Festival, Gdansk, Poland (2019). Clark was part of an invite-only symposium entitled *Questioning Aesthetics* (2016), organized by Trinity College and the Goethe Institute, Dublin.