Unit-level environment template (REF5b)

INSTITUTION: BATH SPA UNIVERSITY

UNIT OF ASSESSMENT: UOA 33 MUSIC, DRAMA, DANCE, PERFORMING ARTS, FILM AND SCREEN STUDIES

SECTION 1. UNIT CONTEXT AND STRUCTURE, RESEARCH AND IMPACT STRATEGY

CONTEXT AND STRUCTURE

Research in Music and Performing Arts at Bath Spa University has developed significantly since REF2014 to create an environment which produces world-leading research within a sustainable institutional structure. We have focused on maximising the social impact of our research, evolving interdisciplinary academic and professional partnerships to drive innovation and knowledge exchange, and invigorating the postgraduate research environment. To extend the vitality and impact of our research we have expanded our education, outreach and community engagement, increased the international dissemination of artistic works and processes, and influenced policy and social change.

Music and Performing Arts research in UoA33 is centred on Bath School of Music and Performing Arts (BSMPA) and makes active connections with researchers in other disciplines, both within the University and externally. Our research is driven by three themes which address current societal challenges:

1. Material and Corporeality: We investigate intersections between the material world, bodies and the arts, drawing on interdisciplinary frameworks including somatics and new materialisms, grounded in embodied practice-based research.

2. Practitioner Methodologies: We investigate the ways practitioners in music and performing arts make work, focusing on the aesthetic, technical, ethical and cultural strategies they use to communicate their ideas.

3. Social Engagement: We interrogate oppressive social structures through the lens of critical praxis to develop arts-based interventions.

The three themes encompass our six research groups, which provide a context and framework for our research:

- **Arts and Social Change** (ASC) explores creative arts practices as a methodology and instrumental tool for effective ethical engagement with marginalised individuals, groups, identities, bodies and voices [Leads: Enright and Levinson, 6 staff, 1 PhD];
- **Creative Corporealities** (CC) concerns itself with embodiment as a source of creative practice, with its own causalities and politics [Leads: Kampe and Steadman; 13 staff, 3 PhDs]
- **Intercultural Communication through Practice** (ICP) explores how cultural heritage is shared across borders and how knowledge is transmitted through arts practice [Lead: Bayley; 2 staff, 8 PhDs, 5 Visiting Research Fellows];
- **Open Scores Lab** (OSL) explores scoring in its widest sense, developing new approaches to framing experience through instructions [Lead: Saunders; 3 staff, 10 PhDs];
- **Sonic Materialities Lab** (SML) develops and creatively activates new understandings of the materiality of sound in contemporary music and sonic art [Lead: Sergeant; 3 staff, 3 PhDs];
- **Sonic Arts and Visual Music** (SAVM) explores the new relationships between sound, music and image that are being forged in contemporary practice [Lead: Hyde; 8 staff, 2 PhDs].

The groups organise ongoing events, symposia and conferences. They bring together senior researchers and ESRs, including PhDs (as well as taught postgraduate and undergraduate students), visiting researchers and practitioners, to create a forum for sharing research, supporting the vitality and sustainability of our research community and its external contexts. The groups are all interdisciplinary, working beyond academic school structures to bring together perspectives from different fields in order to challenge ideas within individual disciplines.

Our research groups are sited within the University's three strategic research centres to enable interdisciplinary dialogue and action. The interdisciplinary Centre for the Creative and Cultural Industries (CCCI) houses the two performing arts groups (ASC, CC) and three of the music groups (OSL, SML, SAVM), connecting with practice-based researchers in other disciplines. The interdisciplinarity of the ICP group connects it to the University's Transnational Creativity and Education (TRACE) Research Centre. Additionally, ICP and CC connect to the third University-wide Research Centre for Environmental Humanities. CC also links to the History and Heritage Research Centre. All groups and centres connect researchers with other disciplines through our regular seminar programme and further collaboration. We also provide additional support for researchers working outside of these specific groups, aligning them to cognate research across the University and encouraging the development of new clusters as an instigator for future groupings.

RESEARCH STRATEGY

Since REF2014, we have identified distinct areas of expertise within BSMPA and the wider University research community, developing these to deliver externally-funded projects, engage with international networks, increase our PGR numbers, and produce outputs that pursue the aims of our three research themes: to investigate material and corporeality, practitioner methodologies, and social engagement. This has resulted in the formation of the six research groups linked to the University Research Centres, which have produced projects funded by AHRC, APEX, Arts Council England, European Research Council, Lottery Heritage Funds, Newton Travel Fund and Wellcome Trust. This work is sited within international networks including the Performance Studies Network, British Forum for Ethnomusicology, Music and Materialisms Research Network, Global Academy of Liberal Arts, International Federation of Theatre Research, and Seeing Sound (which we instigated). These actions drive the expansion of our PGR research community by aligning student projects with the activities of the groups and centres to create clusters of related research.

In 2016 we redeveloped the BSMPA research clusters as part of the wider University restructure. We saw this as an opportunity to develop groups from the bottom up, directly drawing on targeted staff and PGR research activities and the University's more integrated liberal arts disciplinary structure in order to build a vital and sustainable persistent research culture. The six groups were formed through an audit of BSMPA staff and PGR research interests, and through reinforcing connections with researchers in other disciplines. Each of the groups includes researchers from outside of BSMPA in order to develop expanded perspectives on the three research themes. The recruitment of new researchers has improved the number of BSMPA staff with PhDs to 21 (40% of FTE), indicative of the development of the wider research environment and interdisciplinary connections made with colleagues in Education, Art, Design, Creative Computing, and Environmental Humanities. This has led to new projects and collaborative bids.

Looking beyond 2021, we have three principal aims which underpin our future research strategy, focusing in particular on the internationalisation of our research:

1. Develop our research groups and activities to maximise the social impact of our research

Our aim is to develop further our research groups through targeting funded research projects and internal initiatives in these areas of strength, linking them explicitly to our research themes. Our goal here is to maximise the social impact of our research in practical and applied ways, in addition to developing outputs which contribute to the development of our disciplines. We also aim to create new research groups where clusters of focused activity emerge, drawing on the links we have with colleagues across the University.

Our strategy recognises the role that research plays in communities, social enterprise and social justice. We will build on existing successes, such as Kampe's socio-cultural project *Punti-Di Fuga* (2015) which brought together Dresden-based citizens and members of refugee-communities through somatic-oriented workshop and performance events, or Enright and Vitale's work that explores methods for drama-based interventions to support resilience and integration in refugee women living with HIV. Using initiatives such as these as models, we will consistently seek to contextualise our research within active and applied societal settings, such as performances, participatory workshops, advocacy, network development, and local action.

We aim to achieve this through drawing on the wide experience of our researchers whose work engages directly with communities, social enterprise and social justice, working with them as mentors for other researchers seeking to expand the societal engagement of their research. Through this approach we will embed an understanding of the importance of impact and public engagement in research practice and support our staff to develop the skills needed to engage with a wide range of stakeholders. In order to apply these skills and understanding, we will design research initiatives such as projects, events, performances and relevant publications to prioritise social impact. The success of this initiative will be measured through the quality of the impact on users of the research, such as workshop participants, audiences, and the readership of the publications derived from the research.

2. Develop interdisciplinary academic and professional partnerships to drive innovation and knowledge exchange

Our aim is to develop the interaction and collaboration we have with external partners, both academic and professional, in order to enrich our research through questioning its contexts and limitations. We will encourage the co-production of research to enhance the quality and relevance of its impact, building on and developing strong local, regional, national and international partnerships to maximise the societal, environmental and economic benefits of our research. Through doing this, we aim to develop innovative methods and outcomes that draw on interdisciplinary and inter-sector collaboration, and to create clear pathways for knowledge exchange.

Our strategy builds on our existing expertise in external collaboration and network forming. This includes developing training programmes with international arts practitioners and cultural institutions, such as Kampe's work on somatic practice with a group of 150 educators and dance artists at ImpulsTanz/IDOCDE Vienna in July 2019. It also involves academic and cultural sci-art partnerships, such as Hyde's *danceroom Spectroscopy* project with molecular scientist David Glowacki (University of Bristol), programmers and dancers which presents an interactive audiovisual environment that enables participants to experience the nano-quantum world. We also aim to develop our networks through hosting international conferences, drawing on our experience of staging events such as the Performance Studies Network Conference (2016), British Forum for Ethnomusicology Conference (organised for 2020, but postponed to April 2021 due to Covid-19), and targeted events such as Music and/as Process (2016), as well as symposia on critical embodiment as cultural practice in collaboration with international partners (Feldenkrais Guild UK, Journal of Dance and Somatic Practice, Coburg University).

We also instigated and host the Seeing Sound conference series (six events since 2009) which continues to consolidate and expand as an international forum for visual music.

We aim to achieve this through making collaborative funding bids with external partners, focusing on projects which concentrate on interdisciplinary research and outcomes. Drawing on the experience of our researchers who have received funding for interdisciplinary and/or inter-sectoral projects (Bayley, Hyde, Kampe, Purcell-Gates), we will mentor colleagues initially in supporting them to develop new partnerships and networks in order to enrich their research through engaging with different perspectives. Secondly, we will work with our existing and new partners and networks to formulate collaborative projects bids, contributing to and benefiting from the wider personal and institutional expertise created by these associations. The success of this initiative will be measured through the effectiveness of funding applications, and the creation of outputs derived from working with others.

3. Enhance the postgraduate research environment

Our aim is to enhance the postgraduate research environment at Bath Spa and more widely in our active disciplines at regional, national and international levels in order to support the development of our PGR students and those with whom they collaborate, giving them a strong platform from which to start their careers. We are committed to our role in developing Early Stage Researchers in particular, whether this is through PhD and post-doctoral research, or through supporting their transition from working in industry.

Our strategy focuses on developing internal and external communities of researchers through facilitating projects that intersect with the aims of our research groups and our three research themes. We are in a good position to enhance our PGR environment, with a current cohort of 27 PhD students, and ten completions in the current cycle. PGR numbers have risen significantly since 2014 because of our increased research supervisory capacity and the thematic approach driven by the new research groups, creating a critical mass which now benefits from student-originated initiatives. We see PGR as a pathway for our graduating Masters students, and the shared MA and PhD seminars we run create a clear trajectory for emerging researchers. This is predicated on the increased average annual FTE of our postgraduate taught students from 27.5 (2008-14) to 80.5 (2014-21), with a current cohort of 121. This is a result of relaunching our MA programmes and creating more shared delivery between the pathways in Music and Performing Arts, as well as adding new programmes within this structure including MA Sound, MA Directing, MA Creative Producing, MA Performance and MA Dance. These pathways are significant for our research environment as MA students attend research group seminar series that are embedded in their course, and seven have continued onto a PhD in the current REF period. We also aim to extend our programme of visiting research fellowships, both as placements during PhD research or as post-doctoral projects. In BSMPA we have hosted 17 Visiting Research Fellows through the University's institutional scheme, including visiting PhD students for fellowships related to their research projects. These residencies also help us extend our international networks in an efficient and collegiate way.

We aim to achieve this enhancement of our PGR environment through embedding our new PGR students within our six research groups, as well as the University Research Centres which host them, giving them a clear context and support for their research from the beginning of their projects. We aim to support our PGR students through internal bursaries for activities related to their research, such as conference papers and performances, and to give them opportunities to develop their skills as researchers through the Researcher Development Programme and Graduate Teaching Scheme, which results in the Professional Practice in Higher Education postgraduate degree. We will continue to create collaborative provision through working with external partners, especially through our membership of the AHRC South West and Wales Doctoral Training Partnership (SWW-DTP), which has resulted in four students being funded as part of the shared provision. Membership of the SWW-DTP has

developed collaborations with Southampton, Bristol and Cardiff, with shared supervision of students and combined events significantly enriching our research environment. The effectiveness of this model presents a clear example of the benefits of working with colleagues in other institutions, especially in disciplines and specialisms which have lower densities of researchers in a single institution.

IMPACT STRATEGY

Our impact strategy focuses on developing strong relationships with selected external partners, both formally through funded projects and initiatives, and informally through opportunities that arise through personal networks. Impact has been focused on three initiatives:

1. Education, outreach and community engagement

Our research is undertaken and produced in real social contexts, such as prisons, training organisations, arts organisations and festivals. We work with professionals in these contexts to develop community arts projects and training. Impact is on participants in these activities, such as arts practitioners and educators, and beneficiaries such as prisoners, community groups and audiences.

The impact is created through:
- working with organisations to embed new artistic practices in their training processes, such as Kampe's work on somatic practice methods with New Zealand Dance Company and Feldenkrais Guild UK (Critical Bodies ICS UoA33-1 CSP)
- developing practitioner-community discourse and responsive working practices for arts professionals working in social contexts through audience engagement and participation in projects, such as through Purcell-Gates' public engagement events (Medical Humanities ICS UoA33-3 DMG).
- showing how creative arts practices can be a means of strengthening resilience and wellbeing, such as Enright's use of verbatim theatre to explore women's experiences as mothers in prison and also for staff, practitioners and artists working in this sector.

The outcomes we achieve are:
- developing the education provision of cultural and training organisations.
- creating work which opens up spaces for dialogue with audiences around specific societal issues.
- engaging specific communities in artistic practice in relation to social issues relevant to their circumstances.

2. Dissemination of artistic works and processes

Our artistic research is disseminated through internationally-established producers as performances, recordings and broadcasts, creating impact through associated discussion in the form of interviews, authored texts, public talks and workshops. Working with organisations who promote new work enables us to widen the reach of our research and present it in communicative ways to audiences.

The impact is created through:
- public dialogue around the work and its reception, in the form of broadcasts with commentaries, reviews, social and print media, such as press coverage for Purcell-Gates' 'Tarrare' project in the Guardian, The Times and other publications.
- presenting individual artist-centred perspectives that inform current cultural debates, such as Saunders' piece for Ensemble Modern/Arditti Quartet at Wien Modern which used a programme text, extended radio interview, and post-concert audience discussion to exchange ideas about group dynamics.

- contributing to new artistic methods and processes by working directly with other practitioners in training contexts, such as Enright working with criminal justice and social welfare organisation Geese Theatre, and Purcell-Gates working with Diverse City, Extraordinary Bodies, Hijinx Theatre and Puppet Place on developing puppetry and disability performance.

The outcomes we achieve are:
- communicating conceptual and issue-based contexts around artistic work through performances with associated contextualisation including programme texts, audience talks and panel discussions, radio broadcast and interviews (Seeing Sound ICS UoA33-1 CSP, Medical Humanities ICS UoA33-3 DMG).
- writing and talking about our artistic research in online and print media, in the form of blog posts, social media, articles, and interviews. (Seeing Sound ICS UoA33-1 CSP, Medical Humanities ICS UoA33-3 DMG).
- working with other practitioners in training contexts, such as guest lectures, summer schools, and short courses, to develop shared understanding of new artistic methods and processes.

3. Policy and social change

Our research impacts on society through questioning moral and ethical behaviours, considering how artistic practices can promote reflection and change. We use interdisciplinary academic research to develop new artistic processes and practices designed to question aspects of society and human behaviour.

The impact is created through:
- changing perceptions of societal structures and attitudes, such as Purcell-Gates' use of puppetry within medical humanities to investigate behaviour towards people with non-normative bodies (Medical Humanities ICS ICS UoA33-3 DMG).
- developing situations that empower stakeholders to reflect on and change their lives, such as supporting the rehabilitation of prisoners in Enright and Simpson's prison projects.
- making artistic work that uses social behaviour as material in order to expose how people behave, such as in Saunders' 'things to do' which uses interpersonal cues to make the power structure of groups explicit for audiences.

The outcomes we achieve are:
- making work using historical and autobiographical narratives to explore moral and ethical behaviour.
- working directly with stakeholders in challenging circumstances through reflective artistic practice.
- developing new processes and frameworks for interdisciplinary creative practice to embody societal attitudes rather than represent them.

OPEN ACCESS

The Unit's strategy for open research is guided by the institutional strategy, policies and processes that are described in the REF5a Institutional Environment statement (IES 2.8.1).

The University's REF Code of Practice gives the Unit of Assessment Leader responsibility for ensuring that UoA colleagues "keep their details on ResearchSPAce [institutional open access repository] up to date". Visibility of the Unit's outputs allows the Library repository team to gather full text or datasets, as appropriate, for open publication. The UoA Leader is able to monitor open research compliance by metrics provided through the University's annual Quality Review.

The Unit closely collaborates with the Library repository team. All SRR staff are offered annual refreshers to maintain understanding of open research requirements, and there are open access progress reports at the bi-monthly UoA Leaders' meetings. The Unit's online staff profiles are automatically populated with publication data from the open access repository, incentivising academic engagement. The University's annual reviews of output quality and REF SRR status will only consider outputs that have been recorded in the University's open access repositories. The Library team proactively monitor the open access status of the Unit's outputs, requesting full text content where publisher policies allow. The [BathSPAdata](link) repository is available to host accompanying research data from the Unit's outputs, in keeping with the UK Concordat on Open Research Data.

Within the institutional strategy there is scope for the Unit to develop its own approach to open research, going beyond the minimum requirements of REF2021. The nature of the UoA has focussed our attention on the particular challenges of archiving and openly disseminating creative outputs. Many of the Unit's outputs are now made available through online open access to share our research widely beyond academia, including our institutional repository ResearchSPAce and research data repository BathSPAdata. Other examples include Saunders and Sergeant making their scores and documentation of performances, as well as critical texts, available via their websites to present resources for audiences. All software developed by Hyde and his collaborators on the APEX project will be made available on an Open Source (CC BY-SA v4.0) basis. Bayley is developing an online video resource of instruments and workshops, to be launched as an open access resource alongside her upcoming Routledge book on Turkish Makam Instruments and Voices in Contemporary Music (2021). The Library supports the Open Library of Humanities (OLH), a publishing model intended to drive the transition to full and immediate open access for scholarly journal titles ("Plan S"). This includes titles relevant to UoA 33 such as 'Body, Space & Technology' and 'Journal of Embodied Research'.

The Unit supports the principle that scholarly monographs developed with public funds should be made publicly available. Within resource limitations, the Unit is taking practical steps to realise this principle: by increasing the number of book chapters made openly available by the Unit's authors, utilising 'green' open access publisher policies, and by Library investment in the development of sustainable funding models for open access monographs. Examples of book chapters made openly available include Bayley, A and Dutiro, C (2016) ['Developing dialogues in intercultural music-making'](link) and Cassidy, G (2017) ['In good company: the authorial process of Anthony Neilson.'](link) The Library has pledged funds to the Knowledge Unlatched project, a consortial initiative to 'unlock' monographs for open access publication, including collections of Music and Arts titles. The Unit is able to monitor progress towards making its monographs openly accessible through the University's annual Quality Review.

RESEARCH INTEGRITY

Research integrity and ethics are managed by the University's Research & Ethics Committee, with a protocol for approval of all research activities in place for staff and PGR research, as well as UG and PGT projects and dissertations. Staff and PGR research is approved through the Ethical Review College, which comprises experienced researchers from different disciplines drawn from across the University. Taught students seek initial approval at course level, with more problematic cases being referred up to the full ethics and integrity review process. The University is committed to principles of good research practice, and has an action plan which is regularly reviewed to ensure on-going compliance with the Concordat for Support Research Integrity. Ethics and data management training is available to all staff and students through an on-line training platform and is mandatory for all academic staff.

In BSMPA, issues in research integrity and ethics mostly focus on human participants and use of their data. All projects using human participants require ethics approval and consent from subjects regarding the use of their data. Examples include interview responses, audio/video documentation of performances and other activities, and safeguarding arrangements for

vulnerable participants. Where more challenging situations arise, such as research within the criminal justice system or with young people, we seek advice formally from colleagues in disciplines where such situations are the norm.

SECTION 2. PEOPLE

STAFFING STRATEGY AND STAFF DEVELOPMENT

BSMPA is both a research unit and a separate academic unit within the university. Throughout the assessment period, BSMPA's staffing and recruitment policy has consistently appointed all staff to long-term permanent contracts, except where posts are funded directly through time-defined research funds. New staff must be research-active and/or have high-level professional backgrounds. The aim, where practicable, is to convert professional experience into research-based activity, usually through practice as research. This approach is crucial to both BSMPA's research strategy and its strategic pedagogical focus. Despite current sector-wide constraints, staffing has grown consistently in line with its increasing FTE, and where staff have departed, they have been replaced with staff of similar standing. Recruitment of researchers is compliant with the HR Excellence in Research award held by Bath Spa since 2012, which acknowledges alignment with the principles of the European Charter for Researchers and Code of Conduct for their Recruitment and incorporates the QAA Code of Practice for Research Degree Programmes and the Concordat to Support the Career Development of Researchers.

The success of BSMPA's future management of research activity and succession planning is evident in the following figures. Over the assessment period, BSMPA has recruited 32% of the current staffing team, with a 55/45 split in favour of professional experience. In the same period 10% of colleagues have acquired PhD status and moved into post-doctoral research, 5% of staff have initiated PhD study, and of these six staff have had their PhD research funded by the University. In addition, 10% of research-active staff have attained either reader or professorial status. Given our pedagogical need for a blend of research-active and professionally-active staff, the two are balanced 50/50. So, while we appoint research active staff, we are also developing the unit's overall research capability.

The equal balance is also crucial to the way BSMPA stimulates and facilitates knowledge exchange between academia and business, industry or public or third sector bodies. Recruitment as outlined above engages professionally-active staff and encourages them to convert their knowledge into research, the outcomes of which are shared back with industry. This is achieved through performance works that synthesise scientific and performance elements (Purcell-Gates), engender dialogues between international communities (Bayley, Calvert-Ennals) or through conferences and symposia organised by BSMPA that draw together researchers with key industry and community partners, across diverse subjects (Bayley, Hyde, Kampe). In each instance, focus is on sharing research beyond the academic community. Local projects connect research and knowledge with the local community. For instance, performances at The American Museum in Britain used research by history colleagues to support the museum's WWI centenary project and its connectivity with local youth groups. Staff secondments funded by research grants or EU funding have enabled further exchange with industry partners and international communities.

Through a workload planning system, all staff have a minimum of 180 hours research time, plus additional hours agreed with line managers or facilitated through external funding. Non-SRR staff use this for scholarly activity, supporting them in developing their work into future research activity. Seed funding supports small-scale projects, the development of outputs, networks, or funding bids via the QR allocation.

The research group, centre and committee structures facilitate research management development for staff, with staff taking on responsibility for their research clusters and representing them at BSMPA and University-level. Mentoring by senior colleagues and the

Research Support Office enables staff to engage with research management mechanisms within the University and more widely through reviewing and external panel membership. The University QR allocation panel includes ESR to both develop staff experience and represent their voice in the decision process.

Rewarding staff engagement in research is often through in-kind funding, by providing resources and facilities for staff to develop their practice-based research activity. BSMPA's activity as a producer of events enables staff to increase the impact of research by broadcasting their findings across a wider academic and non-academic network. Bath Spa University has also developed an incremental pay scale for professorships and readerships to recognise the impact of staff research and BSMPA engages fully with this.

Staff development is co-ordinated by the University's Researcher Development Manager, who works closely with Research Leaders in BSMPA to deliver training, mentoring and support to staff at all stages of their research careers. In line with the Vitae Researcher Development Framework, the Researcher Development Programme includes sessions on career development, and the Research Support officer works actively with our Careers and Employability team to offer appropriate training to all staff. Careers staff are able to offer one-to-one consultations with PGR students, and offer surgeries at our research site in Corsham on a regular basis. All ESRs have the opportunity to be allocated a mentor from across the research leadership community, and we have also brought in a professional external coach to offer them one-on-one coaching for the development of their careers, publications and profiles.

We recognise that in addition to staff who have a background in academic research, many of our staff in BSMPA enter academia from an industry or practitioner background. Consequently, staff development also focuses on supporting these colleagues in incorporating research-led approaches to their scholarship and practice, while supporting personal scholarship and research around leading industry practice as an essential part of their professional roles, either through continuing industry work or teaching. This is managed through individual mentorship and participation in the University's Researcher Development Programme.

We support staff completing PhDs through fee remission and sensitivity towards teaching loads at key points in their programme. On completion, post-doctoral ESR staff are supported through the research groups, which provide a context to develop work into outputs and make connections with other researchers across the University in order to develop projects and funding bids. This includes presentation of new research in group meetings, joining existing projects, and taking on leadership roles within research management.

SUPPORT, TRAINING AND SUPERVISION OF PGR STUDENTS

PGR students are recruited through three principal routes: alignment of research projects with Bath Spa staff, research groups and centres, and facilities; previous Bath Spa PGT students returning or continuing to PhD; or locally-based researchers for whom location is a significant factor. Additionally, our participation in the AHRC South West and Wales Doctoral Training Partnership (SWW-DTP) has led to recruiting four composition students in collaboration with the University of Southampton. This has also led to registering a further two self-funded co-supervised students and developing a shared provision, which has included joint reading groups, performances involving students from both institutions, and participation in seminars and workshops. Bath Spa also periodically runs a PhD fee-waiver studentship, which has resulted in two registrations of international students in BSMPA. On registration, students are linked to one or more of our research groups to ensure there is a clear community and context for their work. We also ensure that research topics are linked to one or more of our research themes.

Following registration, PGR students have two formal checkpoints to monitor progress. After three months students complete the Research Plan which formalises their programme of research following approval by the central Postgraduate Research Management Group

committee. After 12 months, students have a Progression Assessment to check progress and determine the form of their final submission through a viva voce with a panel drawn from the subject area and chaired by an independent senior researcher. The application interview and two formal checkpoints allow us to monitor and advise students on their progress in a supportive way.

We support PGR students at different levels: locally by the Director of Studies and supervisory team; at subject-level by the Higher Degrees Co-ordinator, research group and centre leads; and centrally by the Graduate College and Research Support Office. Postgraduate research students benefit from supervisory teams drawn from disciplines outside of music and performing arts where appropriate, supporting the development of research methods from the humanities and education, as well as deepening their understanding of practice-led methods. We support students who are strongly engaged with campus-based research contexts, but also distance researchers who work remotely through video conferencing and file sharing. This has resulted in registration of students based in different countries (USA, Greece), widening their professional networks, and leading to wider dissemination of their outputs, such as through performance. The regular research group meetings provide a focal point for in-group discussion and lead to collaborative projects and performances by group members and students from other institutions (Southampton, Bristol, Exeter). Central support is provided through the Researcher Development Programme which includes sessions targeted at postgraduate research students, but also introduces them to the wider research community through sessions aimed at ESR staff and senior researchers. These training sessions include: research project structure; effective development and progress; productive writing; ethics and managing relationships; impact and public engagement; developing research proposals; and applying for research funding, as well as guidance on preparing for parts of the PhD (the research plan, progression assessment and viva). Students are encouraged to attend external events, including those run by the SWW-DTP and other research institutions such as the British Library. Postgraduate research student Matthew Dicken was elected student liaison officer for the British Forum for Ethnomusicology (2018-2021).

EQUALITY AND DIVERSITY

The University's Equality and Diversity Policy was developed by the Equality and Diversity Steering Group (EDSG) and representatives from the recognised trade unions. It is managed and monitored by the ESDG who work with the wider University management, and its implementation is the responsibility of all staff. Practical examples of the policy in practice include:

- the equal pay review which compares the pay of male and female employees who are doing equal work and checks to see if there are any differences and inequalities;
- diversity and unconscious bias training undertaken by all SRR staff, and additional REF-specific equality and diversity training for those with a responsibility for preparing the REF submission;
- the Developing Leaders Programme that aims to reduce the gender pay gap.

As well as these measures, our institutional equality objectives bring to the forefront the recruitment, inclusion and retainment of women and BME staff and students, and actively support our female staff in their professional development. At an institutional level, we achieved Stonewall recognition in 2014 and are working towards bronze Athena Swan accreditation. Bath Spa also runs a Women's Leadership Network, LGBTQ+ Staff Network (SONDER) and a Disabled Staff Network, all of which hold regular meetings and events. These examples demonstrate specific instances of actions that represent our wider commitment to equality and diversity.

Within BSMPA, we recognise that well-being and workload are closely connected and, where possible, ensure that staff have time to commit to research through flexible working hours and

locations. All staff are encouraged to work remotely when required and the University's policy of working from home is widely used. Reasonable adjustments to working schedules are always made, and continued dialogue with staff ensures that the unit identifies needs and addresses them proactively.

Data related to protected characteristics can be found in the Equality & Diversity section of Institutional Environment Statement (section 3.5).

SECTION 3: INCOME, INFRASTRUCTURE, AND FACILITIES

INCOME

Our research income has developed significantly since 2014, predominantly through increasing the number of bids and making connections with external partners as part of consortia. The diversification of our income stream has contributed to a rise from GBP256,157 in REF2014 (RAE2001 GBP10,000; RAE2008 GBP16,000) to GBP336,000 in the current REF period as we have applied to a wider group of funders to target research support more strategically. Since 2014 we have shifted from a mostly AHRC-funded portfolio to one additionally supported by the European Research Council, Wellcome Trust, APEX (Royal Society, Royal Academy of Engineering, British Academy, Leverhulme), Newton Travel Fund, Arts Council England and charities such as Lottery Heritage Funds and Herschel House Trust. Spreading our income over more sources and engaging with different strategic partners has created greater resilience. For example, Laura Purcell-Gates' puppetry and medical humanities project with Wellcome Trust generated follow-on funding to expand the research from her initial project as part of a national tour; Amanda Bayley is a co-investigator on two ERC projects, focusing on dialogue between Turkish and Western musicians (University of Bristol), and the development of research strategies and software to enable musicological research to engage more directly with sound (University of Huddersfield). Nurturing such relationships and building networks around them is a central focus of developing our infrastructure through adopting a diverse approach to funding.

Since 2014, the unit has received funding for projects which have consolidated staff research linked to our research themes (materiality and corporeality, practitioner methodologies, and social engagement), leading to external collaboration with researchers and practitioners, and other institutions. There is a direct correlation between funding income and high-quality research outputs and impact. Hyde's APEX-funded project 'Exploring Molecular Data with Immersive Technology: Interactive Sonification in Virtual Reality' with molecular science researchers at the University of Bristol and UWE has led to papers published in chemistry, physics and HCI journals, a presentation at the Royal Academy of Engineering, and a performance piece premiered at the Bloomsbury Theatre in London. Saunders' work has been supported by commissions from BBC Radio 3, SWR/Donaueschingen, Wien Modern, and Ernst von Siemens Musikstiftung, resulting in compositions being performed at major European new music festivals.

In addition, the unit has benefited from GBP127,770 of internal QR funding since REF2014. This has been used to support conference attendance and hosting, seed funding projects, and supporting dissemination and networking. This funding is made available to staff researchers at all stages of their careers through a competitive bidding process at University level, and through funds devolved to BSMPA to support targeted projects.

INFRASTRUCTURE

The researcher-led approach we adopted in 2016 led to six new research groups that emerged directly from clusters of staff research. Each group is predicated on artistic research and draws on the expertise of the practitioner-researchers in the group. From this point of research specialism, where each group contextualises staff and PGR research, our researchers can

make connections with researchers in other disciplines. This is evident in the funded collaborative research projects and bids; shared research seminar provision; and co-supervision of PGR students. Regular research seminars attached to each group are rich points of contact between researchers and visiting scholars and artists. The seminars are also a timetabled part of the PGT programme, giving Masters students a direct route into research. At University level, the research groups link to the institutional themes of environmental humanities, transcultural creativity and education, and the creative and cultural industries, and staff from UoA33 are members of the University Research Centres in these areas. Again, this re-enforces our determination to create a much wider context for research by making connections with cognate research outside of BSMPA.

The unit's infrastructure is built around our six research groups. The groups create a focus for the distinct areas of work through meetings, collaborations between group members, and through funded projects.

The regular group meetings create a community around the research themes and supports the ongoing dialogue that is a key feature of developing a healthy research environment. For example, Open Scores Lab holds a monthly meeting in term time, featuring a visiting speaker (41 since 2016) and workshop presentations of new work by group members. The exchange between our own researchers and world-leading visiting composers supports the development of new work by group members in a structured way. It has led to short residencies in the Bath Spa TV Studios to film pieces with Bastard Assignments and cellist Anton Lukosevieze, and collaborative performances with ESRs from the University of Southampton.

The groups also create infrastructure for collaboration between group members. Enright and Agate Vitale (Psychology) work together in the Arts and Social Change group to explore methods for drama-based interventions to support resilience and integration in refugee women living with HIV. In the Creative Corporealities group, Rew Lowe (Acting) and Matt Law (Geography) produced 'The Last Hurrah (and The Long Haul)', a collaborative practice-based research project responding to questions of ecological urgency through theatre performance.

The research groups also provide a foundation for targeted external funding bids, such as Bayley's ERC-funded research linked to her Intercultural Communication through Practice group, Hyde's APEX funding linked to the Sonic Art and Visual Music group, and Purcell-Gates' Wellcome Trust funding linked to Arts and Social Change. These initiatives demonstrate how group activity drives and contextualises projects and provides a key element in developing funded projects and interdisciplinary collaboration.

FACILITIES

The unit provides researchers with access to highly specialist facilities and resources, many of which serve both music and performing arts activities.

- Corsham Court is the University's dedicated postgraduate and research centre, offering a supportive working environment in which to undertake practice-led research, including a songwriting studio.
- On our Newton Park campus the Michael Tippett Centre is a 150-seat purpose concert hall with gallery space ideally suited for recitals, concerts and operas. The University Theatre is a 186-seat flexible performance space used for dance and theatre productions and a range of experimental performance projects. Our electronic studios and labs include seven audio studios and two computer labs. The campus also has an outside amphitheatre overlooking the lake and Italian Garden, both used for performances.
- The new Commons building houses Bath Spa TV Studio, which has been used to document research outcomes and work with external practitioner-researchers to film performances. BSMPA has a dedicated asset store containing industry-standard audio-visual equipment, run by a team of sound and image professionals who train academic staff and research students in its use.

- Since REF2014, our facilities have expanded to include our Oldfield Park Theatre Workshops campus, a new purpose-built production facility for the design, build and rehearsal of productions, placing PGT students in an immersive and professional environment.
- Burdall's Yard is our city centre arts venue with an audience capacity for 50-80 for small cabaret, fringe or gig style events and installations.

The scholarly infrastructure for the UoA includes Library subscriptions to high impact and internationally excellent journals (SCImago international journal rankings), for example *Journal of Research in Music Education, Dance Research Journal, Psychology of Music, TDR/The Drama Review, Journal of New Music Research, Popular Music and Society.* Library collections directly relevant to the UoA include more than 300 journal subscriptions, 15,000 books and 4,000 e-books. The Library's extensive digital collections include *Oxford Music Online, Drama Online, Digital Theatre Plus, Box of Broadcasts*, and the *International Bibliography of Theatre and Dance*.

Library resources for the UoA are underpinned by a team of Subject Librarians, who provide subject-specific support and a defined point of contact for research enquiries. The University has heavily invested in its infrastructure for open research, with both an institutional repository, ResearchSPAce, and a research data repository, BathSPAdata. The repositories are supported by two Research Publications Librarians, who work proactively with the UoA to develop its open research profile. The Library's Writing and Learning Centre supports an inclusive research culture through one-to-one writing support, social media workshops (within the Researcher Developer Programme), 'Journal Club' workshops in scholarly writing (for early stage PG researchers), and research methods training with software such as Nvivo, R, and SPSS.

SECTION 4: COLLABORATION AND CONTRIBUTION TO THE RESEARCH BASE, ECONOMY, AND SOCIETY

RELATIONSHIPS WITH KEY RESEARCH USERS, BENEFICIARIES AND AUDIENCES

We have instigated research collaborations, networks and partnerships with users of our research through developing and implementing our impact strategy over the assessment period, with a focus on internationalisation. The three areas of focus of our strategy drive the ways in which we engage with research users, beneficiaries and audiences and enrich our research environment. Our focus on education, outreach and community engagement through the processes and outputs of our research is explicitly collaborative and develops ongoing connections with external research users. Much of our research is articulated through creative outputs, and the dissemination of artistic works and processes in cultural contexts creates a direct relationship with audiences. Applied uses of our research and its outputs focus on policy and social change through working with beneficiaries in social and institutional contexts.

1. Education, outreach and community engagement

We build relationships with beneficiaries of our research through working with professionals and communities in live education, outreach and community engagement contexts, embedding our research within societal settings. We develop community arts projects and professional training both as a research method and through application of research outcomes. For example, Kampe works with organisations to embed artistic practices in their training processes, such as his work on somatic practice methods with New Zealand Dance Company and Feldenkrais Guild UK. Our research also shows how creative arts practices can be a means of strengthening resilience and wellbeing, such as Enright's use of verbatim theatre to explore women's experiences as mothers in prison, which impacted on understanding of the complex issues surrounding this situation for prisoners and prison staff. Other work focuses on

artistic participation and community engagement, using creative work to develop accessible materials for non-professional musicians, such as in Sergeant (2019) and Saunders (2018) commissions from Contemporary Music for All (CoMA) to produce new works to enable musicians of all abilities to participate actively in contemporary music.

2. Dissemination of artistic works and processes

Our creative research outputs contribute to society through being commissioned by major festivals and funders and presented in international events. The works and surrounding dialogues in the form of texts, interviews, and discussions develop relationships with audiences through cultural frameworks such as performances, exhibitions, documentation and broadcasts. For example, Hyde's 'danceroom Spectroscopy 2.0' collaboration comprises an immersive participatory installation for audiences to interact with a simulation of molecular physics, as well as a staged performance.

We contribute to the economy through producing our work in public events and through broadcasts, generating income for arts organisations, performers and producers, as well as supporting industries that service these events. Our work is presented internationally, such as at Donaueschingen Musiktage, Wien Modern, and The National Theatre, and broadcast on national and international radio stations such as BBC Radio 3, BBC 6 Music, O1 (Austria), SWR2 (Germany). We release recordings of our work which generates income for independent labels such as SubText Recordings and another timbre.

3. Policy and social change

Our research contributes to society through artistic practices and programmes that promote reflection and change for individuals and groups. We work directly with stakeholders in challenging circumstances through reflective artistic practice, such as supporting the rehabilitation of prisoners in Enright and Simpson's criminal justice arts projects. Using new practitioner methodologies, we build collaborative projects with specific societal groups, such as Kampe's socio-cultural project 'Punti-Di Fuga' (2015) which brought together Dresden-based citizens and members of refugee communities through somatic-oriented workshop and performance events, and his research on emancipatory modernist body-cultures which introduced somatic working processes to product design students in Coburg, questioning how design processes can activate culturally-transformative embodied social-imaginaries, culminating in a symposium with contributions by international artists, local community organisations and politicians. Our work also uses historical and autobiographical narratives to explore moral and ethical behaviour, such as in Purcell-Gates' use of practice-based puppetry research to investigate perceptions of and behaviour towards people with non-normative bodies, presenting her work in both public engagement and performance events.

CONTRIBUTIONS TO THE RESEARCH BASE, ECONOMY AND SOCIETY.

We contribute to the research base, economy and society through the outcomes of our research strategy, and directly through our research outputs and activities. Strengthening our research clusters has created a focused identity for our work, which allows us to concentrate on how we engage with users of our research. Developing interdisciplinary and external academic and professional partnerships has enabled us to contribute to the research base, economy and society more widely, working with other researchers, professionals, and communities around our work. We also work collaboratively with other academic institutions and industry to enhance our postgraduate research environment.

1. Strengthening research clusters

Our research groups provide a targeted approach to contributing to disciplinary research bases in music and performing arts, alongside subjects with which we form interdisciplinary connections. By identifying clear areas of research focus, we facilitate interaction with our

subject networks and professional collaborators by providing structures and processes for working together. This includes instigating and hosting a biennial series of visual music conferences through SAVM's Seeing Sound events (November 2013, 2014, 2016, 2018 and online in 2020 in the current REF cycle), hosting large international conferences such as the Performance Studies Network (2016), interdisciplinary conferences such as Ludo2017, and Kampe's practice-led symposia on somatic activism (2017) and embodied learning (2019). By hosting visitors through events such as these and our ongoing research group meetings, we strengthen contacts with other researchers in order to enliven our research environment and contribute to the development of our research bases across the sector.

2. Developing interdisciplinary and external academic and professional partnerships

We contribute to the research base through forming national and international partnerships through formal institutional agreements, funded research projects, and professional connections.

Our principal international network at institutional level is the Global Academy of Liberal Arts (GALA), a group of 19 institutions in 14 countries who collaborate to explore the relationship between creativity and social engagement. In practical terms this has led to exchanges and collaboration with Concordia University, Montreal (Purcell-Gates, Sergeant) to develop performance projects, and the University of Utrecht (Bayley, Saunders, Sergeant) to develop research into notational practices.

In order to drive knowledge exchange between academia and industry, in November 2017 Bayley hosted an interdisciplinary study day on Filming African Music, the second event of the UK branch of The Study Group for African Music (affiliated to the International Council for Traditional Music), in partnership with the Afrika Eye Film Festival, Bristol, supported by the British Forum for Ethnomusicology, Music and Letters, and BSU's Research Centre in Creative and Cultural Industries. Bath Spa is also an official partner of the Cultural Literacy Everywhere programme, specifically the special interest group, Cultural Literacy and Creative Futures led by Dr Robert Crawshaw (Lancaster University). This includes the ICP research group hosting an annual workshop/seminar with input from a range of arts and humanities disciplines. The University also has an international partnership with Universidade Federal de Pelotas (UFPel), Brazil. In November 2017 a Newton Travel Fund enabled Bayley and Stakelum to speak at a symposium on Ethnographies of Musical Heritage, sharing their research with academics in ethnomusicology, anthropology and education from several other HEIs in South Brazil. In September 2018, Spring presented his research at the UFPel Music Research Meeting and performed in concerts with other early music specialists in Brazil.

Through bids and funded projects we have developed formal links with other HEIs and industry partners. Bayley is a co-investigator on the ERC project Beyond East and West led by Michael Ellison (University of Bristol), which aims to systematise practical processes for intercultural musical collaboration with Turkish musicians. This has benefited Bayley's ethnographic research into performance practice and composer-performer interactions, and led to links with Turkish institutions and performers while developing the project outputs. Hyde's ongoing art-science collaborations through the danceroom Spectroscopy 2.0 project and his APEX project (with Tom Mitchell, UWE and David Glowacki, University of Bristol) which investigates sonification of molecular data, extend our partnerships in the region and with researchers in other disciplines.

3. Enhancing the Postgraduate Research environment

Since 2014, our interaction with the wider PGR research community has expanded both through the registration of more students, a corresponding increase in completions, and greater engagement with external partners. Bath Spa is part of the AHRC's South West and Wales Doctoral Training Partnership, and through this we have received four co-supervised

studentships with the University of Southampton. This partnership has widened the network for PGR students by connecting them with peers in other institutions in a formal way. It has resulted in shared reading groups, collaborative performances, and support for each other's research. In subject areas where there are relatively small numbers within each institution, this combined approach to PhD supervision and training is an essential factor in developing the discipline's research base.

Our researchers also contribute to the wider PGR community in the UK and abroad. We act as external supervisors for students at other institutions, and undertake external examining duties at universities and conservatoires. This interaction strengthens connections between academics and departments, and has also led to projects with students we have examined as their post-doctoral careers develop.