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| <p>Institution: University of Hertfordshire</p> <p>Unit of Assessment: Panel D (35): Music, Drama, Dance and Performing Arts</p> <p>a. Overview</p> <p>The Music unit at the University of Hertfordshire (UH) is part of the School of Creative Arts and is incorporated into the Social Sciences, Arts and Humanities Research Institute (SSAHRI), one of the university's three research institutes, which provides the wider organisational structure and support for research. Since RAE 2008, Music has continued to grow and is now returning 5.3 fte staff (compared with 3.7 in 2008). The unit is led by Professor Timothy Blinko, Head of Music in the School of Creative Arts.</p> <p>There are two research groups: The Music Research Group (MRG) is primarily focussed on practice-based research in acoustic and electroacoustic composition with related performance and digital technology research. The Music and Entertainment Industry Research Group (MEIRG) conducts industry-facing and industry relevant research across a range of current, significant themes. The focus of MEIRG to date has been on applied research, consultancy, developing industry networks, and specifically the European Music Business Research Association (EMBRA).</p> <p>b. Research strategy</p> <p>The university's overarching Research Strategy 2011–15 aims to achieve research excellence in specific areas that demonstrate the capability to create a dynamic culture and environment, raise UH's international profile, excel in impact, exploitation and dissemination, and develop the next generation of researchers. Music's research strategy has been shaped by these aspirations.</p> <p>The university has a policy of allocating the QR funding it receives on an annual basis back to the research areas to be used for further research development. The unit invests its QR in those elements that will best sustain and enhance its research environment: staffing and the postgraduate research culture. This is budgeted through a Research Delivery Plan agreed and monitored at school and university level. The key aims of the plan include the deployment of funds for dedicated research time to identified staff, in return for deliverables specified in terms of the quality of published outputs and the breadth of impact achieved.</p> <p>Academic staff and students collectively contribute to the School's research culture through a weekly lecture, 'Art Talks', which creates a platform for disseminating the unit's research internally, and the monthly 'Meeting of Minds' seminar aimed at academic staff and research students. In addition, the Masterclass series involves leading practitioners from the music industry, including from the Music Industry Advisory Panel. The unit has a rich annual programme of visiting researchers: composer/research practitioners, music industry researchers/practitioners, and researchers in art, design and contemporary media. For example, Professor Andrew Lewis (2013), Jonathan Powell (2011), Alison Wells (2009), Manorama Prasad (2008) and Peter Jenner, consultant to the UN's World Intellectual Property Office (WIPO), 2011–13.</p> <p>The key achievements of the unit since RAE 2008 have been:</p> <p>(a) The refocusing and subsequent creation of two new research groups: the Music and Entertainment Industry and Research Group (MEIRG) and the Music Research Group (MRG), which was formed from the previous composition and digital technology groups. MEIRG conducts industry relevant research across a broad range of topical themes. Established in 2009, group members are actively engaged with a variety of stakeholders both nationally and internationally, including businesses, trade bodies and, music organisations. Most notably, MEIRG has provided UK Music – the body that represents the collective interests of the UK music industry – with research investigating the online music consumption habits of 14–24 year olds. This research represented the first major UK academic study of its kind and its findings were delivered before the House of Commons (June 2008) and cited in both the Digital Britain Report (2009) by Lord Carter, and the Strategic Advisory Board for Intellectual Policy (SABIP)</p> |
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publication 'Copycats. Digital Consumers in the Online Age' (2009). The work was also widely covered in news sources globally, in addition to feature articles in the *Times*, *Guardian* and *Independent*. The music industry has rarely benefited from such targeted academic research, having historically been dependent on commercial organisations to provide relevant research. MEIRG also works closely with the European Music Business Research Association (EMBRA) on research matters pertinent to the European Union. MEIRG is supported by the Music Industry Advisory Panel, which comprises many leaders in their fields: Ann Harrison, Founder, Harrison's Entertainment Law; Mike Smith, President of Music at Virgin EMI at Universal Music Group; Iain Watt, Managing Director, Machine Management; Tim Clark, Managing Director, ie:music and former Managing Director, Island Records; Mark Collen, CEO, Immediacast and former SVP Global Marketing, EMI Group; Tim Smith, Managing Director, Igem Music Publishing; Eamonn Forde, Digital Editor, Music Wee. Many benefits have flowed, including discussion on the shape and direction of UH music industry research, contribution to industry and research colloquia, and direct student contact through masterclasses and visiting lectures. This has created a strong platform for further development. The MRG hosts a wide variety of composers and performers. The group reflects the interdisciplinary nature of music making at UH. Performance mediated by technology is an important aspect of much of our research, with artists exploring wide-ranging stylistic boundaries, ranging from algorithmic sound and light projections to music theatre.

- (b) The development of [UHRecordings](#) (UHR) 2007–8 to distribute and promote original research. UHR directly supports the work of the MRG by sharing its research with the world through a substantial global distribution network including iTunes, Amazon, Spotify, Google play, Rhapsody, CD Baby, MySpace, Facebook, Last FM, HMV (both physical (CD) and digital formats), Discovery Records (physical), and Own e-commerce systems. UHR also commissions and furthers the research work of MRG research students, and significant research practitioners at other universities, with high-quality recordings such as *The Music of John Hopkins* (Cambridge University), *Sonic Voyages* (MTI/DMU) and *Pataphysical Piano* by Prof. Andrew Hugill (DMU). This strategic investment by UH enables the intellectual vigour and innovation of the MRG to reach far and wide – to the academic community and beyond – as evidenced by extensive national press coverage. UHR has provided key opportunities for music researchers to develop their research. The rigorous and innovative practice-based research of the following MRG composers and performers has been recorded and promoted by UHR with a high level of professionalism: **Mead**, **Blinko**, **Smith**, **Filoseta** and **Godman**. All have received (often multiple) commercial releases of their work on the UHR label, fostering a shared vision and creating a platform of distinctive research practice in the UK.
- (c) The creation in 2009 of a high-specification studio facility to further the MRG's research goals. In this relatively short period of time, this £58,000 investment has become a hugely beneficial resource facilitating research projects in the MRG such as **Godman's** outputs *Plenum* and *Anarchy in the Organism*, created in collaboration with sculptor Simeon Nelson from the School of Creative Arts. Following discussions in the MRG, the studio was named UHDiffuse, to represent its important role as the live performance-projection sister to UHRecordings, taking our original research work out to the wider academic community, concert halls and the local community, as well as promoting research performance at the university. UHDiffuse reflects the evolving nature of the research group's activities. In short, it provides researchers with haptic control of live 'performable' spatialisation.
- (d) The enhancement of the external profile, networking, esteem and influence of the Music unit. By focusing our research through two key research groups, we have been able to develop an extensive network of leading industry practitioners through MEIRG, both in the UK and Europe. With the MRG, UHDiffuse has enabled original research outcomes to be transmitted directly into many significant fora, such as the Skyway Festival 2011 (Poland) and the Cambridge Music Festival, 2012, extending our reach further. UHRecordings has also created a significant external profile and new opportunities for networking, as evidenced by press quotes such as 'A fascinating catalogue of repertoire showing breadth of vision coupled with high quality sound engineering and musicianship. A superb initiative by the University of Hertfordshire.' (*BBC Music Magazine*, 2008). Networks developed from **Mead's** recording work with UHRecordings led to UH support for the British Contemporary Piano Competition in 2010.

(e) Maintaining our position as the centre of UK research into Schillinger. Two conferences were held on Schillinger's method in 2007 and 2009, and a third is planned for 2015.

Our plans and aspirations for developing research over the next five years (2014–19) are:

- (a) For MEIRG, to develop scholarly publications from primary research undertaken from industry, further develop the research relationship with the IPO, tender for OFCOM research bids, and produce scholarly publications arising from the activities of EMBRA for publication in the *International Journal for Music Business Research*.
- (b) For the MRG, to appoint further visiting professors to contribute to and enhance the work of the group, with a focus on composition as practice-based research, build on Arden's expertise as Schillinger expert by hosting an international conference to bring together practitioners and researchers on the Schillinger method, and organise an international conference entitled Music for the Eye, Art for the Ear, on the cross-fertilisation of art and music.
- (c) To double the research student numbers from 6 to 12 by 2019/20. We plan to achieve this by increasing our supervisory capacity combined with a range of doctoral degree opportunities, including the possible development of a professional doctorate in music within the existing arts professional doctorate programme.
- (d) To increase total research income to the Music unit by 60% of current levels by 2019/20. We plan to achieve this through increasing the number and range of funders of quality applications for both research groups.

Support for interdisciplinary and collaborative research: The Music unit recognises the multi-disciplinary nature of its research and encourages cross-disciplinary research as evidenced by, for example, **Blinko's** collaboration with Richard Wiseman, Professor of the Public Understanding of Psychology, to create the music for [The World's Most Relaxing Room](#), and **Godman's** collaboration with artist Simeon Nelson on a number of projects, including *Plenum* and *Anarchy in the Organism*. Both projects were supported by funding through the research institute (SSAHRI). Through MEIRG, a flourishing partnership has developed with UK Music and its constituent bodies. For example, the university is one of just three to acquire academic supporter status with the British Academy of Songwriters, Composers and Authors (BASCA). It was this collaborative model, and our wider research context and engagement with the music industry, that led to a visit by former Deputy Prime Minister, the Rt Hon. Harriet Harman MP, with leaders from the music industry in February 2012, to deliver her first major speech on music as Shadow Secretary of State for Culture, Media and Sport.

c. People, including:

i. Staffing strategy and staff development

The unit is committed to the career development of researchers. It works within the framework set out by the Concordat to Support the Career Development of Researchers implemented by the university in April 2010. UH was one of the first universities to receive the European Council HR Excellence in Research Award in 2010. It received external re-approval of the award after its two-year review.

The School has a published policy of developing its research community and is committed to: supporting staff within the School to align themselves with, and contribute to, one of the research groups in the form of scholarly or research activity; funding small projects by early career researchers; and devoting two staff development days a year to research. At appraisal all staff within the School declare themselves active in either research, scholarship or pedagogy, and agree a plan to produce outputs of recognised quality. Two appraisal interviews take place each year, when progress against targets is monitored. Appraisals involve the Associate Dean Research and address procedures and support for career progression. All research active staff have access to funding to support research projects, grant applications and conference attendance, and for periods of research leave. In 2011–13 around £42,000 per year was spent on supporting research (excluding research staff contracts). SSAHRI also has an annual competitive funding round to

award small grants to early career researchers (£19,000–£24,000), and periodic one-off calls to support specific aspects of the research strategy (e.g., impact).

We actively support the development of early-career researchers through time allocations for research and mentoring. To this end, all research active staff are attached to one or both groups and participate in research seminars and staff training events; all are trained as research degree supervisors, and there are opportunities to contribute to supervisory teams for research students, both in the unit and in SSAHRI. Similar trajectories are planned for mid-career researchers. Appraisals also address opportunities for applications for readership and professorship, where appropriate. Support for research staff also takes place at research institute level. SSAHRI operates a peer-review college in which grant applications are reviewed prior to submission to improve the quality of the applications and thus increase chances of success. The university also runs a research staff mentoring scheme aimed specifically at early career researchers.

All research staff are given central and local induction and encouraged to access the academic staff development programmes provided centrally, as well as the Generic Training for Researchers programme, available to research staff and research students. This central provision includes CPD courses in career management, leadership and management, personal effectiveness, specialist research skills and techniques, doctoral student supervision and public engagement. Locally, training addresses issues concerning practice-led research. The university participated in the 2010, 2011 and 2013 Careers in Research Online Survey (CROS). The 2013 results show that in 12 out of 18 categories UH responses are above or more positive than the national average. The survey provides valuable feedback to the unit on its staff development strategy.

The unit fully supports the university's equality and diversity principles across all relevant protected characteristics. All new staff, including researchers, receive mandatory equality and diversity training as part of their induction to ensure the delivery of considerate and inclusive services. The unit is supported by the university's [Equality Office](#) and Disability Services, which advise on legal issues surrounding equality and disability, and on best practices. The university promotes family-friendly policies such as flexible working, has an on-site children's nursery and offers support for staff with caring responsibilities. The university is a member of the Athena Swan Charter and is a Stonewall Diversity Champion.

Central to the unit's staffing strategy and staff development is the School's commitment to supporting academic staff to undertake research degrees at Masters and Doctoral levels both within and outside the university. A professional doctorate in music is currently under consideration to create a further development opportunity for staff to gain the necessary research skills.

All staff are timetabled so they have at least one nominated research day a week. Since 2009, the unit has also pursued an internal programme of time allocation for research, allowing all staff to apply for a reduced teaching load for one semester in order to work on a specified research project with a timetabled outcome. Teaching is covered by other members of the unit on a reciprocal basis. These research time applications also require a commitment to prepare an application to an external funding body. The scheme promotes equal opportunities across the unit by including both fractional staff and staff not submitted to REF but who are still an integral part of our research community.

The two research groups offer individual researchers informal research support, knowledge exchange on sources and networks, and advice on projects. They also signal areas of expertise to potential research students. However, membership of the research groups are not ring-fenced; some contribute to both clusters in a way that enhances the liveliness of the research culture and the opportunities for collaborative research activities.

ii. Research students

The unit continues to increase its research student community. Further capacity building of PhD student numbers has been targeted since 2012, and a new professional doctorate in music is under consideration.

Supervision teams comprise at least two academic staff and meet regularly with the student. Progression examinations involving an assessor external to the team, and annual monitoring is part of a formal schedule to facilitate successful completions. The School has a Research Tutor supported by a Research Institute Head of Research Degrees. The university's [Doctoral College](#) monitors students' progress and oversees the final examination. Our students regularly participate in the SSAHRI annual research student conference established in 2005. The conferences provide a platform in which the Research Institute's 200 research students can come together for social and academic purposes, to exchange ideas and hone presentation skills in preparation for external presentations and final examination.

Research training is coordinated by the Doctoral College, which oversees all quality assurance and training for all the key milestones in the research degree process. The Doctoral College provides a comprehensive programme of [Generic Training for Researchers](#) (GTR) informed by RCUK guidelines and designed to provide the knowledge and skills to help students progress successfully through research degrees and careers. The programme is open to all staff and research students. The School also has an integrated taught Masters degree programme in music, art, design, art therapy, and media, with a core module in research skills. All research students in the unit are strongly encouraged to attend. The programme provides an effective recruiting ground for the unit's research degrees. All research students are located in one building, and have dedicated study and studio space to facilitate a lively and sustainable research culture. The university achieves consistently good results in the Postgraduate Research Experience Survey (PRES), with above average scores. This trend has continued in 2013, with supervision and research skills being particularly highly rated. The surveys provide valuable evidence and feedback on the development of researchers, as well as national benchmarking.

PhD students have opportunities to teach, and are given free access to the CPAD nationally accredited teacher-training scheme. Financial support is available to enable conference attendance. Research students are also able to showcase their work through UHRecordings.

The unit has also been able to support research students engaged in interdisciplinary activities, providing the benefits of two research groupings. Music was awarded funding, through internal competitive bids, for interdisciplinary PhDs with both Astrophysics (on ancient Chinese cosmology and music) and Electronic Engineering (on singing voice extraction from stereophonic recordings). In both instances, the joint funding of the two research groups enabled students to deliver papers at high-profile international conferences (such as the Institute of Electrical and Electronic Engineers International Conference on Acoustics, Speech and Signal Processing (ICASSP)).

d. Income, infrastructure and facilities

Income

Since January 2008, the unit's research awards have been obtained from a range of sources. Successful applications were made to UK Music (£18,000) to fund research into the music downloading habits of young people, and to the Intellectual Property Office (£54,126) to fund research work reviewing existing research methodologies, as well as recommending new, robust and rigorous ones, for the measurement of Intellectual Property infringement. Over £86,000 has come from bodies such as the Arts Council England, RVW Trust and the Holst Foundation, together with other sources such as individual commissions. These awards have had significant impact on the research outcomes of **Mead**, **Blinko**, **Godman**, **Filoseta** and **Smith**, enabling high-profile performances and delivery of the impact agenda. Projects include *Duel*, for piano and responsive electronics, Université Paris 8 (ACE £5,000); commission, Claire-Obscure Saxophone Quartet, **Blinko**, £2,500; and support to the British Contemporary Piano Competition (**Mead**), RVW Trust, £1,200.

However, in the context of an expanding unit we would like to see more success in gaining external funding. The unit is serious in its goal to increase future research income through making more applications to a wider range of funding bodies. For example, the unit coordinated its first large (€2.5m) European research funding application in 2012, Creativity and Innovation in the European

Music Economy (CRIME), in collaboration with the University of Music and Performing Arts Vienna, University of Agder, University of Valencia, Institut Télécom Paris, Hochschule für Musik, Theater und Medien Hannover, Jagiellonian University Krakow, University of Gothenburg, Université de Bretagne Occidentale, Erasmus University, Bournemouth University, and the Berlin Music Commission. Although this application was not successful, we plan to continue to target larger collaborative bids.

The university's [Research Grants Team](#) supports the unit in its efforts to obtain external research funding. It offers assistance with all aspects of pre-award funding activities, including identifying appropriate sources of funding; reviewing grant applications to ensure compliance with funders' imperatives; endorsing grant applications for funding on behalf of the university; and advising on the grants submission systems and the costing and pricing of research. They also advise on EU funding and on ethical approval for research projects. The university has approval processes for potentially problematic ethical issues relating to research and is a full member of the RCUK Research Integrity Office.

Scholarly infrastructure

Information Hertfordshire (IH) provides university services and facilities that support learning, teaching, research and business needs. Each campus has its own Learning Resource Centre which provides 24-hour, 7-day access. There is a large collection of books (including e-books) in all major subject areas taught across the university, and access to a substantial number of relevant journal titles, the majority of which are accessible online. IH provides access to an extensive range of generic and discipline-specific bibliographic databases to support information retrieval. The IH subject-specific Toolkit pages on StudyNet provide guidance to the range of local and remote information resources available for a given subject area. The sections provide access to a wealth of relevant information sources, covering electronic journals, databases, websites and statistical sources, made available via university subscription or else freely available on the web. There is also an IH Research Support area on StudyNet, which pulls together services and resources specifically of interest to researchers under useful headings such as: access to other libraries, finding theses, managing references, skills development, keeping up to date, the university's open-access Research Archive, data management and storage, publishing and promoting your work. The university participates in collaborative schemes to facilitate student access to resources held at other institutions, in particular the SCONUL Access scheme.

Facilities

UH made substantive investment in music infrastructure over the period 2006–9 of c.£10 million (including research facilities), including a new Music, Film and Media building, and a suite of high-specification music and sound studios in the Art and Design Building. There is also planned additional new space for music in 2015. The new facility will have research requirements integrated into the design, with a high-specification performance auditorium wired for live digital broadcast, and additional professional-level composition and research studios.

e. Collaboration or contribution to the discipline or research base

Collaboration: In addition to the internal collaboration between **Blinko** and Wiseman discussed above, members of MEIRG oversaw the creation of Europe's first 'European Music Business Research Association' (EMBRA, headquartered in Vienna, with university partners from ten EU nations). They also contribute to the Kristiansand Roundtable, a high-level forum to debate the challenges for the music industry and the source for a number of new initiatives, such as the International Music Register now being championed by Peter Jenner, our Visiting Professor in Music Industry Economics, and supported by the World Intellectual Property Office (WIPO). In the MRG **Godman** is leading international research and development work with the University of Madras, combining research with teaching and learning practice. He has led research plenaries in India investigating the common performance practices in music and the arts. Based on the methodology of the Natya Shastra, he is fusing India's rich cultural history with interactive and responsive media, with wide dissemination of research.

Membership of national or international committees: **Blinko** is a Director, Trustee and Corporate Representative of the Incorporated Society of Musicians (ISM), and has been a judge for British Composer Awards on five occasions. A member of the MEIRG (Bahanovic – see impact case study) has been a BAFTA Music Sector judge since 2009 and sits on the steering committee for UK Music’s HE Music Management Kite Marking National Scheme.

Positions in professional subject associations: All music researchers are members of professional subject associations such as the International Computer Music Association, the Incorporated Society of Music, BASCA, as well as BAFTA and PRS for Music. The unit is also an Academic Supporter of BASCA.

Editorial positions: A member of MEIRG (Collopy) co-edits the *International Journal for Music Business research (IJMBR)*, published by the International Association of Music Business Research (IAMBR), launched 2 April 2012.

Examination of doctorates: **Godman** has examined three PhD candidates at Bangor University 2010–12; and **Mead** one PhD at the University of Huddersfield, 2012

Organisation of conferences: **Mead** is a founder of the British Contemporary Piano competition, held every three years since 1988. He has been the Artistic Director of each competition up until 2010. The only competition of its kind in the UK, it attracts pianists from all over the world. In 2010 the first prize of £2,000, a recording contract and festival appearance was sponsored by UH and, in a cross-university collaboration, the event was hosted by University of Surrey. MEIRG organised two conferences on the theme of The Future of the Music Industry in 2011 and 2012, with key leaders from the music industry. Arden is organising an international Schillinger conference for July 2015.

Refereeing academic publications: **Godman** has peer-reviewed for the International Computer Music Conference (Montreal 2009) and *Organised Sound* journal (CUP), on ‘Sound, Listening and Place’ (issues 16/3 and 17/3, 2011–12). **Filosea** has peer-reviewed research grant applications for the AHRC (2009).

HEI consultancies: **Blinko** has ongoing HEI consultancies with the International College of Music, Kuala Lumpur. He has also engaged in research exchange with ASWARA, also in Kuala Lumpur, a Malaysian arts institution directly funded by the Malaysian Ministry of Culture. **Godman** has developed strong research links with Concordia University, Canada, involving student and staff exchanges. **Mead** has an ongoing consultancy with Université Paris Nord.

Invited keynotes, lectures, performances: **Blinko** gave a keynote lecture recital on cosmology and composition at Christ Church College, Oxford, to the Conference of Choir School Headmasters (2009), and addressed the Incorporated Society of Musicians (ISM) at the London Coliseum (October 2011) at the award ceremony for The Distinguished Musician of the Year (awarded to Sarah Connelly). **Blinko** also received multiple BBC Radio 3 broadcasts of his choral CD *Reflection* in the UK and USA (09–10); (2009) *Sculptures* for saxophone quartet (Broadcast) Germany: German (GEMA) Broadcasting; (2009) *The Totter* (Broadcast) France: French (SACEM) Films; and Mozart, W.A. Arr. **Blinko**, T.J. (2010) *Take My Life* (Broadcast).

Among many research-practice performances, **Mead** has performed at City University (2011), Université Paris Nord (2011), Bangor University (2012), Bristol University (2012) and Cambridge University (2011), as well as many performances in concert halls in the UK and internationally. At these and other fora he has made a key contribution to the research base in developing the piano and electronics genre and in relation to the development and clarification of extended piano techniques. **Mead** has also collaborated with composer **Godman** on various innovative performances, such as *Duel* for piano and responsive electronics, Université Paris 8 (ACE commission) (2011).