

<b>Institution: The University of Huddersfield</b>
<b>Unit of Assessment: 35 Music, Drama, Dance and Performing Arts</b>
<p><b>a. Overview:</b> Music comprises performance, composition, musicology and music technology with research ranging across these fields. The staff profile includes: Professors (8), Readers (2), Senior Lecturers and Lecturers (10), Research Fellows (5), Research Assistants (1), a Studio Manager, three technicians and Visiting Research Professor (1) and Visiting Research Fellows (8). There is currently a postgraduate community of 94 research students. The School of Music, Humanities and Media has a Director of Research (<b>CLARKE</b>) - Music has a Research Co-ordinator (<b>ADKINS</b>) and a Postgraduate Coordinator (<b>CASSIDY</b>).</p>
<p><b>b. Research strategy:</b> Research in Music has grown significantly since RAE2008. This is the result of the successful implementation of the Vice Chancellor's Strategy Map 2007-2013, a University-wide Research Strategy 2011-2020 that has brought about a step-change in the broader University research environment and a targeted set of strategic drivers within the Department itself. In 2008, Music had only recently established the Centre for Research in New Music (CeReNeM) and although RAE2008 noted significant excellence within the Department, the number of PhD completions and external grant income fell below the median. With these in mind, our strategy has been to establish further Research Centres to focus on key areas of research excellence.</p> <p>These research centres have allowed us to: maintain excellence in individual outputs, as identified in RAE2008, for performance and electroacoustic music; develop composition and musicology to a similar level through the development of existing staff and recruitment of internationally leading individuals in the field; increase external grant income; increase our community of postgraduate researchers and PhD completions; increase our international collaborative exchanges and research partnerships; continue to support and develop Early-Career Researchers; bring internationally excellent researchers into the Department through conferences, symposia, masterclasses and guest lectures; implement, where appropriate, national frameworks for researcher support and development. All of our research activity has been focused on achieving these key objectives and establishing a vital and sustainable trajectory that will be consolidated and further developed from 2014-2020.</p> <p><b>1.</b> Since 2008, in addition to CeReNeM, four other research clusters have been created: the Centre for the Study of Music Gender and Identity (MuGI), Popular Music Studies Research Group, the Sound, Music and Image Research Centre (SMI/rc) and the Centre for Performance Research (HuCPeR), with the broad aim of undertaking pioneering research and professional practice to inform teaching and to contribute to economic, social and cultural development. The strategic formation of research centres and institutes has enabled concentration of staff effort and alignment of excellent research to funding body strategies and to the needs of research users. It also promotes our core philosophy of research-informed teaching at undergraduate level. CeReNeM has developed to become the focus for a community of 45 postgraduates and 15 staff. CeReNeM is led by <b>LIM</b> with a Directorate comprising <b>ADKINS</b>, <b>CASSIDY</b> and <b>THOMAS</b>. This Directorate oversees the diverse workings of the research centre including the production of the peer-reviewed <i>Divergence Press</i> e-Journal, the postgraduate-edited <i>CeReNeM Journal</i>, the Huddersfield Contemporary Records label (HCR), concerts and the residency programme for performers and composers.</p> <p><b>2.</b> To maintain and further develop excellence in individual research, Music has a sabbatical programme in place, which enables staff leave for one semester following eight semesters of teaching. Staff are encouraged and mentored to apply for external research grants to support their individual research and that of research groups. The University's ongoing Concordat programme is designed to provide a clear research path for all staff from Research Assistant to Professor and the Research Development Fund will continue to be deployed to support career development and the growth of the subject area within the School.</p> <p><b>3.</b> Since RAE 2008 the Department has appointed seven new staff, from Research Fellow to Research Professor level, from the UK, USA, Australia, Germany, Spain and Venezuela. The recruitment of <b>MAWER</b> as Research Professor of Musicology as well as <b>LIM</b> and <b>ABLINGER</b> as Research Professors of Composition has significantly enhanced the profile of the department and been a key factor in developing international collaboration and increasing international student recruitment. <b>LIM's</b> board membership of the Huddersfield Contemporary Music Festival (hcmf//)</p>

has likewise enhanced the profile of both organisations.

**4.** The establishment of new research clusters and additional research staff has enabled us to bid for more collaborative research initiatives. As a result, our external grant income has risen from £39,000 in RAE2008 to £757,047 at REF2014. Grant successes include: **AHRC**: Electronic Music of Roberto Gerhard, **ADKINS: 2011-12, £146,202**; *The Making of the Tudor Viol*, **BRYAN: 2008-14, £268,000**; *Expanding the String Technique: a new tablature-based integration of multi-parametric string music* **CASSIDY: 2010, £17,190**; *An interactive aural approach to the study of electroacoustic music*, **CLARKE: 2009, £39,464**; *The Impact of technology on the creative processes of composing electroacoustic music* **CLARKE: 2012-15 £312,197** (with Prof Peter Manning, Durham University); *The performance practice of indeterminate piano music by John Cage and Christian Wolff* **THOMAS: 2009, £23,514**; *Songs of the Caves* **TILL: 2013, £99,995**; *Thinking Inside the Box*, **TREMBLAY: 2009, £15,212**; **AHRC/EPSRC**: *Acoustics and Music of British Prehistory Research Network* **TILL: 2009-10, £29,999**; **Leverhulme**: *Pip Dickens Artist-in-residence*, **ADKINS: 2011, £12,329**; **Industry sources**: *Ehwaz, Tongue of the Invisible*; *Gyfu*, **LIM: 2010-11, £26,890**; **EU Culture Programme**, *European Music Archaeology Project* **TILL: 2013-2018, €139,083** as part of a €4 million grant (10 partner consortium). Emphasis is now given to the mentoring of staff by the UoA Co-ordinator when submitting research bids, both in conjunction with sabbatical leave and also for major research projects. There is also a reviewing process in place to provide internal feedback on applications before they are submitted. This has resulted in more staff being successful in obtaining external funding, including those identified as ECRs in RAE 2008.

**5.** We have increased our postgraduate community from 20 PG FTE in 2008 to 94 PG FTE in 2014. The demographic of the postgraduate community has also changed radically. In 2008 the majority of students were home students. In 2014 45% of our postgraduate students are EU or International. We have established six PhD scholarships. Three are named after recipients of University Honorary Degrees: Jonathan Harvey (composition), Denis Smalley (sonic arts), Irvine Arditti (performance) and Sophie Fuller (musicology) in recognition of her contribution to music and gender. The remaining two are the result of collaborations with Sound and Music, in connection with the British Music Collection Archive at Huddersfield, and with hcmf//, for which Artistic Director Graham McKenzie acts to mentor a composition PhD. We also have in place additional scholarships for exceptional candidates. The MA by Research programme was established as a strategic pathway for developing research provision and has contributed significantly to the increased quantity of PhD completions within the department.

**6.** Music has endorsed the Concordat's emphasis on the international mobility of research staff through strategic research partnerships with NoTAM (Norwegian Centre for Technology in Music and the Arts) in Oslo, the Kunstuniversität Graz, the Musikforschung Basel and CIRMTT. Such partnerships have facilitated research exchanges of staff and students, they have been the basis for new research grant applications, and they have fostered interdisciplinary research that extends beyond the reach of any one of the collaborating institutions. They are also the foundation of a long-term objective to embed inter- and multi-disciplinary research into the Music Department which acknowledges both the breadth of staff research expertise and the changing funding landscape.

**7.** The enabling and mentoring of young researchers is a key element in ensuring research sustainability. In RAE 2008 Music submitted four early-career researchers. In REF 2014 these researchers now form a strong component of our submission. We have also appointed four Post-Doctoral Research Fellows, all of whom are included in our current submission (three of which are now contracted lecturers). Our strategy is to enable these ECRs to excel and in the long-term to embed them into our core research staff with a view to their making a significant contribution to 2020.

**8.** The critical mass of researchers within each of the Research Centres has enabled us to host significant international conferences. CeReNeM hosted the International Computer Music Conference in 2011 (which had over 300 delegates from over 30 countries); the 1<sup>st</sup> and 2<sup>nd</sup> International Roberto Gerhard Conferences; an International Noise Symposium; and conferences focused on duration, process and the music of La Monte Young. MuGI have also hosted two conferences: Gender, Musical Creativity and Age in 2012, and 2013's Sources of Identity: Makers, Owners and Users of Music Sources Before 1600. Such conferences have resulted in new

international collaborations, studio residencies, invitations for key staff to act on editorial panels and review boards, as well as raising the profile of the University of Huddersfield Press, Divergence Press and the *CeReNeM Journal*. Evidence of these collaborations is documented in section E.

**9.** The development of our strategy has measurable key performance indicators. However, we are also aware that our most valuable resource is our staff. As such we have underpinned our strategy with the Concordat and the RCUK/Vitae Researcher Development Framework. The implementation of these national policies is key to the on-going development of a community of engaged researchers rather than pockets of individual excellence. A devolved research budget means that these strategic research aims can be taken forward between 2014–2020. Our commitment to excellence in PhD scholarship and continuing this through Post-Doctoral Research Fellowships and the appointment of Early-Career Researchers is essential to our philosophy of a vital and sustainable research environment and mentorship by senior staff is essential to this process. As such this process develops a strong sense of collegiality and dialogue for continual development. As well as continuing to develop our existing strategic aims, we also intend to:

1. Sustain and develop our postgraduate community and research staff further by developing the new Research Centres following the success of CeReNeM.
2. Focus on European and International research collaborations and funding streams.
3. To develop new research / industry partnerships through the University of Huddersfield's £12.4 million ERDF-funded 3M Buckley Innovation Centre opened in 2012

### c. People:

**Staffing strategy and staff development:** The Head of Department, UoA Co-ordinator and Subject Leaders for Music and Music Technology ensure that a balance is achieved between research, teaching and administrative duties. This is achieved through a workload allocation model and clear communication via line managers. The aim of such a transparent managerial system is to empower individuals so that they understand their role in the Department's research strategy.

As outlined in the [Concordat](#), the career and personal development of our researchers is supported through significant staff development training (Principle 2) as well as facilitating Leadership Development for Researchers and Continuing Professional Development (Principle 3). Mentoring by senior researchers is seen as a key mechanism for career development (Principles 4 and 5). In Music such arrangements are in place for assistance with research grants, placing and co-authoring journal articles and mentoring via group research facilitated through the research clusters. In addition to institutional markers for effectiveness, the Concordat and the Researcher Development Framework ensure that an individual is enabled to assess their own qualities and achievements and to ensure that the communication of the wider cultural capital and impact of their research is enabled.

Career progression for staff is focussed on the individual and their achievements rather than any professorial or readership quotas within the department. Clear criteria regarding research outputs, external funding, PhD completions and excellence in scholarship and research determine progression from Senior Lecturer to Reader to Professor. The progress and aims of research staff are discussed in their annual review undertaken by the Director of Research for the School and the UoA co-ordinator. Music has always had a strong commitment to sabbatical leave. In 2007 a formal five-year sabbatical plan was introduced. This enabled staff to plan external research applications to coincide with institutional leave well in advance. In 2012, the sabbatical plan up to 2017 was approved. In addition, timetabling of classes is done in such a way to enable each academic one day devoted to research per week.

In RAE 2008 four Early-Career Researchers were submitted (**TREMBLAY, COLTON, HARRISON, BELLAMY**). In REF 2014 these academics now form a core part of our submission. For REF 2014 we also have four ECRs (**GLOVER, HAWORTH, EINBOND, HARKER**) and we intend to support their academic development in a similar way for 2020. Special provisions for ECRs are in place to provide a balance between teaching and research, thus enabling them opportunities to excel in their research. ECRs have a research mentor in order to help them settle into the academic community, who assists with research funding applications, and provides guidance on research outputs. In addition to growing our core academic staff, five post-doctoral Research Fellows have

been appointed as well as three Research Professors (**ABLINGER, LIM, MAWER**). Alongside contracted staff there are eight Visiting Research Fellows and one Visiting Research Professor, all of whom contribute to the research environment of the Department through lectures, performances and masterclasses.

In addition to strategic research partnerships with NoTAM, CIRMTT, Kunstuniversität Graz and the Musikforschung Basel, international researcher mobility is further enhanced by individual research projects. This strategy aims to foster cultural capital and to meet current and future RCUK 'cross-council' multidisciplinary research themes. Existing work in this area includes **LIM's** work with the ZKM (Karlsruhe) to produce new software for a forthcoming opera and **TILL's** work on sound archeology in collaboration with Prof. Chris Scarre, Department of Archaeology, University of Durham, and Prof Jian Kang, Department of Architecture, University of Sheffield. Such collaborations not only enhance an individual's knowledge and abilities (RDF Domain A) through the understanding and assimilation of new research methods and taking intellectual risk but they also significantly engender wider engagement and impact (RDF Domain D). University Staff Researcher Development Funds (£300,000 p.a.) facilitated i) **LIM's** 'Performing the Body' project (RDF matched funds of £50,000 to investments from the Australia Council, SIAL-RMIT and Radio Bremen), which enabled ELISION to be ensemble-in-residence (2009–2010) leading to the international touring of staff work, recordings on HCR and other publications; ii) **CASSIDY's** collaboration with the EXAUDI vocal ensemble (a 20x12 Olympic Commission) (£26,700) led to commercial recordings on NMC, HCR and included significant education & outreach work; iii) **TREMBLAY** and **HARKER's** project 'Huddersfield Impulse Response Toolkit' (£67,719) resulted in an industry partnership with Ableton for their flagship Live9 software as well as recordings for empreintes DIGITALes and international performance events in Montréal, Basel and at hcmf//2012; iv) a further £44,000 for individual staff research through the Intellectual Climate Fund, International Networking Fund and Conference Presentation Fund. These have been used to achieve our key research objectives, particularly the international exchange of research staff and the communication and dissemination of their research.

**Research students:** Research students form a vibrant international community with a strong presence within the Department. It is a vital group that fosters a palpable link between staff research and undergraduate aspiration. All research students belong to one of the five research centres. The Music Department has replaced taught MA courses with a Masters by Research, supported by a series of weekly research seminars to which all staff contribute lectures on specific advanced topics as well as colloquium sessions and a research forum lecture often given by an external academic or international guest. This has proved extremely successful in enabling students to progress to PhD study.

Our strategy to bring the best postgraduates to the Department is evidenced in addition to the six named scholarships (see sect. 2 no. 5) by the offering of partial and full fee-waiver scholarships across all academic disciplines. This has been an extremely successful policy in building a strong postgraduate community. In addition, the Department was also successful in a Block Grant Partnership (BGP1) award in collaboration with Hull University for AHRC Postgraduate Scholarships.

Postgraduate students are supported primarily through a supervisory team comprising at least two academics and a personal tutor. Additional support and resources are offered via the £2.6 million Researcher Hub and Graduate School (opened in 2012), which offers a Research Skills Development Programme including thesis and viva preparation, postgraduate teaching skills and intellectual property rights. Research students can access PGR Researcher Development Funds (£250,000 p.a.), which provides individual grants up to £2,500p.a. (this includes a conference presentation fund, exceptional output fund, intellectual climate fund, modern languages fund, public engagement fund and research impact fund). The University has a clear set of progression monitoring tools which support students in passing through the various stages of progression by keeping good records of their work, their supervision and their achievements. These range from monthly e-vision reports to an annual monitoring review (see <http://www.hud.ac.uk/progressionmonitoring/>).

**d. Income, infrastructure and facilities:** As part of the strategy to establish Music as a world-leading research centre, the Department was relocated to a purpose-built £20m Creative Arts

## Environment template (REF5)

Building in 2008, significantly upgrading the facilities for staff and students working in performance, composition and audio research. Internationally competitive facilities for computer music, electroacoustic music and spatialisation research include the Phipps Concert Hall, interfaced with a 32-track Pro Tools HD-based Recording Studio, the SRIF-funded (£100,000) SPIRAL 25.4 channel digital spatialisation laboratory, two 8-channel studios, three 5.1 studios, three stereo studios, an interactive sound laboratory, three 25-computer workstation rooms, and the SRIF-funded (£132,000) 48-channel HISS (Huddersfield Immersive Sound System). Music has invested over £80,000 in industry-leading microphones and portable recording equipment. We also have a 26-track location recording setup with class-A preamps. A Studio Director and a Studio Manager supported by two further technical staff oversee these facilities. Concert spaces include Phipps Hall and St Paul's Hall (the former with a 2-manual organ copied from North German originals to provide opportunities for specialists in baroque music; and the latter with a 3-manual organ, in addition to two Steinway grand pianos in each hall), 2 percussion rooms, an early music room and other seminar spaces to provide high-level venues for the international showcasing of the Music Department's work, whether in the context of the annual Huddersfield Contemporary Music (hcmf//) and Electric Spring Festivals or international conferences (e.g., ICMC 2011). The Music Library has a dedicated librarian who oversees the British Music Collection and new acquisitions. The operational infrastructure has been significantly enhanced by the creation of a £2.6m Researcher Hub. This state-of-the-art facility provides meeting, seminar and conference spaces and is an essential part of our strategy to provide an environment conducive to researchers conducting innovative and world-leading research.

A significant development in our resources since 2008 has been the deposit of a number of key contemporary music archives at the university that extend our strategic collaborative partnerships. These include the British Music Collection and the Huddersfield Contemporary Music Festival Archive. The latter archive was deposited by Prof. Richard Steinitz, and comprises rare documents, correspondence, scores and recordings involving the leading composers and performers of our time, accumulated over the 38 years of the Festival. The archives of the British Music Information Centre, Contemporary Music Network and Sonic Arts Network comprise a collection of over 40,000 scores and recordings. This was deposited in Summer 2011 on long-term loan by Sound and Music. Sound and Music ('Embedded scheme'), hcmf// and CeReNeM are collaborating to support a number of research scholarships and project mentorships enabling musicology and composition postgraduates to work with the archive. **ADKINS** has joined the board of Sound and Music and leads a number of external research and digitisation bids in order to make this the predominant 'living archive' for contemporary music in Europe. Music has developed a joint PhD scholarship around this archive with Sound and Music. These archives will be housed in a new Heritage Centre. The University was successful in its Heritage Lottery Fund bid for £1,755,874 to fund this new centre, which will be opened in September 2014. Such archives are an invaluable resource: they not only benefit research students but also external researchers, and they demonstrate our strategic commitment to a vital and sustainable research environment.

In addition to increased external research grant income, music staff have also gained £256,870 in commission fees, travel and project grants from international and national arts organisations. These include: **ABLINGER** (£57,195) European Cultural Capital Linz, Klangforum Wien, Klangwerkstatt Berlin, Kammerensemble Neue Musik Berlin, Philharmonie Luxembourg, Arcana Festival, Tonspur Berlin, Universität für Musik Graz, Teatro Colon Buenos Aires, Festival der Regionen Ottensheim, Kulturforum Witten, ZKM Karlsruhe, Donaueschingen, Kulturzentrum Minoriten Graz; **ADKINS** (£21,500) commissions and project funding from Norwegian Arts Council, Musikplattformen at Statens Musikverk, Helge Ax:son Johnson's Fondation, The British Council and ZKM Karlsruhe; **BELLAMY** (£1,000) hcmf// commission; **BRYAN** (£14,000) private sponsorship for Rose Consort of Viols recordings; **CASSIDY** (£13,134) commissions from the PRS for Music Foundation, New Music 20x12/London 2012 Cultural Olympiad and BBC Radio 3, Donaueschinger Musiktage, Benjamin Binder, Schumann Nouveau Carnaval project, British Council Composer Bursary and ASCAP Plus Awards; **D'ESCRIVAN** (£33,000) consultant costs for the Deep Visuals Semantic Browser project funded by the East of England Development Agency and Consultant for The Sound Experiment Denmark for the Lokale Aktions Gruppe (LAG Assens); **EINBOND** (£48,130) commissions and production grants from: John Simon Guggenheim Memorial Fellowship, Franz Liszt Förderpreis, Fromm Music Foundation at Harvard University, Seimens

## Environment template (REF5)

Foundation, SWR Experimentalstudio Freiburg, Staubach Honorarium Harry Eiler Foundation, American Music Center, Society for Music Theory USA, 2012 Recording Grant Alice M. Ditson Fund Columbia University; **GLOVER** (£7,026) commissions and project grants from hcmf//, The British Council, Society for the Promotion of New Music, Le Quai école supérieure d'art, Birmingham Contemporary Music Group and the Leverhulme Trust; **HARKER** (£2,547) Ergodos; **LIM** (£88,500) fellowship, project funding, and commissions from Fondation Royaumont, Donaueschinger Musiktage, Pinakothek de Moderne, Holland Festival, musikFabrik, International Trumpet Guild and the Ian Potter Foundation; **THOMAS** (£28,610) commissioning of new piano works and project grants from the Arts Council, Hinrichsen Foundation, Holst Foundation, RVW Trust, Britten-Pears Foundation, Canada Council and the Getty Institute; **TREMBLAY** (£16,955) for commissions, travel and project grants from Canada Council, INA/GRM, MisoMusic, and The British Council.

In developing these new facilities and research infrastructure, Music has used the systems and procedures in place within the University to maintain a balance between the different needs of staff and students whilst identifying strategic priorities in research development and resourcing them appropriately. These systems and structures include the University Research Committee, Graduate Education Group, the School Research and Outreach Committee (Chaired by **CLARKE**), the devolved funding managed by the Unit of Assessment coordinator (**ADKINS**) and postgraduate co-ordinator (**CASSIDY**), together with the well-established research audit process for determining personal as well as strategic priorities.

e. Collaboration or contribution to the discipline or research base: In line with our strategic aim to develop networks of research excellence within the UK and internationally, the Music staff engage in a wide range of collaborative, advisory and editorial roles. Through such activities we are able to influence research and cultural policy and develop research projects that are multi-disciplinary and which continue to build our cohort of international postgraduate students. As well as our established international exchanges, individual researcher collaborations exist with IRCAM (Paris), GRM (Paris), ZKM (Karlsruhe), EMS (Stockholm), and the TU (Berlin) and CIRMTT (Montréal). These exchanges and networks are driven by the development and continued growth of the Centres of Research within Music.

#### 1. Centre for Research in New Music (CeReNeM)

CeReNeM's activities comprise a peer-reviewed journal ([www.divergencepress.com](http://www.divergencepress.com)), postgraduate-led CeReNeM Journal, the HCR (Huddersfield Contemporary Records) label, conferences, a weekly programme of seminars, colloquia, masterclasses and workshops, as well as an annual series of masterclasses in collaboration with the hcmf//. Composers who have given open postgraduate masterclasses since 2009 include Jonathan Harvey, Rebecca Saunders, Howard Skempton, Jennifer Walshe, James Dillon, Bent Sørensen and Trond Reinholdsten. CeReNeM hosted a highly successful 37th International Computer Music Conference, ICMC in 2011; the 2010 and 2012 CeReNeM/IMR Composers' Masterclass; a collaboration with the University of Surrey on 'Music and/as Process' 2012–2013; and the NOISE Conference 2013. CeReNeM regularly hosts visiting performers of significant international renown for research projects with staff and students resulting in concerts, international touring, CD recordings and other publications. Recent guests artists include the ELISION Ensemble; the JACK Quartet; EXAUDI, Ensemble Plus Minus, Seth Josel, Rhodri Davies, Joby Burgess, Johnny Chang, Richard Craig, Anton Lukoszevics, Christopher Redgate, Neil Heyde, Séverine Ballon, Ryan Muncy, John Butcher and Carl Rosman.

As well as developing research networks, CeReNeM staff have been recognised internationally for their work and their expertise is demonstrated through panel membership and invited keynote lectures: **ABLINGER** was awarded the Deutschen Klangkunstpreis (2010) and the Andreij Dobrowolsky Composition Award for Life's work (2008). He is a member of the Akademie der Künste, Berlin and has given guest lectures at the Universities of Harvard, Yale, Columbia, Manhattan School of Music, Bard College New York, Hochschulen in Frankfurt, Zurich and the Musikuniversität Vienna, and the Institute for Sonic Arts Research, Ljubljana. **ADKINS** has received three nominations at the Quartz Award 2010/11 (Paris), 2nd Prize Musica Nova Czech Republic 2011 and a Bourges Jury Mention 2009. He has acted as external examiner for the PhD at City University, is on the advisory committee for the British Music Collection and Sound and

Music, and an advisory panel member for Readership appointments at Durham University and Christchurch Canterbury University. He is on the editorial panel for the *Journal for Music, Technology and Education*, is a member of the AHRC Peer Review College and has been a reviewer for the New York City Electronic Music Festival 2009 and *Organised Sound*. He has given invited lectures at New York University, Aaron Copland School of Music; CUNY Graduate Centre New York; CRMITT, Montreal; and KMH, Stockholm. **CASSIDY** is an AHRC Peer Review College member; has been on the jury for the Julius F. Ježek Prize for Composition (2010), the editorial panel of *Search Journal for New Music and Culture* (2010) and the advisory board of Ensemble Dal Niente. He has given guest lectures at the Orpheus Institute, Ghent; Institute of Contemporary Arts, London; University at Buffalo, Center for 21st Century Music, New York; Brooklyn College, City University of New York; Columbia University, New York; California Institute of the Arts; Goethe-Institut, Los Angeles; Durham University; and University of Queensland, Brisbane, Australia. **CLARKE** has been a PhD examiner for the University of Manchester, Birmingham Conservatoire, and NUI Maynooth; a Strategic Reviewer for the AHRC; AHRC Postgraduate Panel 2010; EPSRC Reviewer 2012; a Special Advisor to RAE 2008 Panel for Music and Outputs Assessor for the 2014 REF. He has been a consultant for two senior appointments at the University of Durham. He has been a Guest Editor for *Organised Sound* (2008), with Peter Manning; reviewer for Austrian Science Fund 2008–2010, Finnish Academy 2009; and has given invited keynote lectures at the SEMPRES Conference, Scarborough and InTime Symposium, Coventry University. **EINBOND** has been awarded the Giga-Hertz Förderpreis, ZKM; Guggenheim Fellowship; Franz-Liszt Förderpreis; a Concertare Prize commission; Staubach Prize commission; and has given invited lectures at the Universität der Künste, Berlin; Harvard Summer Composition Institute; and the University of California, Berkeley. **GLOVER** was invited to give a weeklong series of lectures at Le Quai école supérieure d'art in Mulhouse. **HARRISON** was awarded a Paul Hamlyn Foundation Award (2013). **LIM** was awarded a DAAD Artist-in-residence Berlin (2008); Ian Potter Foundation Senior Fellowship (2008). She has been a PhD examiner at the University of Durham. In 2010 she was faculty member at 'Voix Nouvelles' Fondation Royaumont and Internationales Musikinstitut Darmstadt and jury member for the Incontri Internazionali Franco Donatoni (2010), Synthermia Composition Award, Prix Annelie de Man, Ensemble Intercontemporain/ Royal Danish Academy composers' competition (2012). She has been a consultant for Readership and Professorial appointments at the Universities of York, Salford, Coventry and Kent; is a Member of the Advisory Council for the Institute of Musical Research (2011–2014); a Board Member, Huddersfield Contemporary Music Festival and Member of the Akademie der Künste der Welt, Cologne. She has given invited lectures at Radial-System Berlin; Institute for Musical Research London; Royal College of Music; New York University; Manhattan School of Music; RMIT-Spatial Information Architecture Lab Melbourne; National University of Singapore; IETM Public Lecture series Melbourne, Sydney and Perth (Australia); universities of Oxford, Cambridge; Glasgow, Bath-Spa and at Kunstuniversität Graz, Austria. **TREMBLAY** was awarded the Canadian Opus Prize 2012, Royal Philharmonic Society Award Nomination, and a Bourges Jury Mention 2008. He has been a PhD External Examiner at the Universities of Manchester and Birmingham, and given guest lectures at the University of Leeds; CEGEP St-Laurent; Queen-Mary University; London College of Communication; Technische Universität Berlin; Strasbourg Conservatoire; Radio Jazz Research Conference in Burghausen; and Basel Hochschule.

## 2. Centre for the Study of Music Gender and Identity (MuGI)

MuGI was established in 2011 and comprises **COLTON**, **HAWORTH**, and **DODD**, **WILSON-BOKOWIEC**, **FULLER**, **SHEPHARD** (Visiting Research Fellows) and **WINTERSON** (recipient of the Sophie Fuller Scholarship in Musicology). MuGI hosted its first conference at the University of Huddersfield in 2012, co-convened by **COLTON** and **HAWORTH**. Entitled 'Musical Creativity, Gender and Age', the conference drew sixty delegates from twenty-five different institutions, including participants from the USA and Canada. Ashgate will publish an edited volume of essays from the conference (contracted). The second MuGI conference 'Sources of Identity: Makers, Owners and Users of Manuscripts before 1600' (October 2013) was held at the University of Sheffield with funding secured from the Plainsong and Medieval Music Society, the Royal Musical Association, and the Music and Letters Trust. A volume of essays based on the conference is already agreed with Brepols Publishers. **COLTON** received the Pauline Alderman Award 2009 for outstanding scholarship in relation to women in music (Articles) and is Chair of the Plainsong and

**Environment template (REF5)**

Medieval Music Society (March 2010–July 2013). **COLTON** has given invited lectures at the universities of Oxford (Faculty of Music and All Souls College), Cambridge, Bangor, Birmingham, Nottingham and Durham.

**3. Centre for Performance Research (HuCPeR)**

HuCPeR, established in 2013, comprises **BRYAN, CUMMINGS, MILSOM, THOMAS** and VRFs **DRUCE, KENNAWAY, FLEMING**. The research group investigates performance practice across a range of musical periods from Renaissance to contemporary music. **BRYAN** was awarded The Gramophone Early Music Award and a Diapason d'Or de l'Annee. He has been an external PhD examiner at the Universities of Birmingham City and York; is a member of the AHRC Peer Review College; Jury Chairman International Young Artists' Competition, National Centre for Early Music, 2009. He has acted as a consultant for professorial appointments at the Universities of York, Birmingham and Aberdeen, a Readership appointment at Manchester Metropolitan University, and Head of Department at the RNCM. He is an Artistic Adviser to the York Early Music Festival and consultant for Arts and Education policy to the National Centre for Early Music; External representative for research, Academic Board, Royal Northern College of Music (March 2011–). He has given invited lectures at Abbazio di Maguzzano, Italy; University of Colorado, Boulder; University of Arizona, Tucson; Viola da Gamba Society of USA; Longy School of Music, Boston; and Brandeis University, Boston. **THOMAS**, as a member of Apartment House, was awarded the Royal Philharmonic Society Award for Chamber Music and Song; has examined PhDs at the Royal College of Music, Brunel, Royal Academy of Music, University of Surrey; is a member of the AHRC Peer Review College; is a reviewer for the *Galpin Society Journal*, a peer reviewer for the *Ashgate Research Companion to Minimalism and Postminimalist Music*; and has given invited lectures at the Getty Institute; Ostrava New Music Days; University of Edinburgh; Birmingham Conservatoire; and Royal Northern College of Music. **FLEMING** is an editor of the *Galpin Society Journal*, and Chairman of the Viola da Gamba Society of Great Britain.

**4. Sound-Music-Image Research Centre (SML/rc)**

**D'ESCRIVAN** started this inter-school, multi-disciplinary group in 2013. It comprises **ADKINS, DAVIS, DOBSON, HAWORTH**, as well as **HALES** and **LYCETT** (the latter two from the School of Art, Design and Architecture). **D'ESCRIVAN** was awarded the Nicholas Bessaraboff Prize of The American Musical Instrument Society, Best Music For Film, Festival de Cine Venezolano de Mérida, 2008. He has been an external PhD examiner for the Universities of Birmingham, Cambridge, Queensland and the Royal College of Music; a consultant for the Deep Visuals Semantic Browser project funded by the East of England Development Agency, and Consultant for The Sound Experiment, directed by J. Mason, in Denmark for the Lokale Aktions Gruppe (LAG Assens); Guest Editor 'Sonic Ideas' *Journal of the Mexican Centre for Music and Sonic Arts*, CMMAS, 2010, Member of the Editor Consultant Board for the *Venezuelan Journal of Musicology*, 'Música en Clave'; a reviewer for monograph proposals as well as clearance readings for Cambridge University Press (2010–) and Routledge, reviewer for *Computer Music Journal*, (MIT Press), paper proposals for the Electroacoustic Music Studies Network Conference (2008). He has given guest lectures at the University of Sao Paulo, Brazil and Ionian University, Greece. **HAWORTH** acts as reviewer for audiovisual media titles at Intellect and was invited to guest edit the 'Gender and Sexuality' special issue of *Music, Sound and the Moving Image*.

**5. Popular Music Studies Research Group**

This new centre was established in 2013 and comprises **TILL, DAVIS** and **TAGG** (Visiting Professor). **TILL** was awarded a Computer Applications and Quantitative Methods in Archaeology Recycle Award Commendation 2011; has examined PhDs and research degrees at the Universities of Surrey, Bath Spa, Salford, Sheffield, Griffith University (Australia); is an AHRC Grant Panel Member, AHRC Fellowship Panel Member, AHRC Collaborative Doctorate Panel Member. He is a member of the *Journal of the International Association for the Study of Popular Music* Editorial Board; *Dancecult Journal of Electronic Dance Music Culture* International Advisory Board Member. He has given invited lectures at the Ludwig Maximilians Universität Munich, British Library, London; University of St. Andrews, Bristol, St. Andrews, Leeds; and National Centre for Early Music, York. He has also been a Reviewer for Routledge, *Journal of Contemporary Religion*, *Applied Acoustics*, *Popular Music*, Art of Record Production Conference, and the International Computer Music Conference 2011.