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| <b>Institution: The University of Leeds</b>  |
| <b>Unit of Assessment: UOA_35A MUSIC ENVIRONMENT STATEMENT (7 PAGES LIMIT)</b>   |
| <p><b>a. Overview</b></p> <p>The University of Leeds School of Music is large by comparison with sector peers, situated in a research-intensive HEI notable for comprehensive disciplinary coverage. The submitting unit corresponds to the School's activity closely; meanwhile the institutional environment offers extensive cognate and cross-disciplinary opportunities, and a distinctive faculty grouping places the School alongside significant performance, art history/fine art, design and communications units (Faculty of Performance, Visual Arts &amp; Communications, PVAC). These contexts resonate with the School's research environment, developing around three domains: Music and Science, Music as Culture, and Making Music. The REF submission reflects organisational developments since RAE2008, with the vitality of the School's work promoting sustainability in the UOA35A area (for example in relation to developing younger staff and interdisciplinary work).</p>  |
| <p><b>b. Research strategy</b></p> <p>We aim to foster a strong culture for music research in an extended academic community, embracing staff (including some in other discipline areas), students, and external partners (local, national and international). The School's strategic ambition aligns with University of Leeds's vision to be amongst the top 50 universities in the world, through the integration of research, scholarship and education. This aspiration now sees activity and forward strategy cluster in three domains:</p> <ol style="list-style-type: none"> <li>1. <b>Music and Science</b> (led by <b>Cooper</b> and <b>Windsor</b>): including music technology (history and development, computing, multimedia, musical instruments); use of electronics in music (instruments, composition); psychology of music; music and wellbeing (health, environment, society); and film music.</li> <li>2. <b>Music as Culture</b> (led by <b>Iddon</b>, <b>Scott</b> and <b>Allis</b>): including critical and applied musicology; popular music (history, performance, cultures); music and literature; music journalism; music education; music and cultural difference; aspects of film music; aspects of ethnomusicology.</li> <li>3. <b>Making Music</b> (led by <b>Brown</b>, <b>Spencer</b> and <b>White</b>): including composition (acoustic, electro-acoustic), performance research (including historically-informed performance, editing), and improvisation.</li> </ol> <p>These <i>clusters</i> articulate how we generate research and how various productive sites for research relate to one another. They provide a framework for the future (for example in relation to recruitment of staff and research postgraduates, identification and capture of appropriate grant funding, dissemination of research findings and achievements, and support for recently appointed and younger staff). They characterise our corporate strategy as a School, whilst also allowing us to recognise individual strengths and priorities.</p> <p>In the run-up to RAE2008, the School's strategic approach involved a larger number of more specific research <i>centres</i> which, at the time, captured the organisation and activities of smaller teams. The <b>Leeds University Centre for English Music</b> (LUCEM, involving <b>Allis</b>, <b>Scott</b>, and <b>White</b>) and the <b>Leeds University Centre for Historically-Informed Performance</b> (LUCHIP, involving <b>Brown</b>, <b>McClelland</b>, <b>Muir</b>, and <b>White</b>) continue to be significant and productive. Two further centres are run with significant input from the School but span more broadly: the <b>Interdisciplinary Centre for Scientific Research in Music</b> (ICSRiM, led by Kia Ng who works 50% in each of the Schools of Computing and Music; includes <b>Burland</b>, <b>Cooper</b>, <b>Greasley</b>, <b>Windsor</b>, alongside colleagues in Computer Science and Electronic &amp; Electrical Engineering); and the <b>Centre for Practice-led Research in the Arts</b> (CePRA, led by Ewan Stefani; includes <b>Iddon</b>, <b>McLaughlin</b> and <b>Spencer</b>, alongside colleagues in Design, Fine Art, and Performance &amp; Cultural Industries).</p> <p>We now see our research strategy being taken forwards by grant capture diversification, and progressively sequenced bidding (via the clusters, collective support, and small grants from less-prominent bodies and charities which can then lead to major Research Council bids). An additional half-day per week has been allocated to all research-active staff specifically for the preparation of funding bids, on top of statutory research time in workload modelling. Research</p> |

## Environment template (REF5)

proposals and grant applications are shared in development stages within the clusters, and with those previously successful. They also benefit from the support of Research and Innovation Services (RIS) and a Faculty Research Office (FRO, see d. *Infrastructure*, below), any collaborative work with colleagues around the university sharing this support in common.

Contributing to **Music as Culture**, Iddon's AHRC Early Career Research Fellowship *A Stranger in Paradise? John Cage and the Darmstadt New Music Courses* (£59,658: Oct 2010–June 2011), developed from an earlier British Academy Small Grant. Within **Making Music**, Brown's *19th- and Early 20th-Century Annotated Editions of String Music* (further details in **REF3b 1**) has seen well-established expertise in performing practice culminate in an AHRC grant of over £500,000 fEC (at the time one of the largest music grants ever awarded). This funded Brown as PI, Co-I Robin Stowell (Cardiff) and research fellow David Milsom (now Huddersfield), with Kennaway as post-doctoral Research Assistant, and a PhD studentship (Collyer). As well as CHASE's digital resources (<http://chase.leeds.ac.uk/>), conference and performance outcomes have contributed substantially to the intensity of the performance environment.

Muir's work within **Music as Culture** exemplifies a staged approach to early development of projects. Beginning with success in a competitive Worldwide Universities Network (WUN) mobility grant scheme, allowing ethnographic and archival work in Cape Town, South Africa (2012), ensuing work on geographical and musical displacement of the South African Jewish community from its 19<sup>th</sup>- and early 20<sup>th</sup>-century roots in Lithuania has led to several conference papers and publications. He was awarded a Small Grant by the British Academy and a £15,000 WUN International Research Collaboration grant (*Music, Memory and Migration in the Post-Holocaust Jewish Experience*). Muir is now leading collaborative bids totalling in excess of £500,000 to the WUN, AHRC, Leverhulme Trust, National Endowment for the Humanities, and the Rothschild Foundation, to create an International Jewish Music Network (partnership with institutions in the UK, South Africa, Australia and N. America).

Diversification can also be seen in the early stages of projects and with a view to future bids. For example within **Music and Science**, James Mooney secured a British Library Edison Fellowship, enabling him to undertake the first scholarly investigation of archives relating to the English electronic and experimental music pioneer Hugh Davies. This has led to links between the Universities of Leeds, Goldsmiths, and the Science Museum (London), providing a public forum for dissemination, as well as a BA/Leverhulme Small Grant to support continued research. At the other end of the spectrum within **Music and Science**, earlier funding and projects (AHRC and others) led to a 2013 application for a large AHRC grant: this has subsequently proved successful, and Cooper and Sapiro's *Professional Career & Output of Trevor Jones* has been awarded £570,000 fEC (including a 3-year RA appointment and a PhD studentship).

Interdisciplinary domains are important to sustainability, for instance in the way interests in the psychology of music, technology and related cultures find groupings in the School (**Music and Science, Music as Culture**), positioning future engagement with major funding themes around health, aging, environment and community. Here too there are examples of funding diversification generating productive environments. Ng was Co-I on the £198,364 project *Ruskin Rocks*, undertaken in conjunction with Earth & Environment at Leeds (funded by Natural England, through Defra's Aggregates Levy Sustainability Fund). The grant was the sixth largest awarded by the scheme and one of only two to academic institutions. This work was relevant to new musical instruments (sonic properties of materials like stone, and sound generation technologies); and across our clusters has synergies with work on technologies and ecologies of instruments.

Allocation of internal study leave and funding supports the strategy. This concentrates either on the very beginning of a research project—to provide seed-corn monies to scope the parameters of a developing bid—or to raise visibility of projects once findings are known, for instance by funding conference travel or for dissemination. Increasingly PhD studentships and/or research assistant posts are built into bids where possible. Our outlook retains past strengths (for instance through LUCEM and LUCHIP), while developing clusters as dynamic sites for production and development. Most recently focus on grant capture has seen a significant boost with Scott's success in a bid for €1m (£840,000) from the European Research Council (his project on the popularity of German operetta in the English-speaking world will start in 2014). The School is ideally placed to encourage individual and collective projects in a context where the 'lone researcher' is always part of a supportive team, and senior colleagues' success informs others; academic and professional networks reinforce wider collaboration and diversification.

### c. People

**i. Staffing strategy and staff development:** Recruitment of high-calibre staff during the REF period has developed critical mass in key areas. The appointments of **Iddon** and **McLaughlin** bolstered **Music as Culture** and **Making Music**; and **Greasley** broadened the range of research expertise in **Music and Science**. Our staff profile covers all career stages, from beginning and early phases (looking to the future, for example with the appointment of Dorien Schampaert on a research associate scheme combining part-time doctoral studentship with teaching and membership of **Music and Science**, and James Mooney developing early career work and knowledge exchange, supported by research leave). Edward Venn arrived late in 2013 with a Leverhulme award to research a book on Thomas Adès's *Asyla*. These appointments solidify our position in popular musicology (within **Music as Culture**), and further enhance diversity and the relevance activity to wide cross-sections of society.

Development of staff is key to our strategy: in the review period there have been two internal promotions to Chair (**Dawe, Iddon**), four to Senior Lecturer/Associate Professor (**Muir, White, Spencer** and **Burland** who also became full time). In keeping with institutional policy, the School's staffing, appointment and promotions data contribute to the monitoring of Equal Opportunities, and relevant panels and committees include representation from outside the School and observe well established EO policies. Promotion criteria relating to research are shared across the institution, following consultation on local priorities, and make clear volume accommodations in relation to part-time staff, parenting and special circumstances.

Induction, probation and Staff Review and Development schemes (SRDS) are defined at institutional level, with mandatory training for reviewers and a range of introductory and developmental programmes run through the Staff and Departmental Development Unit (SDDU) and RIS; these range from ethics and intellectual property guidance, to grant-writing workshops. As part of a sequence of Annual Academic Meetings, each research-active staff member has a Research Needs Analysis (RNA) review with a senior colleague. Professors have their RNA meetings with the Faculty Pro-Dean for Research and Innovation (PDRi), at which projects' progress, future plans and support are discussed. The RNA reviewers provide written feedback and guidance to reviewees and can also bring significant matters to the School Research & Innovation Committee (SRIC), where collective progress is also promoted through specific meetings focusing on each of the clusters. Opportunities for (and the value of) exchange beyond the academy are integral to these considerations (for instance in formulating plans for impact outside academia as new projects are discussed: **REF3a** Impact Template provides more detail on support for researchers engaging with relevant industries, innovation, and third sector bodies). Early-career researchers are supported first by a probation mentor, and on completion of probation a professor is designated research mentor for a further year. The School believes strongly in equality of opportunity for all research staff, and training, support, funding and leave opportunities are available according to transparent criteria. The emphasis on seed-corn investment has seen ECR colleagues benefit from our internal leave scheme. The RNA process is monitored to ensure all feel valued, supported, and understand how their research contributes to the School's strategy and ambition. There are development programmes for senior academics and leaders too.

The University also provides training and development opportunities for staff and research students through its designated training hubs, which are run in conjunction with SDDU. Staff and research students in the School of Music are served by the LEAP ([www.leaptraining.leeds.ac.uk](http://www.leaptraining.leeds.ac.uk)), which runs courses specifically tailored for researchers in the faculties of PVAC, Arts, Business, and Education, Social Sciences and Law. The School also utilises the University's Next Generation Researcher programme, developed in line with Vitae's Concordat to Support the Career Development of Researchers, and the national Research Development Framework (RDF), and observes the University's Guidance on Employment of Researchers (Concordat implementation policy). All research-active staff have time designated for research in their workloads, and are encouraged to apply for research leave through competitive internal and external schemes. The internal scheme offers one semester in seven; the SRIC considers all applications in relation to quality, success of previous leave (as appropriate), and overall strategy, with a view to support and enhancement. Alongside this, grant support is sought from a wide range of sources, and academic feedback and advice is provided to assist application. The University's RIS and PVAC FRO provide expert professional support from initial planning through to post-award completion of projects.

**ii. Research students:** A significant research student population ranges across the research cluster areas. 38 PhDs have been awarded since Aug 2008, with a total PGR community for the period (including all those under supervision and part-time students) of nearly 90. Policies and practices are in place that challenge, stimulate and support postgraduate researchers throughout the duration of their candidature, to enable them to reach their full potential and contribute actively to the School's research culture. Every student is allocated primary and secondary supervisors, and if full time at least ten formal supervisions per year. In addition to review by the supervisory team, all students are offered an annual review with the Postgraduate Research Tutor (PGRT) at which the supervisors are not present, to discuss supervision arrangements and progress to date. The University's Graduate Board and Faculty Graduate School ensure institutional policy is applied consistently (for instance in relation to EO and examinations), and the School has strong representation on these bodies (for example **Spencer** appointed as PVAC Director of Graduate School). Students undertaking cross-disciplinary research with a supervisor in each two schools, still receive all the same training, development and other opportunities available to students supervised solely within the School. The University is committed to equality of opportunity for all: see <http://www.leeds.ac.uk/rsa/support/disability.html>.

Each student constructs an individual training plan in consultation with their supervisors within one month of starting their course, and progress is measured against the plan at six-monthly intervals across the duration of the research degree. These plans often include opportunities to develop teaching experience. Additional training needs are identified as the student progresses with their research. Training is available to students in the School through Vitae ([www.vitae.ac.uk](http://www.vitae.ac.uk)), the Leeds Humanities Research Institute ([www.leeds.ac.uk/lhri](http://www.leeds.ac.uk/lhri)) and the Leeds Social Sciences Institute ([www.lssi.leeds.ac.uk](http://www.lssi.leeds.ac.uk)), in addition to the LEAP hub as outlined above. The training plan is created and maintained online within the University's Postgraduate Development Record System (PDRS), which includes a training needs analysis tool based on the RDF. The PDRS also supports all University-wide processes relating to the recording of formal contacts with research students, replacing previous paper-based processes. Supervision meetings, transfer from provisional registration, and formal reports on student progress are all logged in the PDRS, which can be accessed remotely and securely, is easily updated and maintained (by both staff and students), is fully searchable, and enables more efficient and responsible record-keeping for all parties. The latest QAA Institutional Review highlighted the PDRS as an example of good practice, recognising the University's 'holistic approach to partnership as a joint enterprise that recognises the mutual obligations of staff and students'. Furthermore, the system enables the University to improve the consistency of postgraduate research student experience across the institution.

The School's research student community runs bi-annual Postgraduate Study Days, at which current students gain experience of conference presentation through the delivery of papers on their research to colleagues, staff, and external researchers. Students are also encouraged to submit papers and posters to University-wide events, including the University of Leeds Conference for Research Students. Students from the School of Music have been awarded first prize in the annual PVAC and Arts Postgraduate Poster Competition twice in the review period (Tobutt 2010, **Sapiro** 2011), the winning students going on to present at the Vitae Yorkshire and North East Public Engagement Conference. Students are expected to engage fully with the School's research culture through attendance at and contribution to the Research Seminar Series (see section e.), as well as other relevant lectures and talks. They are also involved in the major conferences (e.g. the International Film Music Conferences in 2009 and 2011; *The Theory, Business and Practice of Opera Today*, 2012; and *Richard Wagner's Impact on His World and Ours*, June 2013), as well as organising their own conferences with the support of staff (e.g. the international conference *The Symphony Orchestra as Cultural Phenomenon*, 1–3 July 2010, held at the Institute of Musical Research, London. Conference organisers: Duncan Boutwood and Roddy Hawkins).

The School has been a part of the AHRC BGP1 since 2009, will benefit from the recent BGP2 success of the White Rose College of the Arts & Humanities (ranked first in the country in the AHRC DTP competition, securing c.£20million for studentships over 5 years), and also offers the Stanley Burton PhD studentship. Students are also encouraged to apply for highly competitive University Research Scholarships each year. Two students in the School have received URS awards in the review period, with a further five being nominated reserves. Two international students received University fully-funded international research scholarships (only 12 of these are awarded per year across the institution), and one received a Commonwealth Scholarship.

## Environment template (REF5)

Irrespective of funding basis, the School has been successful in attracting high calibre graduate students seeking personal and academic development (for instance Martin Pickard, Director of Music Opera North; Paul Hession, free improvising drummer). Most recently the Stanley Burton Scholarship was awarded to Richard Barrett (identified as “Britain’s most radical and innovative composer of the present” in *Musical Opinion* 2002), to pursue a PhD in Composition.

Up to £150/full-time year is available to PGRs to support external activity, with a further £100 for papers at an international conference. Students are also supported in applying for other grants. Such support has helped enable PGRs to publish in refereed journals and edited books during their candidature (e.g. Wilson, ‘[Bound]aries: Investigating “Unacceptable” Imagery in the Album Art of John Zorn, and Merzbow’s *Music for Bondage Performance*’, *Journal of Media Arts Culture* 8/1 (2011); Ireland, “‘It’s a sin [...] using Ludwig van like that. He did no harm to anyone, Beethoven just wrote music’”: The role of the incongruent soundtrack in the representation of the cinematic criminal’, in *Constructing Crime: Discourse and Cultural Representations of Crime and ‘Deviance*’, ed. C. Gregoriou (Palgrave Macmillan, 2012), 97–111). The School has a high completion rate, and a good record of students entering academia on finishing their doctoral studies. During the award period Belina-Johnson (Leeds College of Music), Hawkins (Manchester), Haworth (Huddersfield, Cardiff), Miller (Anglia Ruskin), Redhead (Surrey) and Woolley (Edinburgh) have all gained academic posts at other institutions on completion of their PhDs. Kennaway secured a position as research assistant on **Brown’s** ARHC-funded project, and **Sapiro** progressed to a research-active contract in the School of Music at Leeds.

#### d. Income, infrastructure and facilities

Income: The total value of grant successes for applications made in period exceeds £1.25million (the share to UOA investigators exceeds £1million, and REF4b details research expenditure by year, with some of this total to come). Amongst these successes are (named staff as PI, sums to PI): **Cooper** £466,856 Trevor Jones project (AHRC); **Brown** £423,779 *19th- and Early 20th-Century Annotated Editions of String Music* (AHRC); **Iddon** £59,658 *A Stranger in Paradise? John Cage and the Darmstadt New Music Courses* (AHRC ECR Fellowship); **Muir** £9234 *Jewish Music in South Africa: Hidden Archives, Lost Worlds* (BA); **Dawe** £6,835 *The Guitar in Turkey* (BA); **Cooper** £7,500 *A Digital Archive of Film Music Materials by Michael Nyman* (BA); **Scott** €3,000 *Musical and Cultural Dynamics in the Metropolis* (EU); James Mooney [ECR] £1,255 *British Electronic Music Pioneer Hugh Davies* (BA). As Co-I and from other sources: **White** £26,000 as Co-I and part of the £236,280 EU *Operatic Encounters* programme; **Muir** £15,000 (WUN); and Mooney [ECR] £2,000 *Hugh Davies Archive* (Edison Fellowship). The total given above does not include **Scott’s** €1million ERC award (commencing in 2014, contributing to future sustainability).

Infrastructure: We benefit from specialist support at University (RIS) and Faculty (PVAC FRO) levels, an annual planning dialogue with senior leaders covers research and innovation, and the means for sharing good practice are well established. SRDS and RNA (see above under Staff) are held annually for all researchers, and PIs review budgets and progress with the FRO and PDRI as part of a research grant ‘health-check’ every 6 months. The RIS monitors all research at the institution, and their expertise assists grant capture from a broad range of sources within the UK, Europe and internationally, as well as providing a consistent framework for ethical considerations and relationships with external partners. The PVAC FRO has pre- and post-award teams, with a Research Manager reporting to the Faculty Finance Manager and PDRI. In 2013 the institution launched an online system for modelling and managing research grants from conception to final report (KRISTAL); this integrates all associated online systems, data and processes (e.g. ethical approval), and is designed to enhance academics’ communication with the FRO. A monitoring overview of research information feeds into an annual 5-year Research & Innovation Review, agreed between School and Faculty and presented to the relevant PVC and University management. A Faculty Research and Innovation Committee (FRIC) meets monthly as part of the University’s deliberative structures, feeding business to and from the SRIC and allowing Schools and Faculty to discuss strategic and operational matters. Information on grant schemes is cascaded and guidance is offered regarding the most appropriate funding bodies.

Facilities: A diverse range of high quality facilities are housed in purpose-built premises, as part of a development only just over a decade old attached to the more historic Clothworkers’ Centenary Concert Hall. The University’s Brotherton Library has exceptional music holdings, including the main collected works and scholarly series. Purchase of new material is overseen by the School (via SRIC), ensuring that research needs are adequately represented. In addition to

## Environment template (REF5)

important collections of early music prints and manuscripts (including autographs of Croft, Dibdin, Neukomm, Vincent Novello, Mendelssohn and others), Library Special Collections hold the Fiske-Platt collection (c.1,500 prints and manuscripts, mainly of English opera, song and instrumental music 1700–1850, plus modern transcriptions and reproductions of sources); the Priestley Collection (c.100 prints of early nineteenth-century church music); a unique collection of audio, visual, musical and textual materials from the film-score production process donated by composers Trevor Jones and Michael Nyman; and the Philip Wilby Choral Library (accessible by the community). The University's Edward Boyle Library houses a dedicated music collection (now centralising music-related stock), with a third student library under construction this year. Electronic resources include Grove/Oxford Music Online, ODNB, journals in JSTOR and Project MUSE, dissertations from ProQuest, the online RISM and RILM databases, and Naxos Digital Library. Within the School there are professionally-specified recording studios with a ProTools HD3 and Mix/Edit facilities; a 24-track digital recording studio; electronic composition suite; music psychology laboratory equipped with multimedia recording and analysis equipment, Disklavier and other technology; a 40-seat multimedia computer cluster running networked PC workstations with dedicated audio hardware and software; and a 12-camera Vicon motion capture system and advanced 2D- and 3D-imaging systems. Musical instruments include: Goetze and Gwynn chamber organ based on English Baroque models, harpsichords (2), virginal, original nineteenth-century grand pianos by Erard (2) and Broadwood, Adlam-Burnett Viennese-type fortepiano, Steinway Model-D pianos (3), early orchestral instruments, complete Javanese gamelan orchestra, Ugandan and Indian instruments (sitar, tabla, tambura), Turkish lutes (6 bağlama, 2 ouds), and a collection of Middle Eastern, Ghanaian, Senegalese and Latin percussion.

The balance between scholarly and operational priorities is considered within the School by SRIC and the School Management Committee. Rolling 5-year planning projections are maintained with support from the professional services within RIS and FRO; these are monitored and discussed annually with both Faculty and University leadership, focusing on the strategic, on investment, and a range of research performance measures (not just financial matters).

#### e. Collaboration or contribution to the discipline or research base:

Collaboration is important to our strategic aims as a centre for music research, and spans from events, to joint research projects and publication, and a range of creative and practical activity.

**International conferences** hosted within the review period have provided important support for specific sub-discipline areas, for instance our biennial film-music conferences are the only regular scholarly events in the field in the UK. Conferences have often been sponsored by or affiliated to external bodies, for example: Opera North involvement with *13th Biennial Conference on Baroque Music* (2–6/7/08), and *Music and the Idea of the North* (6–7/9/08); Leeds International Film Festival with *New Wave, New Views: Re-visiting the post-punk moment* (26/6/09), and International Film-Music Conference (6/11/09); RMA, Leeds Philosophical and Literary Society (LP&LS), and Music & Letters Trust (M&LT) with *“Non-Nationalist” Russian Opera*, International Symposium (16–17/11/10); RMA and M&LT with *Symposium on European Popular Musics* (13/6/11); Film Music Conference: Celebrating the Centennials of Bernard Herrmann and Nino Rota (6–8/9/11); Opera North and M&LT with *The Theory, Practice, and Business of Opera* (12–14/4/12); and RMA, LP&LS and M&LT with *Richard Wagner's Impact on His World and Ours* (30/5/13–2/6/13). Preparations continue for the hosting of the 2014 RMA Conference in Leeds.

**Collaborative research** with researchers outside the School has resulted in conference and joint publication outputs. Journal articles have been produced by **Burland & Magee** (Temple University, Philadelphia) in the *British Journal of Music Therapy* and *Psychology of Music*, **Greasley & Lamont** (Keele) and **Windsor & de Bézenac** (Salford) in *Musicae Scientiae*. Co-edited publications include *Art and Ideology in European Opera* (**Brown, Cooper & Cowgill** (Cardiff)), *CineMusic? Constructing the Film Score* (**Cooper, Sapiro & Fox** (Brunel)), *Wagner in Russia, Poland and the Czech Lands: Musical, Literary and Cultural Perspectives* (**Muir & Belina-Johnson** (Leeds College of Music)), and an issue of *Contemporary Music Review* (**Iddon** and Colton (Huddersfield)). **Iddon** and Heile (Glasgow) worked together to edit and introduce *Mauricio Kagel bei den Internationalen Ferienkursen für Neue Musik in Darmstadt*. Conference papers co-authored with external collaborators in the review period include **Burland & Pitts** (Sheffield): *Business of Live Music* (Edinburgh, 2011); **Stefani & de Bézenac** (Salford), *International Computer Music Conference* (New York, 2010). Ng's work with Mikroyannidi (Manchester) and David Giarretta (Rutherford Appleton Laboratory) on multimedia preservation has been delivered at *International*

## Environment template (REF5)

*Conference on e-Science* (Oxford, 2009), and *Digital Resources and Knowledge Sharing* (Zagreb, 2009). **Warner** co-organised the *Back on the Road* conference (Birmingham, 2008), and was a member of the organising committee for IASPM UK/Ireland *Imagining Communities Musically* (Salford, 2012). Committee service includes **Dawe's** involvement with the *Mediterranean Study Group Colloquium*, ICTM (Lisbon, July 2012), *Ecomusicologies* (New Orleans, Nov 2012), and **Scott** co-organising *17th Biennial International Conference on 19th-Century Music* (Edinburgh, June 2012). The School's Research Seminar Series sees regular contact with visiting scholars.

Productive composer-performer partnerships have been forged with specialist performers, resulting in commissions, performances and other creative activity: these include **Iddon** with ekmeles (New York, January 2011 and October 2011), Ensemble Modelo62 (The Hague, November 2011; Brunel and Southampton, December 2010), Rei Nakamura (Karlsruhe, November 2011), Ensemble SurPlus (Freiburg, February 2011), 175 East (Auckland, May 2011), and in a regular creative partnership with Saario (Falmouth); **McLaughlin** with the Bozzini Quartet (Montreal performance, April 2012), Duo Contour (Microfest London, and Freiburg, March/May 2011), BEAM (Cork, August 2012); and **Spencer** with Slide Show Secret (Eva Zöllner, accordion; John Eckhardt, double bass), Adam Starkie (Strasbourg-based clarinettist), and Trio Atem (Manchester, February 2012 and March 2013). Collaborative performance work includes **Brown** regularly leading the Ferdinand David Ensemble with David Milsom (Huddersfield) and a range of other specialist string players.

### Contributions to the discipline and research base within the REF period

External examination of PhDs: **Allis** (Melbourne); **Cooper** (Oxf Brookes, Sheffield, Nottingham, York, Belfast); **Dawe** (Oxford, Durham, Salford, Sheffield, Cardiff, and 7 London); **Iddon** (Dartington); **Muir** (Maynooth, Pretoria); **Scott** (2 Ulster, Durham, 3 City, Goldsmiths, Nottingham, Oslo, EUI Florence, Brunel); **Spencer** (Salford, Glasgow, Huddersfield); **White** (Cork, York).

Editorial positions (examples): **Allis** *Journal of Victorian Culture*, and *Nineteen: Interdisciplinary Studies in the Long Nineteenth Century*; **Brown** *Early Music Performer*, *Performance Practice Review*, *Ad Parnassum*, Oxford University Press; **Dawe** *Ethnomusicology Forum*, *Ecomusicology Newsletter*, *Journal of World Popular Music*; **Iddon** *Intellect Critical Guides to Contemporary Composers*; **Scott** *Music & Letters*, *RMA Journal*, *Journal of Victorian Culture*, *Ashgate Popular & Folk Music Series*; **White** *Early Music Performer*; **Windsor** *Psychology of Music*.

Invitations: **Brown** keynotes (La Spezia, Leipzig); **Dawe** panels (International Council for the Study of Traditional Music, Portugal; American Society for Environmental History, Toronto; British Forum for Ethnomusicology/IMR London 2011), papers (Istanbul, SOAS, Edinburgh, Cardiff, Paris, Oxford Pitt-Rivers Museum); **Scott** papers (Belfast, Berlin, London), keynotes (Athens, Basel, Helsinki), 5 public lectures, graduate research seminars (Aalborg, Agder, Oslo, Paris, Tampere, Turku); **Spencer** invited papers (Bristol, Brunel, Oberlin, Minnesota); **White** invited papers (Bangor, Hull).

Visiting Appointments: **Brown** Visiting Professor (Hochschule für Musik, Karlsruhe); Stanford University (California), Sydney University (Australia); **Scott** Adjunct Professor of Music at University of Aalborg (Denmark), Distinguished Visiting Scholar at Monash University (Australia). **Brown** is a member of the International Advisory Panel for the AHRC-funded CHARM project; **Dawe** has acted as academic advisor for KM Music Conservatory (Chennai, India & Middlesex University), SOAS (London), and the University of the West Indies; **Scott** was a member of a University of Liverpool School of Music Review (2009), and reviewer or selection committee member for 12 professorial appointments (5 UK, 3 USA, 3 Scandinavia, 1 Canada).

Contributions via organisations research relevance include consultancy, judging and residencies such as: **Dawe** Volkswagen Stiftung (Volkswagen Foundation Funding, 2012), Ethnomusicology Committee of the Royal Anthropological Institute (London); **Iddon** Jury member for Julius F. Ježek Prize in Composition (Eiler Foundation, Encinitas, CA, 2008–2010), Staubach Honoraria for Internationales Musikinstitut Darmstadt (Darmstadt, Germany, 2009–), and International Computer Music Conference, Huddersfield (2011); **Scott** Spinoza Prize (Netherlands, 2008), research project reviewer for Der FWF (Fonds zur Förderung der wissenschaftlichen Forschung, the Austrian Science Fund), European Research Council reviewer (2012–), committee member of NABMSA, and BARD Festival residency (New York State, 2010).