

Institution: University of West London

Unit of Assessment: 35 | MUSIC, DRAMA, DANCE and PERFORMING ARTS

a. Overview

Research within the unit has been affected positively by the recent inauguration of the University's overarching Institute of Practice Interdisciplinary Research and Enterprise (INSPIRE). Under the leadership of the Senior Pro Vice-Chancellor (Research and Enterprise) (SPVC), a number of professors have been appointed whose remit sits within INSPIRE but who are themselves each associated with one particular School by virtue of their own academic field. New professors augment the capacity of the submitting unit, and assist the broadening of supervisory range and capability in research. In 2011 the SPVC initiated a competitive programme of scholarship awards for postgraduate students aiming towards doctoral research, and this has already had a positive effect on the unit's postgraduate community. Two key benefits are apparent:

Music Technology is acquiring focus and momentum as a distinct and viable research field. A crucial preoccupation since RAE 2008 has been to learn from its findings. At that point the RAE identified a premature submission, commenting that this implied insufficient distinction between the norms of creative/professional practice and those of actual research. The work of two key academics lends timely weight and substance to Music Technology, interrogating the definitions and justifications of research and embedding critical reflection within the quest for new knowledge.

Following the development of an American-modelled Doctorate of Music Arts (DMA) in a number of disciplines within the UoA, it became apparent that broad unfamiliarity with this approach limited its appeal within the domestic market. As a result, a DMus model was developed under a new framework, making available four separate areas of research and creative practice: [i] Composition; [ii] Performance; [iii] Electronic or Electroacoustic Composition; and [iv] Music Production. Each of these is available in three forms: MPhil leading to DMus, Direct Entry to DMus, or Doctorate by Submission.

b. Research strategy

Across the Research Excellence Framework assessment period, strategy has been, and continues to be, informed by the University's Strategic Plans (2008-2013 and 2013-2018), and by the University Research and Scholarship Strategy (2008-2013 updated October 2010). The submitting unit is strongly supported by INSPIRE, established in August 2011 under the leadership of SPVC, and through which research-related activities and the PhD infrastructure are overseen. INSPIRE provides academic leadership and support to interdisciplinary research through its team of senior researchers (reader and professorial appointments), with expertise relevant to each of the academic areas of the University. Additionally, INSPIRE provides a research office infrastructure (formerly undertaken by the Graduate School) and environment supportive to the development of all doctoral students and research-active staff.

Through the new Strategic Plan (Ambition 2018), there is a clear aim to consolidate and build on previous research and enterprise activity. Specifically, through Theme 3 (Create and disseminate useful knowledge), the University will:

- Actively encourage and pursue research and scholarly collaboration; facilitate and support inter-disciplinary and collaborative approaches to research through INSPIRE, and ensure academic schools are connected to the Institute;
- expand and increase the funding sources for our research, focussing upon promoting collaboration;
- extend the opportunity for research by increasing the volume and breadth of expertise in a supervisory capacity through high calibre internal and external appointments;
- encourage current staff to complete doctorates and make it an essential criterion for new appointments in key areas.

Environment template (REF5)

How research aims and objectives have been taken forward:

Following RAE 2008, the submitting unit worked hard to interrogate overlaps between scholarship, research and enterprise from a properly opportunistic, outward-facing perspective, to deepen understanding of differences between 'creative practice as research' and 'professional practice'.

In addition, over the assessment period, the University has rationalised to ensure all activities and staff appointed, meet with a whole University approach. INSTIL and INSPIRE were created as part of a strategy which saw dissolution of faculties in favour of a flat, eight academic school structure. A significant advantage of this approach has been the accessibility of central resources to support all academic areas. For example the 22+ permanent academic and support staff including six professors within INSTIL and INSPIRE (all new appointments since 2008) also hold embedded roles within each of the schools whilst vice versa all members of University academic staff hold affiliate positions aligned to a research interest in INSTIL and/or INSPIRE.

Strategy for the coming 5 years:

- All academic staff to achieve an appropriate status of Fellowship within the HEA;
- 50% of academic staff to achieve, or be formally working towards, a doctorate;
- grow numbers of academic staff qualified to supervise at MPhil/PhD/DMus level;
- monitor and phase intake of doctoral students, optimising relative consistency of numbers within a broader imperative to grow research activity sustainably;
- achieve autonomy within research and scholarly activity, whereby the function of INSPIRE is progressively taken up by the Schools and INSPIRE as a central 'pacemaker' is exponentially phased out; this in consultation with the VC, senior management, the Governors and INSPIRE itself;
- complete estates development and the current major expansion of campus facilities, leading to enhanced output and achievement by students and academic staff;
- enhance research funding bids and their attendant success rate.

c. People, including:**i. Staffing strategy and staff development**

The University adopted a new *Academic Employment Framework* in August 2013. Its 'career family' approach to academic contracts enables all academic staff to have support i.e. 'balancing their outputs according to their development, duties and responsibilities for each academic year' (p23). Fundamental to supporting the development of a culture supportive of research is the integration of local (department/school) and University-wide (INSTIL/INSPIRE) knowledge, expertise and resource.

The framework acknowledges the place of research, enterprise and scholarly activity within the remit of every member of staff, with flexible and pragmatic criteria to ensure that staff members have full and equitable opportunity to migrate from one to another of three categories according to demonstrable outputs and the proportion of their time given to 'research activity' in its most inclusive sense. Following introduction of this framework in summer 2013, a number of LCM staff members have now been designated as Research Academics.

Early career researchers receive training workshops and advice on how to further develop their research. For example, INSTIL runs a series of 12 seminars and workshops on such matters as writing abstracts, presenting papers and framing a research question. The University established INSPIRE with the ambition, *inter alia*, of developing a synergistic approach to the generation of research projects, funding bids, external and internal collaborations, connections with industry and the wider community. In addition a mentoring structure for early career researchers has been established. In this respect the creation of the Institute was the culmination of plans laid by the University in 2008 to develop the research infrastructure, research services, and a research-active staff base across the university.

LCM Research Group:

Prior to devolution of the Faculties at UWL, research within LCM was overseen through a formalised committee that straddled the wider Faculty of the Arts (including Creative Technologies and Art, Design & Media). Within LCM this has, more recently, been replaced by an informal LCM Research Group. The Research Group aims particularly to celebrate, dispel reticence and inspire mutual encouragement and interest. Crucially, the Group embraces all relevant staff, including part-time hourly-paid staff, and peripatetic instrumental tutors. Collaborative and interdisciplinary projects are of particular interest, especially when the impetus for them arises spontaneously (and genuinely, rather than with a sense purely of strategic expediency) from the democratically informal atmosphere that the Research Group provides. In due course it will also include doctoral students at certain meetings of the Research Group or for parts of them.

Inter-disciplinary research in The Psychoacoustics of Mixing and Record Production reflects LCM's international reputation in the emerging research field of Record Production. Two members of academic staff are developing research in this area. The objective is to articulate a theoretical framework for the perception and cognition of recorded music. Outcomes will also provide further theoretical input for the School of Computing and Technology's project on Experience-Based Audio Mastering and Mixing.

The Research Group's agenda has within its remit the issue of mentoring of new researchers, and also on the widespread challenge of assisting those who have not thought of their activity as having research potential. Academics are invited to present brief updates on their research, creative practice or professional recognition outside the University. This demonstrably promotes mutual interest and encouragement, and generates renewed creative energy.

Researchers within the submitting unit:

LCM currently includes a Chair of Composition/Head of Research, **Professor Francis Pott**, who is internationally recognised especially in the field of organ music and sacred choral work. Widely published and recorded, his work has been heard in almost 40 countries and in the Vatican. An authority on the music of Nikolai Medtner, he is also a professional pianist with performance-based research interests.

Dr Robert Sholl, a Reader in Music, is internationally acknowledged as a scholar articulating a cultural anthropology of the music of Messiaen, and researching contemporary spirituality and the means of listening. He is also a professional concert organist with an international profile, active in the commissioning and performance of new and experimental forms of composition.

Justin Paterson, a member of the Music Technology department within LCM (returned within REF 2014) has published numerous papers around the world, most notably with the Audio Engineering Society [AES]. He is currently writing books on the software language Max/MSP for Focal Press and on drum programming for Hal Leonard.

Dr Simon Zagorski-Thomas, a Reader in Music, is Chairman of the Association for the Study of the Art of Record Production. His extensive published work includes co-editing *The Art of Record Production* with Simon Frith for Ashgate Press and authoring many journal articles. His monograph on *The Musicology of Record Production* will be published by CUP in 2014, and he has chapters forthcoming in collections for Ashgate, MIT and OUP. Currently Zagorski-Thomas is co-editing a collection on *Performance in the Studio* with Amy Blier-Carruthers (Royal College of Music) and Thomas Porcello (Vassar College).

Professor David Osbon, Professor of the Creative Arts, is a composer, conductor and academic whose music has been performed, broadcast and recorded around the world. He has spent considerable periods working as a researcher and professor in cities as diverse as Philadelphia, The Hague and Istanbul. His compositions have received many awards including the Arts Council of Great Britain DIO Award, the RVW Trust electro-acoustic music award, Hilda K. Nietzsche Prize

and the David A. Halstead Prize. *Still Waiting for the Revolution...* for piano trio was a prize winner in the Clements Memorial Prize for chamber music and was premiered in the *Room Music* series at St. John's Smith Square, London

ii. Research students

LCM's research students are divided between those undertaking PhD study and those within the DMus provision. There are currently 13 registered students (8 on the MPhil/PhD and 5 on the MPhil/DMus). A further 6 enrolled in September 2013. Of these, two are advanced pianists undertaking the DMus in Performance (with accompanying critically-reflective thesis), one of whom, a Chinese student, joins LCM from the Royal Northern College of Music and is Moscow-trained. These two students will focus on performance-related research into the music of Messiaen and Ives. Two further incoming students are researching into Record Production, and the remaining two (from Japan and Italy) are undertaking composition-based research.

Subjects covered by students already engaged upon research range from Record Production through hermeneutic and cultural approaches to the reception of popular music performance; curation of obsolete theatre organs and an investigation of how technological advance or limitation shaped repertoire and performance technique; analysis of compositional style in the music of Maurice Duruflé; and changes in idiom affecting the music of Frank Bridge and his relationship with the BBC establishment following World War 1. This picture, representing a considerable change from that in 2008, is symbolic of a new spirit of dynamic optimism of which the department is justly proud. Members of academic staff are undertaking doctorates both within LCM and outside UWL. Others are currently planning towards doctoral study within the coming two years. These numbers represent positive steps on a path towards sustainable research culture. The University has been attentive to balancing a rate of growth against, on the one hand, supervisory capacity and specialist subject alignment, and, on the other, economic equilibrium.

d. Income, infrastructure and facilities

LCM is the first School within UWL to benefit from a major University estates development programme, scheduled to run for 2-3 more years. LCM has already relocated to new premises on the campus, where it is fully multimedia-capable and boasts two state-of-the-art Apple Mac suites in addition to a fully refurbished concert hall. Focusrite Rednet hardware has been implemented across fifteen sound studios, currently the largest installation in the world. This network functionality allows multi-channel audio to be routed between locations, empowering research capability for recording and performance. The move, which locates all LCM academics in one dedicated space, has already consolidated the vital sense of community and shared enterprise from which professional practice proceeds, and is set to have a defining effect upon the growing of new research activity over coming years.

INSPIRE has its own Management Group. Chaired by SPVC, this meets regularly, bringing together the professors from the Schools and INSPIRE itself. Within INSPIRE, applications and proposals for doctoral study are received. There is regular consultation between the INSPIRE research office and Chairs within the Schools, particularly in the overseeing of supervisory arrangements. Despite the relative autonomy of the DMus structure and provision within LCM, the INSPIRE research office serves as initial point of contact and advisory body for all issues regarding finance, residency, status, etc. LCM's Chair of Composition/Head of Research sits on this committee.

A University Research, Scholarship and Enterprise Committee [URSEC] meets termly, chaired by the SPVC. It receives reports on issues of University-wide interest, with Schools submitting summaries of research, enterprise and scholarly activity on an annual basis. URSEC advises on research governance within individual Schools. It oversees metrics for research and key performance indicators [KPIs] and their fitness for purpose in context of the University's Strategic Plan. The Chair of Composition/Head of Research for LCM sits on this committee. A University Research Degrees Sub-Committee scrutinises student progression from registration to MPhil

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status and onward to doctoral [PhD/DMus] completion. LCM's Head of Research is again a member.

Funding:

In 2012 LCM successfully bid for the £45,000 AHRC-funded research network on Performance in the Studio, which ran from October 2012 to June 2013. Between 2008 and the present, LCM academics have received funding to participate in a wide variety of research projects.

Under its Learning, Teaching and Assessment Strategy (2006-09), the University used funds from HEFCE's Research in Teaching Environment (RiTE) Initiative to award periods of study leave. Two academics undertook work that links teaching with research, filing final reports in September 2009. Both are currently submitting these projects within their Teaching Fellow applications to the HEA:

- **Sholl:** £70,000, including teaching costs, for an extended project, Exploring Composition through Musical Miniatures, on the value of composition within music teaching;
- **Zagorski-Thomas:** £24,000 for a project on The Musicology of Record Production. This developed the ideas and some of the teaching materials for LCM's current MA in Record Production, along with a website

e. Collaboration or contribution to the discipline or research base

Professor Pott has served as external examiner for PhD Composition submissions at King's College London and the University of Newcastle (the latter within REF 2014 census period), and is due to serve in the same capacity at Goldsmiths College in December 2013. From 2009 to 2013 he was External Examiner to the undergraduate BMus degree at the University of Ulster. He has been a composer member of PRS/MCPS since 1984. Commissions within the census period have come from bodies including The Crossing [Philadelphia-based chamber choir, for the 2012 conference of the American Anglican Musicians' Association], St Louis Chamber Chorus [2008 and 2013], The King's Singers and Hannover Girls' Choir in conjunction, Thomas Traherne Association, St John's College Cambridge, Winchester College, Dean & Chapter of Chester Cathedral, Merton College Oxford, St Paul's Church Knightsbridge, The *Orgelbüchlein* Project and London Festival of Contemporary Church Music. During the census period Pott's work has been performed and/or broadcast in over 30 countries and issued under four separate CD labels. November 2013 he signed an exclusive contract with Edition Peters regarding his future outputs of sacred choral and organ music and his back catalogue of unpublished works.

1. 2008: Keynote speaker alongside Professors Jonathan Harvey and James MacMillan, Contemporary Music & Spirituality conference convened by Dr Robert Sholl under the aegis jointly of University of West London [LCM] and the Royal Musicological Association [RMA].
2. 2011: Guest lecturer, giving presentations of his compositional work at the Peabody Conservatory in Baltimore, USA, the Catholic University of America and the University of Maryland; also headline guest composer in a concert at Washington National Cathedral consisting principally of his work.
3. 2011: Finalist, choral section of the BASCA/BBC Annual Composer Awards, alongside Roxanna Panufnik and Michael Zev-Gordon.
4. 2012: Winner of the international composition award of the Cheltenham Festival.
5. 2013: Signed an exclusive contract with Edition Peters regarding future outputs of sacred choral and organ music and back catalogue of unpublished works.

Dr Sholl has convened his fourth successive conference at the Southbank Centre in London and is working on a second at the Institute of Musical Research [IMR] in 2014. He has served as a peer reviewer for the AHRC and for major journals including Music and Letters and the Journal of Musicology and Twentieth-Century Music (one article has been translated into Dutch for De Gids and is returned as an REF 2014 output). Sholl's work has expanded to embrace critical and psychoanalytic theory, and also work on listening. He is also a lecturer at the Royal Academy of

music. He supervises one doctoral student at the Royal College of Music who is a former UWL student; also a number of students at LCM.

1. 2013: Conference Organiser: Music and Pedagogy, IMR, London University. HEA funding awarded.
2. 2011: Conference Organiser: Pierre Boulez in Context, Southbank Centre.
3. 2010: Conference Organiser: Arvo Pärt: Soundtrack of an Age, Southbank Centre.
4. 2008: Conference organiser: Contemporary Music and Spirituality, London Southbank Centre [01-02 February]. Participant in round table discussion at the Queen Elizabeth Hall on Messiaen's *Quatuor pour la fin du Temps*, 3 February.

Professor Osbon was, within the census period, External Examiner for undergraduate BMus Performance and Composition degrees and graduate MMus Work-Based Learning at LCM, prior to his current appointment. He was also External Examiner for the FdMus in performance and composition at Singapore Raffles Music College. He served on the validation panel for a suite of MA programmes in Music at Canterbury Christchurch University. He is been a composer member of PRS for music since 1986. Commissions within the census period include Three Songs for The Color Duo (2011), Suite for Cello and Piano for Alison Moncrieff-Kelly (2011), The Spirits of Sabate (2010) for the Anguillara Sabazia Scuola Orchestra, Prometheus Dances (2012) for Duo Ludus Tonalis and Violin Concerto (2013) for the Wilmington Orchestra and violinist Timothy Schwarz. Osbon has also contributed to the Permanence in Motion project initiated by New Zealand composer Michael Williams and has contributed to the NZ Review. His music has received over 100 performances, recordings and broadcasts in the UK, Netherlands, Italy and the USA.

1. 2013: From Vox Rosa to Follow the Sun – paper on transmedia intertextuality in contemporary performance, Athens Institute for Education.
2. 2013: Featured composer on the Anglo-American Duo tour of USA (including broadcasts on NPR).
3. 2013: Composer in Residence, Grumo Festival (Tesero, Italy), 40 Fingers Festival (Vallettri, Italy) and Ealing Autumn Festival, UK.
4. 2012: Featured composer at the Music on Volcanic Lakes Festival (Italy).
5. 2012: Bodies in Motion – 3 multimedia webcast performances devised and presented as part of the London 2012 Cultural Olympiad.
6. 2010: Guest Lecturer giving master classes and workshops in composition and music theory Grand Valley State University, USA.
7. 2010: Recording of 3 piano sonatas released on the Music Chamber label.
8. 2008: Guest Conductor to the Bremmerton Symphony Orchestra, Seattle, USA.

Dr Zagorski-Thomas [SZT] is Chairman of the Association for the Study of the Art of Record Production. For the past decade he has been co-Director of the annual international Art of Record Production conference, which has been hosted on three continents. He is or has been External Examiner on research degrees (PhD and masters by research) on Popular Music and Record Production from the Universities of Copenhagen, Huddersfield, Otago and Glamorgan.

1. 2012: Awarded a major research grant by the AHRC as principal investigator to establish a research network examining Performance in the Studio. He also took up a Visiting Fellowship at the University of Cambridge under the auspices of the AHRC-funded Centre for Musical Performance as Creative Practice. He has been a named Researcher in funding bids to the European Research Council, the Research Council of Norway and the Social Sciences and Humanities Research Council of Canada.
2. 2008-2013: Peer reviewer and second reader for *Musicae Scientiae*, *Music Analysis* and the *Journal on the Art of Record Production*; also for Oxford University Press, Taylor & Francis, Continuum Books.
3. 2011-2013: Invited speaker at the University of Massachusetts Lowell, Case Western Reserve University, Peabody Conservatory (John Hopkins University), Middle Tennessee State University, Leeds College of Music, University of Surrey, Kingston University and Pop Akademie (Mannheim).

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4. 2011: Guest lecturing for the International Postgraduate Summer School on the Analysis of Popular Music at the University of Osnabrück [funded by Volkswagen Stiftung], with Prof. Anne Danielsen (University of Oslo), Prof. Walter Everett (University of Michigan) & Prof. Allan Moore (University of Surrey).
5. 2011: Guest Member of the Sound in Media Culture research network funded by the German Research Foundation. Guest speaker with Prof. Paul Théberge (Canada Research Chair in Technological Mediations of Culture, Carleton University, Ottawa) at the London network meeting and contributor to the Research Companion, to be published by MIT Press in 2013.
6. 2010: Invited Speaker at the German Association for the Study of Popular Music's Black Box: Analyzing Popular Music conference at the Pop Akademie in Mannheim [funded by Volkswagen Stiftung]. Plenary speaker at the IASPM conference, University of Liverpool.
7. 2009: Invited speaker, Rethinking the Postproduction of Sound research seminar, University of Copenhagen, as part of the Auditive Culture research project funded by the Danish Research Council for the Humanities.

Justin Paterson is co-Chair of the Innovation in Music conference series and co-Editor of its associated journal. He was invited to deliver a succession of prestigious master classes for the AES that share outstanding practice amongst peers; these have now been held in a number of European countries and twice in N. America. He has sat on the editorial board of the N. American-based journal, Popular Music in Practice. He is co-Chair of the Innovation in Music conference series and co-Editor of its associated journal. He was invited to join and contribute to the following research groups: The European Broadcasting Union's Expert Community in Audio (EC-A) and FAR LIP-SYNC groups, and the Anglia Ruskin University (ARU) Sound Engineering Group (SERG). In addition to co-supervising of LCM PhDs, he supervises a doctoral student at ARU. Paterson is a peer reviewer for both the AES and Innovation in Music, and a book reviewer for Focal Press.

Workshops, Seminars, Master Classes, etc:

LCM runs a prestigious series of Composers' Workshops which in recent years has hosted presentations by many distinguished visitors, and since 2009 has hosted a Making Records master class series, including record producers, mix engineers and other industry professionals. Presentations reflect LCM's research agenda of Record Production and Popular Music Performance.

A further series of Master Classes takes place weekly and is serviced entirely from within the University. Recent events have included the infrastructure, aims and services of BASCA (delivered by a member of staff who is also holds a senior role in BASCA's executive management), Aspects of Research and Practice, Record Production and Sonic Branding.

Electric Music Week, an annual enterprise, research, and practice-based showcase of staff and student activity, last took place in April 2013. This included a Roland music workshop: Performing with Technology, student installations, and staff and student performances.