

Institution: Cardiff University

Unit of Assessment: UOA35

a. Overview

The School of Music at Cardiff University (henceforward MUSIC) is among the largest of the UK's university music departments, with an international reputation across the three sub-disciplines of composition, performance, and musicology (including ethnomusicology and popular music). 13.2 from a possible 15.2 members of staff are returned. MUSIC is housed in purpose-built facilities in a capital city that has an extensive professional musical life. During the latter stages of the REF period, the University was re-structured into three colleges, each led by a Pro-Vice Chancellor. The School of Music is located in the College of Arts, Humanities and Social Science alongside ten other schools. Defining characteristics of the research environment in MUSIC during the REF period include:

- A managed transition in the staff complement and associated research interests. As anticipated in RAE 2008 four members of staff retired; a further one resigned. With strategic financial support from the University five new members of staff were appointed, three lecturers and two professors. All are returned
- A highly research-active staff, ranging widely across the discipline. Seven monographs, 11 edited/co-edited books, 55 chapters in multi-authored volumes, and 33 journal articles were published; and 16 compositions were given their premiere
- Extensive wider contribution to the discipline, within and beyond academia, including collaboration with international organisations such as the BBC and Welsh National Opera.

b. Research strategy

Ethos

MUSIC celebrates intellectual and creative diversity through wide-ranging but interconnected specialisms. It balances cultural-historical approaches with the analytical and critical, and promotes a broad spectrum of methodologies, including sketch studies, archival research, editing and philology, textual analysis, iconography, aesthetics, cultural theory, ethnography, oral history, microhistory, and digital humanities. Characteristic of the culture is the erosion of conventional subdisciplinary boundaries: musicology and ethnomusicology come together in a shared understanding of music as cultural practice; musicological research into compositional theory and processes informs the work of composers and vice versa; and specialists in historical performance are actively engaged with performance as consultants and/or practitioners.

New Appointments Strategy: subject expertise and professional experience

Promoting and enhancing this sense of intellectual exchange was a key criterion in the sequence of five new appointments made in 2011 and 2012. **Chapin** (lecturer) boosted existing strength in the long 18th century (Jones, Stowell), as well as adding to work in the areas of aesthetics, critical theory and discourse (Beard, Gloag), and in French music (Rae and Rowden). **Fokkens** (lecturer) added capacity in composition (Sierra), while the African content of his music interacts with the interests of Villepastour. **Villepastour** (lecturer) was a second appointment in ethnomusicology, an area identified for growth in RAE 2008; her expertise in the music of the African diaspora complements that of O'Connell in the Middle East, a rare research combination in the UK; in addition her earlier career as a session musician in popular music offers synergy with the work of Hill and Gloag. **Cowgill** was appointed as professor in 2011. Her expertise in British music and musical cultures c.1760-1940 bridges the School's period specialisms and forms a research cluster around British topics (Beard, Gloag), while her work on operatic performance history adds a further dimension to MUSIC's work on opera. Finally, **Hamilton** was appointed professor in 2012, one of a few research leaders to be appointed under a University-wide scheme. His research on the piano and 19th-century pianism complements existing expertise on stringed instruments in the 18th and 19th centuries (Stowell and Claire Holden, AHRC Fellow), while his

sustained record of public engagement enhances existing strength in this area (see Impact).

As well as presenting a balance of career grades and research expertise the new appointments widened the international perspective and experience of the School: it now has a profile of 10 members of staff from the UK (England, Scotland and Wales), alongside three members of staff from the USA, and one each from Australia, Eire and South Africa.

International Conferences and collaboration with external organisations

To promote its presence in a range of disciplinary areas MUSIC has maintained the policy articulated in RAE 2008 of presenting international conferences, hosting seven during the current REF period: 'The Art of Music' (British Forum for Ethnomusicology, 2008); 'CarMac' (Society for Music Analysis, 2008); 'Music for Stringed Instruments: Music Archives and the Material of Musicological Research' (Leeds/Cardiff AHRC project, 2010); 'Experience – Engagement – Meaning' (IASPM, 2010); 'Sacher Perspectives' (2012); 'Love to Death: Transforming Opera' (RMA Annual Conference, 2012); and 'Music in 19th-Century Britain' (2013).

Two of these conferences reflected strategic collaboration with external organisations for mutual benefit. The Sacher conference was a three-way collaboration between the Paul Sacher Stiftung in Basel (building on the research of Beard and Walsh), MUSIC and BBC NOW (who presented a festival of music commissioned by Sacher). Similarly, the RMA Conference capitalized on the links between MUSIC and Welsh National Opera developed by Rowden over six years. Held in the Wales Millennium Centre it was integrated with public events organized by WNO (some with shared audiences) and performances of *La bohème* and *Tristan und Isolde*.

Research Centres and external organisations

To promote its research beyond academia two research centres have developed links with performing organisations. The Centre for Research into Historically Informed Performance (CRHIP) is the base for a part-time AHRC Fellowship in the Creative and Performing Arts (2010-15) held by Holden, a principal violinist from the Orchestra of the Age of Enlightenment. Under the direction of Stowell she is scrutinizing historically informed string playing in Beethoven's music, presenting her findings to colleagues in the OAE in AHRC-funded workshops, to conservatoire students in London and in The Hague, and on-line in specially recorded demonstrations.

Capitalizing on the interests of eight members of staff, the links between MUSIC and WNO, and the particular success of the 'Love to Death' conference, a new centre was established in 2012, Cardiff Interdisciplinary Research in Opera (CIRO). It also draws on interdisciplinary interests in other parts of the University (English, European Studies and Sociology) and brings together representatives from WNO (David Pountney), WNO MAX (Rhian Hutchings), Music Theatre Wales (Michael Rafferty) and Opera'r Ddraig (Rhiannon Llewellyn).

Future Strategy, 2014-19

With a staff complement that is now predominantly early and mid career (11 out of the submitted 13.2) MUSIC looks forward with confidence to the next phase of its development. It aims to project a distinctive international presence in the discipline, one that combines acknowledged research expertise in dedicated areas with a commitment to the wider scholarly world and a clear sense of its role in the cultural and intellectual life of a capital city. It has the committed support of the University and will benefit from the new institutional research strategy to invest £200-250M in staff, PGR students and capital development in the next five years. MUSIC will focus on five strategic elements in 2014-19.

- The completion of major research outputs already under way, including the music of Judith Weir (Beard), 18th-century models of sublimity and their musical manifestations (Chapin), music and the First World War soldier (Cowgill), music and photography (Gloag), the music of Liszt (Hamilton), San Francisco in the 60s (Hill), a cultural history of music in Vienna (Jones), music and nationhood in the Middle East (O'Connell), opera and press caricature in 19th-century France (Rowden), transatlantic religious drumming (Villepastour), and an opera, *Faustine* (Sierra).
- The enhancement of interdisciplinary perspectives through a) the work of CIRO, b) participation by Cowgill alongside six art, cultural and post-colonial scholars in the Leverhulme International

Research Network 'Enchanted Modernities: Theosophy, Modernism and the Arts c.1875-1960', and c) the joint organisation by MUSIC and the School of English, Communication and Philosophy of the 2016 annual conference of the British Association for Victorian Studies.

- The recruiting of PhD students across the enriched range of activity and experience in the School, using dedicated funding in MUSIC and, if the bid is successful, as a member of the AHRC BGP consortium that includes music departments at Bristol and Southampton.
- The continuing fostering of the relationships with the BBC and WNO, including a conference on the theme of opera in translation (May 2014), joint supervision by MUSIC and WNO staff of PhD projects, and, for PhD composers, a dedicated project on composing an operatic scena.
- The alignment of research with the impact agenda through the re-focussing of MUSIC's concert series and its relationship with other public events.

c. People, including:

i. Staffing strategy and staff development

Cardiff University is the largest employer in Wales to hold the 'Investor in People' (IiP) award. MUSIC fosters a positive and flexible working environment that enables individual researchers to maximize their potential. As part of the IiP scheme a University survey of staff, undertaken in 2011-12, found that 96% of staff in MUSIC agreed with the statement 'My work gives me a feeling of personal accomplishment', 22% above the University average.

Equality and Diversity

The University is highly committed to E&D and is a Stonewall Top 100 employer. Following recent academic appointments MUSIC has a gender balance of 10 men and 6 women (plus the part-time AHRC Research Fellow). In 2012 it represented the discipline in a pilot study undertaken by the Equality Challenge Unit to explore issues peculiar to non-STEM subjects and will apply for Athena Swan accreditation in 2013-14.

Research Plans

All staff have research plans, updated annually and covering the short, medium and long term with details of research grant support, impact planning, and training requirements, as appropriate. These plans are discussed by MUSIC's Research Committee which provides one-to-one feedback; they are also key components in two annual University processes, Probation (new appointments) and Appraisal (post probation). Probationary staff are also allocated a mentor, particularly effective in this period in integrating new staff from Australia, South Africa and USA who were not familiar with the UK environment.

Research Time and Financial Support

The workload model in MUSIC gives new appointments a lighter teaching and administrative load in their first year. New appointments were also given immediate access to their annual research allowance of £1200, plus a one-off allowance of £1500 to purchase research and teaching material for the University Library. MUSIC offers a sabbatical semester scheme that enables staff to request research leave up to three years in advance, linked with the Research Plan. The Research Committee considers all applications and makes recommendations to the Head of School. MUSIC is able to accommodate two members of staff on leave per semester, equivalent to 16 periods of leave in four years. But leave is not an automatic entitlement: links with the Research Plan are considered alongside the differing needs of composers, ethnomusicologists and musicologists, encouragement to apply for funded leave, and E & D principles.

University Support

Staff receive training in research and professional skills as part of the Staff Development Programme. Competitive University schemes to support the development of early- and mid-career researchers have especially benefited MUSIC in this period: Beard received two 'International Collaboration' awards (£4.75k) to facilitate repeat visits to the Paul Sacher Stiftung, fundamental to his book on Birtwistle and, more generally, to the relationship between the Stiftung and MUSIC that led to the 2012 conference; Hill received two 'Early Career' awards

(£7k) for her project on music in San Francisco, seed-corn funding that was recognized by the AHRC as a key contributing factor to her Study Leave award; and Rowden's 'International Collaboration' award (£3.46k) allowed her to establish a strong working relationship with RIdIM, both in the USA and South America, feeding into her work on caricature in the musical press in 19th-century France.

Career Development

University Promotion procedures at all levels require staff to claim 'excellence' in one of three areas, research, teaching, and innovation and engagement, and 'ability and effectiveness' in the other two. These areas are routinely discussed as part of the Probation/Appraisal process. Coupled with the Research Plan they provide a realistic and supportive indication of the career trajectory of the individual. During the REF cycle six members of MUSIC have been promoted, all on the basis of excellence in research: Beard (Senior Lecturer), Chapin (SL), Gloag (Reader), O'Connell (Reader), Rowden (SL), and Sierra (SL).

ii. Research students

During the current REF period 23 students (22.5fte) have successfully completed their PhDs, more than double the number (11) reported in the previous assessment period. This increased number is the result of complementary policy changes in recruitment, monitoring and support that reach back to the previous assessment period. Research topics of successful candidates reflect the range of supervisory capacity in MUSIC, covering composition (7), critical theory (3), ethnomusicology (3), historical musicology (7), performance (with thesis, 2), and performance practice (1).

Research culture

PhD students pursue their individual programme of research in an environment that nurtures formal and informal dialogue. A dedicated postgraduate suite in MUSIC offers 24-hour access to subject-specific study space for up to 25 students, plus a common room; these complement the general facilities provided by the University in the Graduate Centre. To foster intellectual breadth, all research students (plus Masters students) attend the weekly Postgraduate Forum to discuss the lectures given by visiting speakers (John Bird Lectures), informal presentations by staff, and work-in-progress by students. The Contemporary Music Group presents concerts of student compositions, while the annual PGR Study Day (instituted in 2012-2013) gives a platform for conference-style presentations and subject-specific training. PhD students attend the career and skills workshops offered by the University Graduate Centre and have assisted in the organisation of the seven conferences presented by the School. All PhD students are members of the RMA as part of the 'Student Group' provision. To support specific needs associated with the programme of study (archive and library visits, conference presentation, consultation lessons, fieldwork etc.) every PhD candidate (part- and full-time) is given an allowance of £1000.

Recruitment of doctoral students

Recognizing the financial challenges of recruiting PhD students MUSIC took the strategic decision in 2006/7 to channel a portion of future FEC money to create a sustainable PGR scholarship fund. Seven PhD completions in the current period were funded by this investment and a further 15 students will submit between 2013/14 and 2016/17.

In addition to one AHRC doctoral award, students have been supported by a Mexican Government Studentship, a Manx Government Scholarship, a HEIRA Scholarship, and a University Richard Whipp Scholarship (for interdisciplinary studies).

Monitoring and Support mechanisms

Each PhD student has two supervisors, benefiting from the many complementary research interests in MUSIC; the Director of Postgraduate Research oversees all aspects of the PGR experience and chairs the PGR Board of Studies at which individual progress is monitored. Students are required to keep a log of their tutorials, agreed with their supervisors, which then forms part of the student record. Student representatives are elected onto the PGR BoS, the

Student-Staff Panel and, to facilitate awareness of the wider context, the Research Committee.

Skills development and future careers

On arrival PhD students complete a skills audit and an Annual Training Plan is negotiated with the supervisors, drawing on the Vitae Researcher Development Framework; progress is tracked in each supervision report, along with impact activities. Composition students in MUSIC benefit from a programme of workshops, four per academic session, that offers an experience of the professional world as well as specific advice on compositional issues; during the REF period workshops have been given by Claire Booth, Exaudi, Fidelio Trio, Lontano, Okeanos, Piano Circus, New Music Players and notes inégales, as well as by MUSIC's resident ensemble, the Carducci Quartet. As part of the relationship between MUSIC and the BBC, PhD composers regularly attend BBC NOW rehearsals of contemporary music in Hoddinott Hall, and four have had orchestral works chosen for workshop presentation in the annual BBC NOW Composition Wales Showcase (directed by Jac van Steen). Two PhD composers were selected for the BBC Symphony Orchestra 'Sound and Music Embedded' scheme.

Ethnomusicology and musicology students have contributed articles and reviews to leading disciplinary journals during the REF period, including *Beethoven Journal*, *Ethnomusicology*, *Studies in Musical Theatre* and *tcm*. Ellison's PhD, *The Key to Beethoven. Connecting Tonality and Meaning* (2009), has been published as a book with the same title (New York: Pendragon Press, 2013), and three students have gained full-time posts in the university sector: Ben Curry (University of Kent), Paul Ellison (San Francisco State University), and Laura Hamer (Liverpool Hope).

d. Income, infrastructure and facilities

Research Income

Between August 2008 and July 2013 over £475k has been awarded by the AHRC, British Academy, JISC, and Leverhulme. Notable awards include: AHRC Creative Fellowship (£196k, Holden/Stowell), two AHRC Study Leave awards (£23k, Beard; £73k, Hill), AHRC (Leeds/Cardiff project, £47k, Cardiff share, Stowell), JISC 'Resource Discovery' call (£48k, Jones), and a two-year Leverhulme Major Research Fellowship (£82k, Jones).

In addition, funding in excess of £22k for conference and publication support (not recorded in HESA) has been received from AMS Plamenac Foundation Endowment, British Academy, Pro-Helvetia, Swiss Cultural Fund in Britain, Stanley Thomas Johnson Foundation, *Music and Letters*, RMA, Royal Philharmonic Society, and *tcm*.

Also not recorded in HESA are commission fees for compositions and grants to facilitate CD recordings. These total over £75k and include Aaron Copland Fund for Music (\$19k, Sierra), New Music USA (\$9.4k, Sierra), Performing Rights Society (£3k, Sierra), Richard Thomas Foundation (£1k, Fokkens), and RVW Trust (£3.25k, Fokkens and Sierra).

Scholarly Infrastructure

Within the 'Cardiff Rare Books and Music' section of the University Library there are three discrete music collections, Aylward, BBC and Mackworth, c.3700 items of manuscript and printed material from the 18th and 19th centuries. In 2011 Jones secured a grant of £48k from JISC to employ a specialist music cataloguer, Dr Loukia Drosopoulou, for nine months. The metadata have been distributed via COPAC and Archives Hub and, with the collaboration of the British Library and Royal Holloway, via RISM. Using this data Drosopoulou gave a presentation to postgraduate students on the research potential of deep cataloguing.

At the initiative of Hill and Villepastour MUSIC in 2012 acquired a substantial collection of resources from the late world-music scholar, Jan Fairley, over 5000 CDs plus related material. The Fairley World Music Collection is now housed in MUSIC and will aid the continuing development of ethnomusicology at Cardiff, notably its intersection with popular music studies. Under the competitive University scheme designed to encourage the research ambitions of suitable undergraduates (CUROP), a student will be employed to work alongside Hill and

Villepastour in July-August 2013 to organize this material and facilitate its use.

In July 2013 Cowgill, working in conjunction with the University Library, secured an agreement with Welsh National Opera that archive material covering some 20 years will be deposited in the University Library. This material will feature in the future work of CIRO and stimulate interest from PhD students wishing to benefit from joint supervision by MUSIC and WNO.

Organisational infrastructure and Strategic Planning

Within the University, MUSIC enjoys a good deal of strategic, operational and financial independence, enabling it to link Research with Teaching, and with Innovation & Engagement (the public concert series and the visiting John Bird lecture series); this independence has been maintained in the new College structure. The School Board (chaired by the Head of School) oversees all activity and maintains a two-way dialogue with MUSIC's Research Committee (chaired by the Director of Research); all research areas and all career stages are represented on the Research Committee which, as well as dealing with operational matters, makes policy recommendations to the School Board and HoS. Cardiff University's strategy for pursuing excellence includes a requirement for rolling four-year strategic plans. Through that process MUSIC was able, for instance, to secure the re-location of the Music Library in 2008 and financial support for its programme of early retirements and new appointments in 2011 and 2012.

Operational infrastructure

MUSIC is housed in a purpose-built building that serves the three areas of Research, Teaching, and Innovation & Engagement. Facilities include a 250-seat Concert Hall, three lecture theatres, an IT suite, three electro-acoustic studios, and 29 practice rooms. The Postgraduate Suite and individual rooms for Ethnomusicology and CRHIP (with sound-analysis equipment and a period instrument collection) are located in adjacent houses.

MUSIC is fortunate to have a dedicated University Music Library, with a specialist subject librarian. By 2008 the collection of c.40,000 items had outgrown its space in the main Music Building. With financial investment from the University it was re-located to an adjacent building (Aberdare Hall), enabling the close collaboration between MUSIC and the Library to continue.

Support staff includes School Manager, two Administrators, Communications Officer, and Technician (full-time), plus Finance Officer and Concerts Facilitator (part-time). With dedicated funding from the University MUSIC runs an annual series of c.22 concerts, featuring its resident ensemble, visiting artists, and students. Workshops for PhD composers and performers are built around the series.

e. Collaboration or contribution to the discipline or research base

Collaborative arrangements, partnerships, networks and joint research projects

- Leeds University, AHRC project '19th- and Early 20th-Century Editions of String Music: Bibliographical Problems Editorial Content, and Implications for Performance Practice' (Stowell, funded participation).
- Leverhulme International Research Network 'Enchanted Modernities: Theosophy, Modernism and the Arts, c. 1875-1960' (with Amsterdam, Columbia, Nottingham, Utah State, Waseda, and York universities; Cowgill).
- 'Visions of Liszt', Brown University, with Guildhall and RCM (Hamilton).
- Research Network 'Francophone Music Criticism, 1789-1914' (Rowden, steering group member).

In addition to the collaboration with the BBC, OAE, Paul Sacher Stiftung and WNO noted in section b, MUSIC's two composers have worked with the following organisations on research-equivalent projects.

- Fokkens: Tête à Tête Opera, London, on-going project, *Love Songs*; and Metiér Label (London), CD recording.
- Sierra: Bridge Records (New York), two CD recordings; New York Philharmonic Orchestra (premiere), Seattle Symphony Orchestra (premiere); BBC NOW (premiere); and ROH2 and New York City Opera, an opera-in-progress, *Faustine*.

Leading positions in professional subject associations and learned societies

• AMS: elected member, Performance Committee (Hamilton). • British Forum for Ethnomusicology: chair (Villepastour); committee member (O'Connell). • Music Libraries Trust: chair (Jones). • Music Research Consortium UK (Villepastour). • North-American British Music Studies Association, nominations committee (Cowgill). • RISM (UK): trustee (Jones). • RMA: Vice-President (Cowgill, Jones). • RMA Council (Chapin, Cowgill, Jones, Rowden).

Editorial positions

Six members of staff have occupied one or more senior editorial positions during the REF period: Chapin (co-editor, *Eighteenth-Century Music*, and associate editor, *19th-Century Music*); Cowgill (editor in chief, *JRMA*, and founding co-editor, 'Music in Britain, 1600-1900' monograph series, Boydell & Brewer); Gloag (reviews editor, *tcm*); Hill (co-ordinating editor, *Popular Music*); O'Connell (reviews editor, *Ethnomusicology*); and Wilson (editor, *tcm*).

In addition the editorial/advisory boards of the following publications feature six staff members: *Acta musicologica*, Chapin; *Eighteenth-Century Music*, Jones, Stowell; *Francesco Geminiani Opera Omnia*, Stowell; *Haydn eJournal*, Jones; Henryk Wieniawski Complete Edition, Stowell; SOAS Musicology Series, O'Connell; 'Studies in Music, Dance and Theatre Iconography' (Hollitzer Wissenschaftsverlag, Vienna), Rowden; and *tcm* (Hill).

Examination of doctorates

10 members of staff have examined 42 PhDs at 24 UK institutions and 7 overseas institutions.

HEI Consultancies, university research advisory panels or review boards

• Cowgill: arts research validation panel, Academy of Finland; advisor, professorial appointment, University College, Cork. • Hamilton: tenure referee, University of California, Berkeley. • Jones: reviewer of outputs, University of Surrey Mock REF; assessor, Welsh-language outputs, RAE 2008. • O'Connell: design and delivery of Masters programme, Institute for the Study of Muslim Civilisations, Aga Khan University. • Stowell: professorial appointments, RCM.

Scholarly Awards and Fellowships

• AMS, Ruth Solie Prize, 2013 shortlist, *The Arts of the Prima Donna* (Cowgill). • ARSC Certificate of Merit for Research into Recorded Music, 2009 (Hamilton). • CHOICE 'Outstanding Academic Title', 2008 (Hamilton). • Clare Hall, Cambridge: Visiting Research Fellow (Cowgill). • 'Composer of the Year' 2011, Classical Recording Foundation, USA (Sierra). • CRASSH, Cambridge: Visiting Research Fellow (Cowgill). • *Daily Telegraph* 'Book of the Year' 2008 (Hamilton). • Fellow of the Learned Society of Wales (Jones, Stowell). • Fellow of the Royal Society of Arts (Cowgill, Jones). • Huntington Library, California: Visiting Research Fellow (Cowgill).

Refereeing academic publications or research proposals

• Grant awards: Academy of Finland, AHRC, Austrian Academy of Science, British Academy, Estonian Research Council, Fulbright-Hayes, Leverhulme Trust, National Research Foundation of South Africa, and Social Sciences and Humanities Research Council (Canada).
 • Books: Ashgate, Boydell & Brewer, CUP, Indiana UP, OUP, Princeton UP, RMA Monographs, Routledge, Sage, University of Rochester Press, and Yale UP.
 • Articles: *Acta musicologica*, *Cambridge Opera Journal*, *Early Music*, *Eighteenth-Century Music*, *Ethnic and Racial Studies*, *Ethnomusicology*, *JAMS*, *Journal of the Society for American Music*, *Journal of Transatlantic Studies*, *JRMA*, *Music & Letters*, *Music Theory Online*, *19th-Century Music*, *Nineteenth-Century Music Review*, *Popular Music*, *Popular Music History*, *RMA Research Chronicle*, *tcm*, and *Yearbook for Traditional Music*.

Invited keynotes, lectures and performances (national and international)

• 12 members of staff accepted invitations to speak and/or perform at 16 UK universities and three conservatoires.
 • 40 invitations to speak and/or perform internationally were accepted by 12 staff: Austria (3), Canada (1), Eire (1), France (6), Germany (5), Italy (1), Kenya (1), Mexico (1), Nigeria (1), Poland (1), Portugal (1), Russia (1), South Korea (2), Spain (1), Switzerland (2), and USA (12).