

<p>Institution: Royal Holloway, University of London</p>
<p>Unit of Assessment: 35B: Music, Dance and Performing Arts (Music)</p>
<p>a. Overview</p>
<p>The Department of Music has been consistently ranked in the highest RAE tier of university departments, being one of only three Music Departments to be awarded a 5* in both the 1996 and 2001 Research Assessment Exercises and ranked in 1st place in 2008. This standing reflects both the quality and breadth of its research activity, which covers an unusually wide range of Music's sub-disciplines. The Department is committed to fostering the highest quality of work in creative and theoretical practice among all its staff and postgraduate community and to ensuring the impact of that research through engagement in the widest public arenas.</p> <p>We are, by design, a research department without walls. Our research covers a broad chronology (from early medieval to contemporary) and geography (spanning the Americas - including the Caribbean, Asia, Europe and the Middle East). Much of the Department's research crosses traditional disciplinary boundaries and integrates perspectives from the fields of ethnomusicology, musicology, theory and composition, understood in the broadest terms. Yet, the diversity and depth of our research is combined with particular strengths in a number of specialist research areas. Staff are involved in the support of research activity at all levels, regularly organising and hosting international conferences, workshops and study days. In 2013, the Department was awarded a Regius Professorship in recognition of the quality of its research and teaching.</p> <p>The aims of Music at Royal Holloway during this review period have been to maintain and develop our research activities through publications, presentations and various contributions to the discipline such as editing, peer review and building collaborative research networks. A number of new appointments have been made, which extend the Department's research specialist interests. Researchers within the Department of Music are involved in interdisciplinary and international research collaborations, thus contributing to the global reach of our research.</p>
<p>b. Research strategy</p>
<p>Our strategy has been to maintain our status as one of the pre-eminent Music Departments in the UK. In the 2008 RAE strategy we compared our research profile to that of the Ivy League university departments and summed up our strategic aims as being 'to consolidate our position of international disciplinary leadership through continued investment in top-quality researchers, and to maintain and where possible further develop the infrastructure to support their work.' As part of that vision, which remains unchanged, we aim to:</p>
<ol style="list-style-type: none"> 1. facilitate the pursuit of path-breaking, creative, speculative and far-reaching research, whether undertaken by individuals or in collaboration; 2. contribute internationally to the discipline at the highest level, through leadership roles and fellowships/residencies, through academic mobility programmes, and through collaborations and networks; 3. appoint staff of the highest level and to maximise the research potential of students and colleagues as part of their overall career development; 4. design flexible, inclusive support structures that allow for research innovation within and across traditional sub-disciplinary boundaries; 5. maximise the influence and impact of the Department's research.
<p>The Department's research is diverse, deriving strength and coherence from the interlocking of colleagues' work across time-periods, sub-disciplines within Music, and geographical area. Despite our covering a wide range of specialist areas collectively, no colleague stands isolated in their own field, and several have more than one, making the web of influence especially rich. Most research</p>

Environment template (REF5)

within the Department falls naturally within the remit of three of the University's five Research Themes: Creativity (Lock is a co-lead); Identity, place and mobility; and Society, representation and cultural memory. Colleagues also, however, contribute to aspects of the remaining two — covering Sustainability (Ramnarine and Stobart's work in eco-musicology) and Health (Lock's youth-project work in community composition). Within the assessment period, two colleagues (Beckles Willson, Brown) have made radical shifts in their personal research trajectory, gaining grants and fellowships to help establish them in new fields.

Our research strategy is designed to support such internal change, not just in openness to grant applications that involve periods of leave extending beyond normal sabbatical patterns but, also, at the level of infrastructure, in a lack of internal centres or named clusters that might promote exclusion as much as concentration. Rather, cross-pollination results from informal team-work in areas such as popular music (Baker on hip hop, Brown on the music-film, Morcom on Bollywood, Ramnarine on Caribbean popular music, Bollywood and Arctic rap); music, literature and material culture (Deeming's AHRC network and codicology research, Rose on musicians in fiction, and on the book trade); nineteenth-century music (Berry, Hyland, Levi); twentieth-century music (Brown, Johnson, Levi); Latin American and Caribbean studies (Baker, Ramnarine, Stobart); the politics of orchestral performance (Baker, Beckles Willson, Ramnarine, Tan); music and environment (Ramnarine, Stobart, Tan); philosophy and aesthetics (Harper-Scott, Johnson); and Chinese, Taiwanese and Tibetan studies (Morcom, Tan). Since 2008, screen studies have emerged with considerable energy, combining practice and theory: activity within the Department ranges across composition (Lock), the making of documentary research films (Baker), the ethnography of indigenous music video production (Stobart), live orchestral film-fitting of rare silent movie scores (Brown), soundtrack analysis in films from China (Tan) and India (Morcom, Ramnarine), and opera DVD trailers (Cenciarelli). Research activity within screen studies also embraces international advisory roles (Ramnarine). This particular field of research crosses traditional sub-disciplinary boundaries (here between musicology, composition and ethnomusicology) in ways the Department will continue to foster. We view the emergence of such new areas (with grant capture from the British Academy, the ERC and the AHRC, and involving PIs who cover the entire range of academic seniority) as evidence of the Department's success in staff development.

The Department's strategy to maximise impact rests on three complementary forms: securing composition commissions from internationally-renowned groups and companies; publishing in internationally-renowned journals and with major university publishers, and reaching a wide readership. In the latter case, recent examples include the Department's Research Committee supporting translation costs for ethnomusicological publications destined for sale at modest prices to the populations studied (Baker, Stobart). Our composers have undertaken residencies with the Hallé Orchestra, BBC National Orchestra of Wales, Ballet Rambert, Kettle's Yard, and the Visby International Centre for Composers (Bowden, Grime). Equally, our encouragement of leadership roles, irrespective of academic age, has resulted in over 50% of colleagues having since 2008 designed and edited essay collections or acted as journal or monograph series editors, spearheading field-defining volumes and sustaining the research cultures of other UK and international institutions (Baker, Brown, Deeming, Harper-Scott, Johnson, Levi, Morcom, Ramnarine, Stobart, Tan). The Department's research outputs extend well beyond those submitted for REF during this assessment period. Staff have also contributed teaching-related chapters based on research interests to the Department's *Introduction to Music Studies* edited by Harper-Scott and Samson (CUP 2009), numerous compositions aimed at amateur performers (Bowden, Lock, Grime), and reviews of academic books and of performances in journals such as *Music & Letters*, *Early Music*, the *Wagner Journal* and the *Times Literary Supplement*. These are means by which colleagues have furthered the research dialogue within and beyond the sector.

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

The Department has an academic staff of 18.65 FTE. It has diversified through a combination of generational change (Dack's retirement, partial retirements of Charlton and Samson), colleagues moving to prestigious posts elsewhere (Cook, Ellis, Rink), and University commitment to replacing

all vacant posts, which has allowed us to expand out from existing strengths and open up new avenues of intellectual and creative development. Our staffing strategy involves combining research excellence with maintaining a Department profile in which research and research-led teaching can flourish and in which PGR students benefit from an intellectual community of supervisors and advisors who have cognate understanding of each others' fields. In the context of a subject as diverse as Music, successful implementation of this strategy requires foresight and discipline in the appointments process, together with a recognition that continued cohesion is dependent on colleagues in new subject-areas being able to forge connections with existing staff. Accordingly, three replacement Lecturer positions have brought both diversity and strength to our representation in early music (Deeming) and in Austro-German music after 1750 (Berry, Hyland). Two former postdoctoral researchers have become permanent lecturers during the assessment period, adding depth to our ethnomusicological team: Morcom (RCUK Academic Fellow) and Tan (BA Early Career Postdoctoral Fellow); and in September 2012 we welcomed Carlo Cenciarelli on a BA Early Career Postdoctoral Fellowship, enhancing our work in both analysis and film. We have expanded Composition staffing by 0.5 FTE (Grime) to take account of increased activity at all levels. It is indicative of our openness to cross-disciplinarity that one recent appointment has come from History (Berry) rather than Music.

With the support of Faculty and University, the Department works within the terms of the UK *Concordat to Support the Career Development of Researchers*. Probationary staff and postdoctoral researchers entering the Department are mentored by a senior colleague with related research interests, and benefit from extensive research development support at Department and Faculty level. Annual appraisal for all staff offers the opportunity for in-depth discussion of research goals with a second senior colleague, while the University's 'On Track' mentoring scheme provides contact with a senior academic from a different Department, enlarging horizons (on both sides) and promoting cross-disciplinary understanding. (Beckles Willson, Morcom, Tan have participated.) Staff new to teaching take the HEA-accredited CAPITAL programme, and within the Department, teaching commitment is closely monitored for new staff, in terms of both extent and fit with research expertise. Staff avail themselves of a full raft of Staff Development courses provided by the University. Finally, as part of our strategy of enhancing academic mobility and exchange, we sent former PhD students for three-month stays with partners in our European Network for Musicological Research (Humboldt University, Berlin, and the University of Pavia, Cremona). In 2008/9 and 2009/10 five postdoctoral researchers benefited from such overseas visits.

Staff entitlement to sabbatical is one term after eight terms service. It begins once probation is over, but reorganisation of teaching loads has aided the timely completion of major research projects and compositional commissions for early career staff. Internal departmental funding of £1200 per year for conferences, research trips etc, is available to all on a 0.5 contract or above, including to research fellows. In addition, colleagues can apply to a £15k Faculty Initiative fund for early career researchers and for 'environment' projects (up to £1000 each), a University pump-priming fund to enable large grant applications (up to c.£7000 per application), and Staff Development monies for courses and conference attendance. Colleagues drafting applications for external funding benefit from logistical and FEC support at institutional level while within the Department, a mutually-supportive culture of informal reading of drafts ensures a high success rate. The Department deliberately avoids running internal competitions to forward only the top application for any one funding call, and this strategy was vindicated when two colleagues won British Academy Research Development Awards in the same round (Baker, Ellis 2008-9). Regular individual appraisal allows plans to be discussed on a more formal level, while an annual research review of the entire Department undertaken by the Director of Research enables the taking of a regular, strategic view of our overall direction and collective aspiration. These support structures have meant that since 2008 the Department has secured 12 internal promotions: 6 to Senior Lecturer, 4 to Reader and 2 to Professor. Two of these cases were colleagues promoted twice during the period since 2008.

ii. Research students

Our operational strategy for PGR students rests on maximum support - intellectually,

pedagogically, practically and financially. We attract PGR students internationally and at the highest level. PGR students are accepted on the basis of the quality of their proposals, track record and availability of relevant supervision. 2010-11 was a particularly good year for research student numbers and research income. We have awarded studentships (increasingly disbursed as substantial packages including both fee-waiver and maintenance elements) to 20+ students over the reporting period. These are supplemented by generous financial in-programme support: £500 per year from Department budgets (up from £150 in 2007) notably for foreign-language training (within the University of London School of Advanced Study and elsewhere), fieldwork, and attendance at overseas conferences. In 2013, three students successfully applied to the London Grant for PGR Study Costs (£500 each) and in 2012/13 four PGR students received study trip support from the AHRC to a total value of £2494. These sources of funding are used intensively by students, who recognise their utility for facilitating basic research and supporting the early stages of an academic career. Future external funding is underpinned by collaborative work. Royal Holloway will lead the TECHNE Consortium (one of 11 new AHRC Doctoral Training Partnerships) through which around 230 consortium PGR students will be funded over the next five years.

The Department's monitoring and reporting structures are designed to identify student needs and to ensure timely progress. On entry, MPhil students take MMus courses as necessary in year 1, alongside a combination of generic and specialist training provided within the Department, within the Faculty, and via the Institute of Musical Research among others. The incidence of interdisciplinary work has increased, with such students benefiting from one supervisor in each Department (involving German, History and Drama in recent years). Students with interdisciplinary strengths regularly attend critical theory reading group sessions run by colleagues in English for the Humanities and Arts Research Centre (HARC), and meetings of the Postcolonial Research Group (co-convenor, Ramnarine), to name but two options out of many available within the University. Composition students work with CHROMA as Ensemble in Residence, and attend a colloquium dealing with research- and career-related matters alike. All students keep a cumulative Research Training Log throughout their period of study, while their overall progress is monitored via individual supervision reports (which students themselves complete as part of the process of reflection on progress) and an annual progress interview with their supervisor, advisor, and the Director of Graduate Study. Transfer from MPhil to PhD status requires the submission of a major part of the PhD (25,000 words or compositional equivalent), presentation of a research paper, and a viva. Rigorous and constructive criticism at this stage is especially important; monitoring progress together with close supervision during the run-up to thesis delivery is, we believe, key to our almost 100% record, since 2008, of AHRC-funded PhD submissions within the statutory 4-year period. 42.5 research doctoral degrees were awarded over the REF period.

Student-organised initiatives are encouraged and have recently included a UK-wide interdisciplinary conference on 'The Future of Arts Research' at the British Library (2011), including Royal Holloway student composer input; a partnership conference with the Institute of Musical Research (IMR) and CHOMBEC (University of Bristol) on British Music of the 20th Century (2013); and an international symposium on Love and Sentimentalism in Popular Music (2013). Our PGR student cohort organise their own internal conferences (Postgraduate Forum) and reading/discussion groups (entitled 'Inform'); they also help run the Department Colloquium, instituted in 2010 to replace the Department's more top-down organisation of the prestigious British Library lecture series.

The Department views academic employability as just one measure of success for its PGR student cohort. Through an emphasis on transferable skills, on participation in international conferences, on teaching and marking experience, on publication and public performance, and on disciplined independent study, its support structures maximise the potential for academic success. Our students routinely present their work at international specialist meetings (e.g. American Musicological Society, Society for Ethnomusicology and many 'period' and regional studies conferences), using internal research seminar presentations to gain feedback on their papers. Very few reach their PhD viva with no publication in hand. Those who wish to teach within the Department follow the institutional INSTIL course, which includes seminars, observations and coursework to prepare them in the theory and practice of HEI teaching. Since 2008 our recent

Environment template (REF5)

doctoral graduates have secured teaching posts at HEIs including the AKRO Academy of Athens, Huddersfield, Lisbon, Nottingham, Southampton, Open University, Trinity College Dublin and Trinity Western University (Canada); and research posts at Cambridge (including a Leverhulme and a British Academy Postdoctoral Fellow), Glasgow, Hildesheim and Oxford (JRF and British Academy Postdoctoral Fellow). Current and recent students are prizewinning authors and composers, including a BBC Proms performance (2012), prizes at the Portobello Film Festival (2008) and the Jerry Goldsmith Award (Los Angeles, 2012), and the 2008 American Musicological Society prize for an outstanding early-career monograph. In 2011 one of our doctoral students was the sole winner, within Music, of a British Academy Postdoctoral Fellowship.

d. Income, infrastructure and facilities

The Department has benefited financially from its top position in the 2008 RAE and from its success in grant capture since then. As a result of such income, the Research Committee budget currently allocates £21,000 to staff and student research expenses, internal research studentships, general conference and impact support, and the Department Research Seminar Series. In recent years colleagues have each been able to draw on £1200 of Department funds per year to support their research (up from £600 in 2007). Each year, the committee earmarks £5000 for the PGR/PGT community and £10,000 for colleagues (the latter up from £7,000 in 2007). Applications for large grants are incentivised via an institutional system whereby 12.5% of a grant's indirect costs are ploughed back into the Department Research Committee budget, with a further 12.5% being returned to the relevant PI the following year, thereby enabling follow-up research to proceed more freely and to provide in-built pump-priming for new projects. The Department operates a flexible and targeted approach to teaching buyout where the liberation of such time is likely to enable colleagues to complete an important output (e.g. international festival commission, monograph: Grime, Bowden, Berry, Deeming); the same holds for internal research positions involving organisational responsibility (e.g. Fellowships within the College's Humanities and Arts Research Centre, HARC: Ramnarine, Rose). Beckles Willson is the current Director of HARC.

The Department places great value on its membership of the University of London, on its capacity (on account of its shape and size) to forge meaningful research links with every one of the UL colleges offering Music, and on its historical and continuing relationship with the IMR and the other institutes within the School of Advanced Study. As well as providing the inaugural IMR Director (Ellis), the Department frequently contributes to IMR seminars and research training programmes, and remains represented on the Advisory Council (Stobart) and library committee (Rose). Ramnarine and Stobart are also Associate Fellows of the Institute for the Study of the Americas. Research-related activity also focuses on the College's computer and training facility at 11 Bedford Square and at the new Centre for Creative Collaboration in Acton Street, London, supported by HEFCE and the London Development Agency (conferences organised by Morcom and Tan, and by Ramnarine and Stobart in collaboration with the Royal Holloway Drama Department). On campus, since 2010 the Department's library has been merged with that of the University to form part of a consolidated Humanities resource, enhancing access across cognate subjects. The sole exception, the Anselm Hughes collection of materials on medieval music, was moved to the institution's special collections on account of the rarity of its contents (overseen by Deeming). Royal Holloway is investing £35 m in a new 10,000m² library building at the heart of the campus, with 24/7/ access, dedicated postgraduate research spaces, environmentally controlled archive spaces and IT infrastructure able to meet current and future digital demands scheduled for completion during 2015. Library acquisition policy is driven by a combination of teaching and research need, led by a dedicated staff member (Berry).

The Department's commitment to research-led teaching has seen growth areas complement the interests of incoming permanent staff and renewal in respect of the interests of staff returning from secondment or developing new research interests. Following refurbishment in 2007 and 2008 our Department estate has remained constant during the reporting period, but the North Tower Research Studios (run by Lock) have received significant investment of £35,000 in one year. It is a measure of the College's confidence in the Music Department's research more generally that plans are under way to furnish us with a dedicated building as part of a larger programme of investment

Environment template (REF5)

in Music and Media. This new building has been included in Royal Holloway's Estates Master Plan awaiting approval by Surrey County Council. Externally the Department's vitality is apparent from the range and intensity of activity among colleagues, from our numerous collaborations, high grant capture rates, research initiatives, and leadership roles undertaken by all staff. Research income per FTE has increased over the REF period. From a baseline of £16.8k in 2008/09, average research income per FTE increased by over 20% to £20.4k. Total research funding awarded reached £1,897, 256. 31 over the whole REF period. Examples of research grants are the AHRC Centre for Musical Performance as Creative Practice (2009-14, Ramnarine); PALATINE (2011 Ramnarine, Stobart and in collaboration with Cohen in Drama); JISC in a collaboration with Cardiff University 'Advancing the Resource' (2012), STINT, 'Musical-Cultural Exchange in Early Modern Europe with Uppsala University and Bach-Archiv Leipzig (2012–15), and Creativeworks London (AHRC 2013) collaboration with The Academy of Ancient Music (Rose); AHRC Beyond Text (Baker); British Academy Research Development (Brown).

e. Collaboration and contribution to the discipline or research base

Royal Holloway's contribution to academic musical study over the period has been significant. All colleagues contribute to the sector in the form of collaborations (composer residencies, conference organisation and online initiatives), research leadership and contributions to the discipline (journal editing, editing of essay collections, collaborative project initiation and participation, keynote lectures, university seminars, research workshops, and participating in the IMR's research training programmes), and peer review.

Collaborations

Collaborative composer residencies including both commissions and workshops or other education work: Ballet Rambert, BBC National Orchestra of Wales, Visby International Centre for Composers at Gotland, Sweden (Bowden), Hallé Orchestra, Tanglewood Music Center (Grime).

Significant international collaborations include the USA National Science Foundation-funded project on cultural property, creativity and indigeneity in Bolivia with Hampshire College, Amherst, USA (Stobart) and a project on Verfemte Musik and Exilarte with the Schwerin Conservatory of Music and University of Vienna (Levi). A project on 'Musical-Cultural Exchange in Early Modern Europe', running to 2015, involves symposia in Uppsala, Leipzig and London, and postgraduate and postdoctoral exchanges of 3 months each. The collaboration is with Uppsala University, Sweden and the Bach-Archiv, Leipzig and is funded by the Swedish Foundation for International Co-Operation in Research and Higher Education (Rose).

National collaborations include with University of Oxford: European Research Council 'Music, Digitisation, Mediation' project (Baker); with the Institute of Musical Research and Institute for the Study of the Americas: Latin-American Music Seminar (Stobart); with SOAS: AHRC Beyond Text projects 'Growing into Music' and 'Mali-Cuba: Music across Generations' (Baker); with the Universities of Oxford and Cambridge, and Kings College London: AHRC Centre for Musical Performance as Creative Practice (Ramnarine); and with University College London: AHRC Network 'Medieval Song' (Deeming). Some collaborations feature a strong online component, and digital technologies are also used to the benefit of the wider research community. A JISC-funded Rapid Digitisation Project, Early Music Online has been undertaken with the British Library and RISM UK (Rose); online infrastructure maintenance includes DIAMM (Deeming), the Golden Pages for musicologists, 9 JISCmail lists (Harper-Scott); and Hofmeister XIX (Levi).

Research Leadership and other contributions to the discipline/research base

Leadership is demonstrated through prominent roles in institutions and research projects, for examples the inaugural Director (Ellis) of the IMR, and an Associate Director within the AHRC Centre for Musical Performance as Creative Practice (Ramnarine). Staff serve on several academic and learned society councils such as the Society for Ethnomusicology (USA) Executive Board (Ramnarine); American Musicological Society Council (Ellis); British Forum for Ethnomusicology Committee (Morcom, Ramnarine, Stobart), International Council for Traditional Music (UK representative 2005 – 2013, Ramnarine), Academic Council, School of Indian Film

Environment template (REF5)

Music, India (Ramnarine); and IMR Advisory Council (Stobart). Contributions include curatorships of concert series e.g. Kettle's Yard 2008-09 and 2009-10 Kings Place (Bowden) and Weimar Republic Festival 2010 (Levi).

Staff contribute to the research base through editing journals: *Plainsong and Medieval Music* (Deeming), *Early Music* (reviews editor, Rose), *Ethnomusicology Forum* (guest co-editorship, Morcom) and *Music and Letters* (co-editor, Downes). Series editorships are *Studies in Medieval and Renaissance Music* (Boydell & Brewer: Deeming); *Music in Society and Culture* (Boydell: Ellis); *Music in Context* (Cambridge University Press: Harper-Scott). Staff have served on Editorial Boards and Project Advisory Boards: *Music, Sound and the Moving Image. Music Analysis* (Brown); *Music & Letters*, AHRC project, *The Production and Reading of Music Sources, 1480-1530* (based at Bangor University and the Warburg Institute), DIAMM, *Musicalia Medii Aevi* (Deeming); *Journal of the Royal Musical Association*, *Nineteenth-Century Music Review*, *Transposition*, *Musique et Sciences Sociales*, *Edinburgh Companion to Literature and Music*, 'Music, Digitisation, Mediation' ERC project international advisory group, University of Sheffield Centre for Applied and interdisciplinary Research (Ellis); *International Journal of Badiou Studies* (Harper-Scott); *twentieth century music*, RMA Music & Philosophy Study Group steering committee (Johnson); *The Soundtrack* (Lock); *African Musicology Online Journal*, special issue of *Music Performance Research Journal*, *Ethnomusicology Forum*, International Advisory Group, Sustainable Futures for Music Cultures project, Queensland Conservatorium, Australia (Ramnarine); *Early Music*, *Renaissance Studies*, Bach Network UK (Rose).

The research base is also developed through conference organisation: a Musicology seminar at Universidad Nacional de Colombia, Bogotá (Baker); 'Contesting the Performance of Pre-Eminence' 2012, HARC, Royal Holloway (Beckles Willson); 'Wagner and the Left' (Berry, Harper-Scott); International Biennial Medieval and Renaissance Music Conference, 3 Medieval Song Network conferences (Deeming); 5 international meetings for 'Francophone Music Criticism' network, 3 'Dent Medal' RMA study days (Ellis); Music and Moving Image V (MAMI V), New York University Steinhardt, 2010, Conference on Interdisciplinary Musicology 2008 (CIM08), 2008, Aristotle University of Thessaloniki, Greece, 3 AHRC-funded conferences on silent film (Brown); International Hanns Eisler Conference (IMR), Music in the Weimar Republic Study Day (Kings Place London), The Impact of Nazism on Music (IMR) (Levi); 4 AHRC CMPCP Workshops, 2 RHUL HARC seminars, 2 RHUL Postcolonial Research Group meetings, British Forum for Ethnomusicology and Horniman Museum *Soundscapes of India Conference* (Ramnarine); Biennial Conference on Baroque Music (Rose); *Indigeneity and Digital Media* (symposium, co-organised Stobart, Tan and Hilder, former PhD student). Co-convenors, *Asian Performing Arts Forum Seminar Series*, 2 conferences, London (Morcom, Tan). Instances of service as Programme committee members for international conferences are numerous and range from huge international learned society meetings such as the 2012 joint conference of the American Musicological Society, the Society for Ethnomusicology and the Society for Music Theory (Ramnarine) to specialist conferences such as those of the RMA Philosophy Study Group (Johnson).

Invitations to present keynote conference addresses have been accepted at Calgary, Canada (Beckles Willson); British Association for Slavonic and East European Studies Conference 2012 (Downes); Oxford, Oslo, Paris, Surrey (Johnson); Cardiff, Hull, Lund (Brown); Sibelius Academy, Nordic Popular Music Conference 2012, Universities of Helsinki, Turku (Finland) and Minnesota (USA), Symphony Orchestra as Cultural Phenomenon Conference 2010, Baltic Musics and Musicologies Conference 2011, Ethnomusicology Symposium 2011 (Brisbane, Australia), Musicology Society of Australia 2012 (Canberra), (Ramnarine); and Huddersfield, Berlin (Stobart). Invited lecture/seminar presentations and other activity are likewise substantial: Yale, Columbia, and LeHigh Universities, Mexico, Colombia, Venezuela, Peru, Bolivia, Holland, and Argentinian Musicological Association Congress (Baker); visiting scholar University of California, Los Angeles, Utrecht, Jerash, Berlin, City University, IMR (Beckles Willson); Cambridge (Music and History), Oxford, Surrey (Berry); Austin, Montpellier, Christ Church Canterbury, KCL, Institute of Historical Research, Hull, Huddersfield, Oxford (Brown); Auxerre, Bristol, Huddersfield, Newcastle, Oxford, School of Advanced Study, Southampton (Deeming); visiting research fellow at the Australian National University (Downes); Bristol, Christ Church Canterbury, Oxford, Norwich UEA, Surrey,

Environment template (REF5)

York, Yale, University of Connecticut (Harper-Scott); Amsterdam, Berlin, Montréal (2), Southampton, Christ Church Canterbury, Open University, Cambridge, Oxford, IGRS London (Ellis); Courtauld Institute, Cologne (Johnson); Vienna, Paris (Levi); visiting fellow, University of London Institute in Paris, Columbia University of New York's Institute for Scholars, Paris; Ithaca Coll, NYC, CRASSH Cambridge, Sussex, Dublin, Huddersfield, Birmingham City University (Lock); The Hague (Morcom); The Open University, Universities of Bern, Chicago, Oslo (2), Liverpool, Toronto, Newcastle, London (2), West Indies, Copenhagen, JNU (Delhi), and Lithuanian Academy of Music and Theatre, Queensland Conservatorium, IMR (Ramnarine); Leipzig, Stuttgart, Uppsala, Leeds, KCL, IMR, Oxford (Rose); Bolivia, City University, Newcastle, SOAS, Belfast, Stirling (2), Liverpool, Rio de Janeiro (Stobart); Keio University, Japan, Griffiths University, Australia, Singapore (Tan). Papers are regularly presented at all the major music conferences.

Research training activity for sector has been provided by Beckles Willson, Brown, Ellis, Harper-Scott, Johnson, Morcom, Ramnarine and Tan. Staff examined 49 PhD theses in the UK and 7 abroad; as well as providing tenure and promotion references; quinquennial and other reviews of UK departments and programmes.

Peer review

Staff are involved with research assessment: RAE 2008: film music Specialist Advisor to sub-panel 67 and sound design Specialist Advisor sub-panel 63 (Lock); RAE for the Catholic University of Leuven 2012 (Samson); RAE for the University of Eastern Finland and Chair of the Musicology Panel for the Academy of Finland 2012-13 (Ramnarine); REF 2014: assessor for sub-panel 35, Music, Drama, Dance and Performing Arts (Stobart).

Reviews for funders, journals, and publishers are extensive. Staff have reviewed grant applications for the AHRC Peer Review College (Baker, Beckles Willson, Downes, Ellis, Lock, Ramnarine, Rose, Stobart); British Academy (Deeming, Ellis); Economic and Social Research Council (Ramnarine, Stobart); JISC E-Content Capital Programme Evaluation Panel (Rose); Leverhulme Trust (Beckles Willson, Ellis, Lock); Académie Nationale de la Recherche (Charlton); Australian Research Council (Ellis, Ramnarine); Austrian Science Fund (Brown, Deeming, Ellis); Social Sciences and Humanities Research Council of Canada (Johnson); Deutscher Akademischer Austausch Dienst (Harper-Scott); Dutch Council for the Humanities, Academy of Finland, Marsden Fund New Zealand, Swiss National Science Foundation (Ramnarine); Estonian Science Foundation (Deeming); European Research Council, Guggenheim Foundation (Ellis); Research Grants Council Hong Kong (Brown, Lock); Irish Research Council for the Humanities and Social Sciences (Brown, Samson); and Oxbridge Research Fellowships (Stobart).

Journal article peer reviews have been undertaken for *Bulletin de l'Institut Français d'Etudes Andines*, *Cambridge Opera Journal*, *Early Music*, *Ethnomusicology*, *Ethnomusicology Forum*, *Filigrane*, *Film Music*, *Folk Music Journal*, *Histórica*, *Journal of the American Musicological Society*, *Journal of Ethnic and Migration Studies*, *Journal of Latin American and Caribbean Anthropology*, *Journal of Mediterranean Studies*, *Journal of Musicology*, *Journal of the Royal Musical Association*, *Latin American Music Review*, *Music Analysis*, *Music and Letters*, *Music, Sound and the Moving Image*, *Musical Quarterly*, *Musicology Australia*, *Nineteenth-Century Music Review*, *Popular Music*, *Renaissance Studies*, *Research Chronicle of the Royal Musical Association*, *Studies in Australian Music*, *Slavonic and East European Review*, *The Soundtrack*, *Twentieth-Century Music*, and *Yearbook for Traditional Music*.

Manuscript reviews for publishers include Ashgate Publishers (Berry, Brown, Charlton, Ellis, Harper-Scott, Ramnarine, Rose); Cambridge University Press (Beckles Willson, Berry, Charlton, Deeming, Harper-Scott, Rose); Oxford University Press (Ellis, Johnson, Ramnarine); OUP India and Sage India (Morcom); Routledge Publishers (Beckles Willson, Brown, Harper-Scott, Ramnarine, Rose); Chicago University Press (Johnson); Florida University Press (Baker); Illinois University Press (Stobart); Kluwer Academic Publishers (Johnson); Rochester University Press (Beckles Willson); Indiana, Notre Dame, Helsinki, and Wesleyan University Presses (Ramnarine).