

<p><b>Institution: Liverpool Hope University</b></p> <hr/> <p><b>Unit of Assessment: 35a: Music</b></p> <hr/> <p><b>a. Overview</b></p> <p>Music at Liverpool Hope University comprises of specialisms in Musicology, Composition (electroacoustic and notated), Popular Music Studies and Performance. These areas of study are led by a team of full and part-time academics: Professor Tassilo Erhardt (HOD), Dr Manuella Blackburn, Dr Mike Brocken, Dr Laura Hamer, Ms Chloë Mullett, Dr Ian Percy, Professor Stephen Pratt, Dr Alberto Sanna, and are supported by a team of hourly paid staff. A further member of staff joining this unit of assessment is Dr Elena Boschi (Politics, History, Media and Communication) whose research area overlaps and feeds directly into the Music department's research environment. The department also has three visiting professors: Professor John Milsom, Professor Joanna MacGregor and Professor Michael Talbot who further enrich the research environment. The Music department is situated within the Faculty of Arts and Humanities and based in the purpose-built Capstone Building, opened in 2010. This new complex is a city-connected cultural hub, housing a new publically accessible performance venue (Capstone Theatre), incubation spaces, external partner office space, and shares the Creative Campus with Dance, Drama and Fine Art. Close proximity with these subject areas enables a wide range of interdisciplinary activity and research to flourish, while the inner-city locale connects staff research directly with civic partnerships in and around Liverpool.</p> <hr/> <p><b>b. Research strategy</b></p> <p>A reinvigoration through new staff members, infrastructure (buildings and facilities), and internal research support are three outward signs of the Music department's strategy for research, which has developed in line with University-wide strategies and faculty planning for research. Music has continued to broaden its research offerings where it has strived to achieve a balanced historical overview developing beyond the 'Music Since 1900 research group', in operation at the last RAE. The department's previous strategy of 'focusing developments around a specific period and within other parameters to enable the department to build a sustainable base from which to develop' has proved to be a productive mechanism for achieving recognition as an important centre for composition and performance of new work. New staff specialisms have contributed to an expanded breadth of musicological research, for example, Sanna (Italian seventeenth- and eighteenth-century music) Hamer (nineteenth- and twentieth-century French and Austro-German music), Erhardt (Sacred music) along with new areas of contemporary music: Blackburn (electroacoustic music composition) and Boschi (World cinema and film music). The appointment of new staff has led to the creation of new research centres, including The Centre for Indian Arts, developing out of Dr Manuella Blackburn's collaborative AHRC Early Career Fellowship in conjunction with Milapfest (the UK's leading Indian Arts Development Trust based at the Creative Campus). A university-wide strategy has been to set aside each year a significant sum of money to support research (approx. £200,000 p.a.); to support staff in, for example, conference attendance and presentation, visiting archives, purchasing specialist equipment, MSS preparation (indexing, copyediting); underwriting and subsidizing conference organization. University strategy for research is fed back to individuals in departments from Faculty Research Committee, which operates as a forum to receive and transmit information concerning recent activity by staff. Operating in tandem with this committee is the Faculty Research Ethics Sub-Committee, which reviews research ethics applications requiring clearance. These committees demonstrate a further University-wide strategy in demanding high standards in rigor and quality within the developing research culture.</p> <p>Steps have been taken to create a research-conducive environment, supported by a network of support and advisory panels. Mr Colin Cooper was appointed as Research Facilitator in 2010. He has provided consultation and supported the department in achieving two successful AHRC awards since 2008 (BGP Block Grant and an Early Career Fellowship). A second external consultant, Dr Jan Jobling was brought into the department in 2012 to facilitate further bid writing and research support. In addition, central workshops have been held to support staff in external funding applications, and have encouraged staff to apply for external opportunities such as Leverhulme, AHRC and Wellcome Trust funding.</p> <p>Weekly research seminars are run and led within the Music department, which are open to</p>
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students, staff and public. These seminars offer a platform for research dissemination from staff members, postgraduate research students and invited UK and international guests speakers. Highlights from this forum since the last RAE include research lectures by Professor Michael Marissen, (Swarthmore College, USA), Professor Leigh Landy (DeMontfort University, UK) and Dr Helen Minors (Kingston University, UK). The department's visiting professors further enrich the research environment, providing complimentary areas of expertise in performance (Professor Joanna MacGregor), musicology (Professor Michael Talbot), and composition (Professor John Milsom). In addition to their expertise, visiting professors play an important role in mentoring early career researcher on staff as in the case of Dr Alberto Sanna who has received valuable mentoring since his appointment in 2011, from both Professors Talbot and Milsom. Since 2008 the department has hosted two post-doctoral fellows, Christopher Scheer, who conducted research into theosophy and the music of Gustav Holst as part of the 'Enchanted Modernities' international network (Leverhulme International Scholar Fellowship, 2010) and Dr Oliver Carman who was awarded a 9-month post-doctoral position between 2012-2013.

#### **External partners:**

The department has made strategic plans over the past four years to strengthen existing partnerships with external organisations as a means of expanding the research culture of the department. The relationship with the Royal Liverpool Philharmonic Orchestra continues to be one of the department's most advanced partnerships. For example, ensemble in residence, Ensemble 10/10 (contemporary music ensemble of The Royal Liverpool Philharmonic Orchestra) has played an important part in strengthening this relationship through performances of staff works. These performances include Mr Robin Hartwell's *The Dancers* for flute, harp, vibraphone, violin, viola and cello (2011), Professor Stephen Pratt's compositions *The Miraculous Mandolin*, *Lovebytes*, and more recently his work *On Reflection* (2011), and also Dr Ian Percy's work, *An Instant Conception* for small ensemble and percussion was premiered by the ensemble in 2009. Professor Stephen Pratt's long-term relationship with the RLPO has spanned across 33 years and the department has fostered a close partnership with the orchestra and its management. Staff utilising this resource of world-class players to advise and comment on their individual parts in the work has been an enormous benefit to the composers in the department.

The department has further formal partnerships with Milapfest and the European Opera Centre. In 2010, with the opening of the new facilities, both partners were invited to move into the Capstone building as a strategy to build closer, synergetic relations with the Music department and Creative Campus as a whole. Close proximity to both partners brings multiple benefits, including the experience of its directors, Kenneth Baird (European Opera Centre), formerly Music Director of the Arts Council of Great Britain, and Prashant Nayak (Milapfest) who has had over 28 years of experience pioneering initiatives in Indian arts, including DANCE INDIA, SAMYO (the UK's National Youth Orchestra for Indian Music) and TARANG (the UK's National Ensemble for Indian Music) and a national touring network SAPAN. Research collaborations with these partners have thrived since the last RAE assessment, exhibited in the following examples: Professor Stephen Pratt and Dr Laura Hamer have worked closely with the European Opera Centre in co-organising several research events including an 'Insight day' on Benjamin Britten's *The Beggar's Opera* (March 2013). This coincided with one of the centre's many operas for young singers (inspired by the Britten centenary). Dr Laura Hamer's advisory role within the European Opera Centre's activities coupled with her research into Irish composer, Ina Boyle, led to the first European Opera performance of a work by Boyle since 1960 (London 2012). This collaboration enabled the retrieval of performance materials along with performance/curatorial advice. Both Dr Ian Percy and Dr Manuella Blackburn have initiated collaborations with Milapfest, accessing advice, resources and Indian music performers. Dr Manuella Blackburn premiered her composition *New Shrutu* for Sarod and electronics with Dr Rajeeb Chakraborty (Milapfest musician) at Milapfest's monthly concert series, 'Music for the Mind and Soul' at the Capstone in 2013.

Individuals from the department have also established important links with subject-specific partners, for example Dr Mike Brocken is non-executive chair to River Niger Arts, a charitable trust established to deliver educational workshops and projects concerning the music of West Africa to schools and youth groups. Over the past ten years River Niger Arts has received in total over £100k funding for projects such as The Year of the Sea (Capital of Culture, 2008), The Sounds of

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Slavery (HLF) and Wirral to West Africa – The Life of Edmund Morel (HLF) in 2013. Dr Brocken has also established a formal link between the Music Department and Liverpool's premier popular music heritage tourism attraction, 'The Beatles Story' enabling research days and exchanges of students and staff between the two institutions. Future development of this partnership includes a local ethnography project and a music business symposium 'The Business of the Beatles' during the International Festival of Business (forthcoming in 2014).

Departmental links with the local Metropolitan and Anglican Cathedrals have continued to be explored by staff. Mr Robin Hartwell's work *Heartsounds* for Solo soprano with tuned percussion received multiple performances across a three months period in 2008 as part of an artist in residence commission project at the Anglican Cathedral, while Stephen Pratt's role as principal conductor of the Metropolitan Cathedral Orchestra and Cantata Choir has led to the composition of new works by Liverpool-based composers such as Michael Stubbs, Christopher Long, John Moseley and James Wishart. In addition, Professor Pratt's expertise in the performance of new music has encouraged the orchestra and choir to perform contemporary works such as Boulez's *Improvisation sur Mallarme* (from *Pli Selon Pli*), Lutoslawski's *Musique Funebre*, and Britten's *Welcome Ode*.

**Conference hosting**

Since 2008, the Music department has hosted three international conferences; The Britten in Context Conference (2010), The Diva: An Interdisciplinary Conference (2011), and The Eighth Biennial International Conference on Music Since 1900 (2013). These conferences attracted 20, 30 and 160 delegates respectively. A successful bid to host the Music Since 1900 Conference was awarded in 2011, demonstrating the department's capabilities in hosting a musicological conference of this scale for the first time in the department's history. Dr Laura Hamer was Conference Chair.

**Cornerstone festival**

The Music department has continued to host the annual Cornerstone Festival (an 18-day multi-arts festival), expanding its profile, reach and audiences, and has attracted a wide variety of internationally acclaimed artists, for example Harold Budd, Roger Eno and the Smith Quartet, while giving a dissemination platform for composers and performers within the department to audiences of approximately 2300 each year. The Cornerstone Festival has attracted external funding totalling £86,500 (across the assessment period) from Arts Council England, Brabners Chaffe Street, Church House Investment, Trust funds and private donors. The University has provided support in kind to the Festival, currently amounting to around £17,000 per annum. In the Capital of Culture year in Liverpool (2008), the Cornerstone Festival played a significant role in the celebrations, in particular through the residency of Le Nouvel Ensemble Moderne (Montreal, Canada) and the concert by New York-based ensemble, Eighth Blackbird, which included the European premiere of Steve Reich's Double Sextet. Both these events were promoted in partnership with the Culture Company. Each year the festival makes a significant contribution to the research environment as it offers workshop and performing opportunities for new composers and writers as well as providing a framework for significant composers and performers to give research seminars around performances of their work. Examples of staff using this platform include Dr Alberto Sanna's historically informed performance of Alessandro Stradella's music with internationally renowned soprano Gemma Bertagnolli (2012), Dr Ian Percy's work *When a Snake Eats its Own Tail* for clarinet and 8-channel tape (2008), Dr Laura Hamer's research-informed recital of little-known women composers with soprano Ruth Hopkins (2012), and Ms Chloë Mullett's debate about the uses of popular songs as a cultural form (2012). In addition to the festival, the department contributes to an active performing environment through further events for research dissemination including the Sonic Interactions electroacoustic concert series (annual event since 2010), Professor Joanna MacGregor's Mozart concerto series, Song writing workshops, and Open Mic nights which all serve as further outlets for practice-based research.

**Future strategy**

Priorities within the future strategy have been highlighted as (i) fostering of emerging new research areas (for example, electroacoustic music, early modern music, performance studies, sacred music, women in music, and reception and criticism studies), (ii) encouraging and supporting forthcoming publications and their dissemination, and (iii) investing financially into innovative and collaborative research, groups and centres occurring with and around the department. Two examples of research group activity have begun to emerge as in the case of the Centre for Indian

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Arts co-hosted by in-house partners, Milapfest. A research collective has begun to initiate interdisciplinary activity within this new centre and scheduled meetings focused around intercultural creativity with Indian Arts began in 2012. These meetings consist of a core of expertise in composition (Dr Manuella Blackburn and Dr Ian Percy), Fine Art (Lin Holland), and Dance (Dr Rachel Sweeney) who have all begun to integrate and explore elements of Indian arts within their creative practice. Appointing visiting professors with specialisms in Indian classical music has been earmarked as an important step in moving forward with this research centre. A research group centering on Women in Creative Practice has also begun to congregate more recently with key contributors from Music (Hamer, Blackburn and Mullett) Fine Art (Dr Amelia Yates and Ms Lin Holland) History (Dr Sonja Tiernan) and intends to draw upon expertise from visiting Professor Joanna MacGregor.

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

Five new appointments have been made in the last three years, strengthening the Music department's research profile and expertise in areas of musicology: Cowgill (Professor Rachel Cowgill was appointed in 2009 and left in 2011) Erhardt (current HOD appointed in 2012), Hamer, Sanna, and electroacoustic music composition: Blackburn. These appointments have led to broader research areas, new collaborations, stronger links with Hope's partners (Milapfest, Royal Liverpool Philharmonic and European Opera Centre) and success in applying for external research funding. The Music department as a whole is an emerging, young department. The majority of researchers have completed PhDs within the last four years (Blackburn, Boschi, Hamer, Percy, and Sanna) and all staff attained recognized researcher status (as of 2008). Research time for recognized researchers is allocated within workloads and recognized researcher status ensures priority access to research funds. Since the last assessment period two further staff, Mr Robin Hartwell and Mr David Walters took voluntary redundancy, leaving the department in 2011. Both staff members were research active and held senior positions within the department. Within Liverpool Hope, clear promotion routes are available. Staff may apply annually to Senior Lectureships (Grade 8). Biennially, there are open invitations to apply for Associate Professorship or Professorship status (Grades 9 and 10 respectively), for which research excellence is a key criterion. Support is available for promotion applications through the Head of Department and the Dean. Since 2008, two Professorships have been awarded (Professor Tassilo Erhardt and Professor Rachel Cowgill). In 2013, Professor Stephen Pratt was awarded Professor Emeritus of Liverpool Hope. In the same year, visiting Professor John Milsom's status within the University was upgraded to that of Senior Professorial Fellow.

Faculty research committee has an annual funding budget totalling £30,000. The committee provides an open call for proposals seeking financial support for all research-related activity and meets approximately five times per year to assess applications. Since the last assessment period, the department has experienced a particularly high success rate in achieving funds from this internal funding source. Funds may be accessed for research development, conference attendance, conference planning, research equipment and publication costs. The allocation of additional University funding to recognized researchers, via an application process, is a University wide strategy to encourage staff to trial and test ideas, projects and concepts in preparation for applying for larger external funding. As a department, Music has benefited widely from seed funding demonstrated in the following examples: Dr Alberto Sanna received £500 towards an online research environment supporting his complete recording of Stradella's two-part instrumental music (2012), Ms Chloë Mullett received £800 supporting the presentation of her research at the annual International Association for the Study of Popular Music (Tasmania, Australia), Dr Ian Percy was awarded £3500 towards the performing and recordings costs of his work *Electroacoustic Chakras* (Jawahar Kala Kendra, Jaipur 2013), and Dr Elena Boschi was awarded £330 to attend the Media, Communication and Cultural Studies Conference (Derry, 2013). Annual appraisals and PDPs are given to all staff members, providing an opportunity for feedback, self-evaluation and identification of training or research needs. This latter opportunity enables staff to propose courses and training that may directly improve research and professional development, as in the case of Ms Chloë Mullett's application for software training on Pro Tools to support research aims in composition for her current PhD (Manchester Metropolitan University). The provision of a Doctoral

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Publication Scheme (awarding up to £2500 towards publication costs) has supported a number of staff in realizing publication goals for research produced within the lifetime of their PhD study. Dr Manuella Blackburn's first solo CD publication *Formes Audibles* benefitted from this funding stream where five electroacoustic compositions from her PhD portfolio were published on preeminent label Empreintes DIGITALes (Montreal, Canada).

**ii. Research students**

The University has a rigorous monitoring process for PGR students, which is managed and administered at Faculty level. Each PhD student is required to undergo a formal 'MPhil to PhD confirmation' process, during which a panel, consisting of the Supervision Team and an internal independent assessor evaluates their research progress. The Music Department has seen a steep increase in the number of PhD students since the last RAE. The University was granted research degree awarding powers in 2009 after a process of institutional audit. Under the accreditation agreement prior to RDAP, research degrees were awarded by the University of Liverpool; but Hope had full responsibility for managing and supervising its research students. The Music department currently has eleven research students, five of which are reading for an MPhil and six have successfully upgraded to PhD student status. 1 PhD student has recently submitted and is on target to complete within the year. Training for PhD students is delivered via a Postgraduate Research Skills programme based on the Research Council endorsed Vitae competencies. The Postgraduate Research Skills Moodle provides a virtual learning environment; additionally, there is a second e-resource for research students through external subscription – Research Skills Online. This highly interactive VLE covers transferable skills, ethics, research methods and entrepreneurship. The effectiveness of PhD supervision within the department is demonstrated through a number of student success stories with regards to research dissemination. These include: Liam Gould's (PhD Electroacoustic music composer) keynote lecturer at postgraduate student conference 'Sound, Sight, Space and Play' (SSSP Leicester, UK), Carly Rowly's (PhD Musicologist) book review published in *Music, Sound, and the Moving Image* (Vol. 7.1, 2013) and Graham Warner's (PhD composer) composition, *Viroconium Cornoviorum* was selected for performance by Ensemble 10/10 in 2011 and was subsequently broadcast on BBC Radio 3 in 2012.

Monetary value of PhD student bursaries secured since the last assessment period totals approximately £155,000 through a combination of AHRC (£52,404) Anthony Burgess Foundation (£50,640) and internal Graduate Teaching Assistant bursaries (£52,140). The department also offers a number of fee waiver PhD scholarships in return for postgraduate teaching. All Research Students enrolled on PGR programmes at the University have the opportunity to participate in University and Faculty level research-training programmes and are required to maintain a Personal Development Plan. All staff members who are centrally approved as supervisors have undergone a programme of supervisor training and are required to have supervised at least at Master's level students to completion. A successful funding bid for a Block Grant Partnership Capacity Building Award was made to the AHRC in 2011-12 totalling £102,000. From this the Music Department gained funding for a MA Research Preparation and a PhD studentship (three Professional Preparation MAs were awarded to the MA in Art History and Curating).

**d. Income, infrastructure and facilities**

Income into the department has been received through both internal and external means. In 2012 Dr Manuella Blackburn received an Arts and Humanities Research Council (AHRC) Early Career Fellowship, totalling £65,000 (FEC). This project entitled – 'Intercultural creativity in electroacoustic music: Integrating Indian music cultural sound emblems into new works', was a nine-month fellowship collaborating with project partners Milapfest, which generated new electroacoustic compositions as a means of examining the transference of cultural sound material across musical genres. This research project culminated in the creation of two new compositions (*New Shruti* for Sarod and electronics and *Javaari* for loudspeakers), an online educational sound archive and concertgoers guide, 'Instruments INDIA' (profiling 25 Indian musical instruments and their sounds) a research paper delivered at the Electronic Music Studies Network, Lisbon (June 2013) co-authored with Alok Nayak (Milapfest) and a journal article detailing the project's outcomes.

**Non-research council income:**

Since 2012, £2350 funding has been secured towards the cost of the Eighth Biennial International

Conference on Music Since 1900 from The Music and Letters Trust, The Society for Music Analysis, Cambridge University Press and Ashgate publishing. An additional £6800 was secured through internal funding (Arts and Humanities Fund) for this purpose.

Cornerstone Festival funding has totalled £86,500 (since 2008) from external sources including Arts Council England, Brabners Chaffe Street, Church House Investment and private donors.

**Internal investment:**

Significant investment into the subject area has been made since 2008. The investment of £7.2 million in creating a music-specific facility, the Capstone building, drew upon both internal and external funds (from the Northwest Regional Development Agency, European Social Fund, European Regional Development Fund, and HEFCE). This facility housing the Capstone theatre has hosted 170 publicly attended performances since opening in 2010. The 268-seat venue runs two semester-long concert series per year, providing a vibrant and varied programme of music, drama and dance, complementing and enhancing the research environment for staff and students within the University. Practice-based researchers on staff have taken advantage of this programming and dissemination platform including Professor Joanna MacGregor performances of the Mozart Piano Concertos and Beethoven Piano Sonatas (across 2011 – 2012).

In 2010, the department was awarded all-Steinway status after internal investment of £250,000 for the acquisition of 12 Steinway pianos. The department's Steinway status was launched at the Royal Music Association Colloquium study day entitled 'The piano in contemporary music' (2011), featuring guest speakers Alasdair Nicolson, Keith Glazebrook (Technical Manager, Steinway & Sons) Professor Stephen Pratt and workshop performances and subsequent discussion of submitted new works performed by Joanna MacGregor. Dr Ian Percy's research paper, 'Reinventing the Wheel: Recomposing the piano in contemporary studio composition' was delivered during this study day.

The University has also invested approximately £75,000 in creating a new electroacoustic music facility within the Capstone building. New equipment (computers, software, hardware and loudspeakers) has enabled a new area within the Music department to emerge and flourish. A new 8-channel surround sound studio, two individual use studios and laptop laboratory were installed in 2011 to support the work of composers Dr Manuella Blackburn and Dr Ian Percy. These facilities were vital in securing Dr Manuella Blackburn's AHRC Early Career Fellowship, which relied on access to high-quality equipment, resources and composition spaces for electroacoustic music creation.

The Sheppard-Worlock and the Creative Campus libraries support the department's research. In 2011, the Creative Campus library was opened to service subject areas of Music, Drama, Dance and Fine Art since the Sheppard-Worlock is based at the Hope Park Campus. This new facility stocks scores, books, CDs and journals for Music. The investment into electronic resources has increased to support staff specialisms and research areas. Due to the split site campus, the University provides a library transfer service to transport items between the libraries on request. The department's annual library budget is approximately £4500 to support Music staff and their individual research areas.

**e. Collaboration and contribution to the discipline or research base**

**Membership of professional subject societies**

Music staff have affiliations and membership with a wide range of societies including, the Royal Musical Association (Hamer and Mullett), Women's History Network, Society for Musical Analysis, Francophone Music Criticism Project (Hamer), Electronic Music Foundation (Blackburn), Performing Rights Society (Pratt and Blackburn), International Association for the Study of Popular Music (Brocken and Mullett), Musicians Union (Mullett), Media, Communication and Cultural Studies Association, European Network for Cinema and Media Studies (Boschi), Bach Network UK, Foundation for historical performance practice (Erhardt). Collectively, the department is a member of NAMHE (The National Association of Music in Higher Education).

**Prizes:**

Staff members have been recipients of highly renowned national and international prizes, reflecting the quality, reach and esteem attached to Music research at Hope. Dr Manuella Blackburn was

awarded First Prize in the METAMORPHOSIS composition competition, Brussels (2012) for her acousmatic work, *Switched on*. This work was also a finalist in the annual Gaudeamus Music Prize, Netherlands (2012). Dr Laura Hamer was selected as one of 60 finalists within the BBC Radio 3/AHRC New Generation Thinkers (2013) and participated in workshops for early-career academics. Mr Louis Johnson (hourly-paid staff member and composer) was awarded First Prize in the Lunar Saxophone Quartet prize (2012) after responding to the quartet's 'Call for Scores' competition.

#### **Composition and Commissions:**

Compositional research at Hope has continued to excel as a departmental strength, demonstrated through the range, scope and international reach of performances of new works. Since joining the department in 2010, Dr Manuella Blackburn's compositions have been performed on 68 separate occasions at major national and international festivals and conferences. Compositions by Professor Stephen Pratt and Dr Manuella Blackburn, have received broadcasts on BBC Radio 3 (Pratt's *Double Act* and *On Reflection*, and Blackburn's *Switched on*). Staff members have received a number of composition commissions. Dr Ian Percy was awarded a commission by the Rodewald Concert Society for his string quartet and tape work, *Rotations and Resonances* for string quartet and tape, which was premiered by the Smith Quartet at the Cornerstone Festival (2012). Professor Stephen Pratt's *Entre Nous* for solo cello (2012) and Manuella Blackburn's composition *Come Closer* for Saxophone, cello and two iphones were commissions received as part of the Liverpool Biennial (2012). Dr Manuella Blackburn received a commission from EMPAC (Experimental Media and Performance Arts Centre, Rensselaer Polytechnic Institute, New York) for her acousmatic piece *Time Will Tell* (2013) and Professor Stephen Pratt's large-scale choral work *Uneasy Vespers*, part II, was commissioned by the Liverpool Culture Company as part of celebrations of Liverpool as European City of Culture in 2008.

A number of staff hold positions on editorial boards and committees for peer review. Dr Elena Boschi featured as Translations Editor and Editorial Assistant for *Sound and the Moving Image* Journal in 2013. Dr Manuella Blackburn was invited to the Editorial Board of *Organised Sound* Journal (Cambridge University Press) in 2012 and headed the jury for creative works for the International Computer Music Conference, Australia (2013) and the Music Since 1900 Conference music review panel (2013). Stephen Pratt was member of the adjudication panel (2008) for the Liverpool Culture Company International Composers' Competition, Professor Tassilo Erhardt is a member of the editorial board of *Musicologica Austriaca* and general editor of the *Enzyklopädie der Musik des Barock* and Dr Mike Brocken featured on the editorial board for the *Brazilian Journal Of Song Studies* in 2012 and The Beatle Works Ltd publishing company. Visiting professor, John Milsom is editor of the *Royal Music Association publications*.

Music staff are regularly invited to give research talks and undertake artistic residencies. Dr Mike Brocken has featured as guest lecturer at University of Kingston and University of Wolverhampton on the topic of Historiography of Liverpool in the 1960s, Professor Stephen Pratt has given international guest lectures including his talk 'Etre compositeur en Grande-Bretagne aujourd'hui' (2009) at the Universite Catholique De L'ouste, Angers, France. Dr Manuella Blackburn completed composition residencies at Elektronmusikstudion (Stockholm, Sweden in 2011 and 2013), Visby Centre for Composers (Sweden 2012) and Rensselaer Polytechnic Institute (USA 2013). Ms Chloë Mullett's Invitation to Axis OpenSpace residency (Cheshire, 2013) has provided opportunities for collaborative research (with LHU colleague and dancer Sarah Black) and research dissemination. Invitations to panel and chair research activity have included Professor Stephen Pratt's participation in the European Composers' Professional Development Scheme in association with the Huddersfield International Contemporary Music Festivals (2011 and 2012) where he provided mentoring to young and emerging composers from the Netherlands and Italy. Dr Laura Hamer was invited to chair paper sessions at the Rethinking Poulenc: 50 Years On Conference (Keele University, 2013) and Professor Erhardt was invited to give a paper at the German Historical Institute, London (2013) on the topic of migration of German musicians to London during the Georgian era. These invitations have enabled professional development within individual research areas and have strengthened the department's national and international profile, reflecting the department's expertise and esteem.