

Institution: Birmingham City University

Unit of Assessment: 35 (Music, Drama, Dance and Performing Arts)

a. Overview

Birmingham Conservatoire is one of the most vibrant and wide-ranging centres for music studies in the UK. Research, under the umbrella of the Centre for Music and Performance, one of the University's 13 Research Centres, is focused in four main, often creatively overlapping, groupings: musicology, music technology, composition, and performance. Currently staff research is overseen by **Woodley** as Research Professor (previously by **P. Johnson** until his retirement in 2010), and PGR research by **Dingle (Churnside: 2010–11)** as Co-ordinator of Research Students.

Historical, critical and analytical musicology is concentrated, chronologically, in: late medieval music theory (**Woodley, Dean**, David Lewis: research group centred on major AHRC Tinctoris Project); the music of the French, Italian and English Baroque (**Churnside (ECR), Perkins (ECR), Thompson, Sadler**); twentieth-century French music, especially Messiaen (**Dingle**) and Ravel (**Mawer**); twentieth-century British music criticism (**Dingle**); and music for film and television (**Halfyard**). Other work includes late nineteenth- and twentieth-century performance studies (**Halfyard, Woodley**). The pioneering work of **P. Johnson** on the philosophy and aesthetics of music performance and recording has continued since his formal retirement (now fractional).

Music technology research engages closely with composition and performance, locally, nationally, and through the internationally prominent network of the major EU-funded Integra Project and its related software development, Integra Live (**Bullock (ECR), Coccioli, Hall**). Digital technologies also impact significantly on other non-compositional projects, such as the AHRC Tinctoris project, (medieval notation software), and a commercially distributed digital sample library of historical instruments from the Conservatoire's collection (**Hall, Perkins**).

Composition (the largest such department among the UK's specialist conservatoires) covers a wide aesthetic, cross-genre and technical spectrum, from score-based notated outputs to radically experimental venues and content, new audiences, and advanced electro-acoustic, multimedia and other technology-aided creative work (**Bennett, Bullock, Clancy (ECR), Coccioli, Cutler, Hall, E. Johnson, Roxburgh, Skempton, Wolters**). A research strand linking composition, technology and health is emerging through the ongoing Soundbeam development of **E. Johnson**.

Performance research through practice is manifested particularly in commercial recorded outputs with significant research underpinning, including choral and instrumental ensemble (**Perkins, Skidmore**), solo piano and chamber repertoires (**Fingerhut, Knight, Sangiorgio, Thwaites**). This area also encompasses, with composition, a new, strongly emerging strand of jazz research, involving practice-based, theoretical and historical work (**Koller, Mawer**).

It is a fundamental policy that staff research expertise continues to be fully embedded at all levels of the UG and PGT curricula.

b. Research strategy

Conservatoire research strategy during the assessment period started from a recognition of the considerable success achieved in RAE 2008, identifying the strengths and continuing upward trajectory acknowledged through RAE feedback in the research fields outlined in (a) above, and building in areas where development is desirable and realistic. In RAE 2008, with a submission of 13.44 FTE (head count of 19), 19.7% of outputs were graded 4* (with one world-leading musicology output recognised for its exceptional quality) and a further 26.6% as 3*. This weighting in the top two categories was broadly reflected in the overall quality profile, which was skewed slightly by other environmental factors, primarily per capita research income. Our strategic planning since 2008 has therefore sought to increase research funding significantly, beyond existing successes in music technology (particularly the prominent and internationally collaborative Integra and Integra Live projects: **Coccioli** and **Bullock**), while maintaining or improving further the quality and impact of outputs in musicology, composition and performance, so as to optimize 4* and 3* funding potential post-2014. The results of our principal successes in securing external funding 2008–13 in these areas, as well as technology, are outlined in (d) below.

QR funding earned from RAE 2008 has amounted to almost £300K per annum, an increase of some 30% on the previous RAE funding period. 90% of this income has been devolved, by University policy, directly to the Conservatoire for strategic research development. This covers the continuing salary costs of a Research Professor (**Woodley**), Senior Researcher in music

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technology (**Bullock**), and other new research assistantships (David Lewis prior to current AHRC funding; Dr Laura Hamer, now left for permanent lectureship elsewhere; Leighton Hargreaves supporting *Integra Live*, 2012–13). It also funds sabbatical leave and other teaching remission, PhD studentships and bursaries (see (c ii) below), research-based library acquisitions (c. £12K in 2012–13), and miscellaneous support such as staff and research student travel, conferences, specialist equipment, new music performance projects, and the development of performing staff research projects.

The funding success from RAE 2008 has been rewarded with substantial internal strategic investment from the University Research Development Fund (URDF: 2009–12) to the newly configured Research Centre for Music and Performance (CMP, 2009–), directed by **Woodley** (previously **P. Johnson**). This provided £50–80K per annum, primarily to support research activities in practice-based areas, such as commercial CD recordings, workshops and first performances of staff and PGR compositions, often in collaboration with professional ensembles such as Birmingham Contemporary Music Group (BCMG) and Decibel (directed by **Bennett**). URDF has also funded further PhD studentships (see (c ii) below), and additional support for staff and PGR travel, conference attendance and other research expenditure. (See also (c) below.) More recently (2012–13), special funding from the Vice-Chancellor for selected, high-performing research centres has enabled the appointment of **Mawer** and **Sadler** as fractional Research Professors, the former as Director of a new French Music Research Hub, established to maximize the future impact and networking potential of the clustering of the Conservatoire's internationally recognised musicological research in this area. As a result of such strategic development, the FTE of the present submission has risen to 17.27 (head count of 26, with 4 ECRs), with a clear increase in both depth and breadth of research activity across the Conservatoire.

Mapping academic priorities on to the financial efforts outlined above, we have put in place strategic enhancements to existing strengths and research groupings, and support for new, strong individual projects that we have identified for their intrinsic merit and to seed new groupings in the future. QR funding has secured a full-time post for **Bullock** as Senior Researcher (previously RA), attached to the *Integra* and *Integra Live* projects, which have generated some of the Conservatoire's most wide-ranging technological and institutional collaborations. David Lewis was employed initially as RA supporting the technological aspects of **Woodley**'s fifteenth-century research, before external AHRC funding was obtained for the *Tinctoris* project in 2011. Existing high-quality work in the French Baroque (**Thompson**) has been complemented by a new full-time lecturer appointment in Italian Baroque musicology (**Churnside**, 2010–), and more recently **Sadler**, further boosting French Baroque music research (2013–). Together these create a grouping, including **Perkins**, with particular expertise in editorial, notational and performance practices of the period, which has also fed into CD performance outputs of **Skidmore** and **Perkins**. Commercial CD recordings on high-profile labels (Hyperion, Naxos, Dutton, Somm and Meridian), of performances with a significant research component (other than composition, dealt with below) involving new works, innovative repertoires, or reconsidered issues of performance practice, often initiated by part-time/fractional staff, have been increasingly supported by both QR and URDF funding as a crucial dimension of Conservatoire research culture. Such support is available to REF-submittable individuals, notably in solo piano, chamber, choral and early musics (**Fingerhut**, **Knight**, **Sangiorgio**, **Perkins**, **Skidmore**, **Thwaites**), and also to encourage a growing number of early-stage research performance staff, to enhance our research community. All Visiting Tutors submitted in REF2 are on long-standing and continuing rolling contracts, and form an integral part of our research environment. A new grouping in jazz research, building on the outstanding track-record in jazz composition and performance of **Koller**, is emerging, now linking with related musicological work of **Mawer**; this will be further developed in the post-REF period, bringing in other potentially research-active staff from the Jazz Department. Three permanent academic staff in performance-based areas are currently enrolled for internal PhD projects (**Koller**, **Perkins**, **Thwaites**), for whom university fee waivers are granted. Other REF-submitted teaching and research staff (some ECRs) have previously gained their PhD awards from the Conservatoire (**Bennett**, **Bullock**, **Clancy**, **E. Johnson**).

Composition-based research support tends to respond to external commissions or individually conceived projects (see also (e) below). Notable successes have included the commissioning of four Conservatoire composers (**Cutler**, **Wolters**, **Skempton**, plus previous colleague Richard

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Causton, now left for Cambridge) to contribute to the New Music 20x12 Cultural Olympiad, and the award to **Bennett** of a Philip Leverhulme Prize of £70K (2011). Conservatoire research strategy has been to further support these and other composers by (a) providing funding for CD recording of new works on high-profile contemporary music labels such as NMC (**Bennett, Cutler, Wolters**); (b) covering full or partial costs of first and other performances of works by staff and research students, internationally and in the UK, and facilitating travel to partner institutions abroad for such performances and other academic exchange. (See **(e)** below for examples.) Strong creative links have been fostered with leading national and international performers and ensembles, such as BCMG, Orkest de Ereprijs, Schubert Ensemble, Chroma, and Garth Knox. Strategic research funding has similarly facilitated numerous events within the Conservatoire's Frontiers series (also supported by the PRS Foundation, Holst Foundation, Arts Council England, the Netherlands Embassy, Goethe Institute), and the annual Frontiers Plus festival, in which leading international performers work alongside Conservatoire tutors and students, and which features its own resident ensemble Decibel. These festivals also feature residencies from leading international composers: Pierre Boulez (2008), Colin Matthews (2008), Louis Andriessen (2010), and Heiner Goebbels (2012); also Mark-Anthony Turnage residency (2012). These major cultural events normally include study days, seminars and workshops, by both Conservatoire staff and visiting specialists, embedding significant research content in a public-facing context. Funding (ACE) has been secured for a Frontiers Plus Robert Ashley festival in 2014, exploring the links between non-conformist New York arts culture and Conservatoire composition. The Conservatoire hosted the Messiaen 2008 International Centenary Conference, organised by **Dingle**, which was the major research event of Messiaen's centenary year.

Ongoing and future research strategy (2014–20) is largely predicated on a continuation and further development of currently recognised successes. In terms of large projects: (a) in music technology, applications are in progress to provide follow-up funding for the Integra and Integra Live projects (**Coccioli and Bullock**); (b) from 2013 we are establishing Birmingham Record Company, a collective record label for new music focused on widening the audience base (**Bennett, Clancy, Cutler, Hall, Skempton, Wolters**); (c) in musicology, follow-on funding will be sought for the current AHRC Tinctoris project (**Woodley, Dean and Lewis**, ending mid-2014), which will extend to other areas of late medieval and Renaissance music theory and notation, as well as further develop the project's existing software applications; (d) external funding will be sought for an extension of **Dingle's** project in 20th-century British music criticism, which will bring several additional research staff to the Conservatoire (2014–); (e) the newly established French Music Research Hub (see above), directed by **Mawer**, will seek funding for major collaborative projects (UK and abroad), conferences and networking events; a cross-institution project bid to the AHRC on Ravel, blending analytical, theoretical and cultural perspectives, is currently in progress. In terms of smaller-scale projects: the developing cluster in jazz research will be nurtured, particularly its interconnections between composition, performance and theoretical musicology; this will also connect more explicitly with other cultural research in popular music undertaken in the School of Media (UoA 36). Existing strengths in the cluster of Baroque musicology (**Churnside, Perkins, Sadler, Thompson**), and film & television music (**Halfyard**) will continue to be strongly supported, along with the former's impacts in the performing and publication worlds beyond academia. The ongoing development of research activity among part-time/fractional performance staff is regarded as a high priority; and other composition, performance and musicology projects, which further develop the kinds of creative relationship outlined above, and in **(e)** below, will continue to be able to bid for internal funding, supported by a university-wide research strategy to recognize and invest in acknowledged areas of excellence. It is anticipated that the currently healthy recruitment of doctoral research students in all relevant areas will continue, again supported by a declared University strategy of PGR investment, especially with nuanced recruitment in areas aligned directly with the research groupings, individual staff expertise, and broader collaborations with the creative industries. (See also **(c ii)** below on the newly established AHRC-funded Midlands Three Cities Consortium for PGR funding.)

c. People, including:

i. Staffing strategy and staff development

The overarching strategy of the Conservatoire is to ensure that its research-active staff are given every opportunity to maximize their potential within their individual field(s) of music research, with facilities to cater for the wide spectrum of research activity that is special to the conservatoire

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sector, involving multi-faceted relationships between the highest quality of professional performance, compositional creativity, musicological scholarship and new technologies. Opportunities are sought to maximize impact that reaches beyond academia, especially in performance, composition and music technology, but increasingly also in scholarly research. It is nevertheless acknowledged that in all fields of our research the vision and creative or intellectual spirit of the individual researcher remains the springboard for much of the most innovative, sustainable, and durable research work.

Conservatoire research policy is to guarantee a minimum of one research day per week during term time for all FT research-active staff, in the context of a University Workload Allocation Model. In addition, and building on feedback from RAE 2008, a policy of sabbatical leave, normally of one semester, through project bid and negotiation rather than strictly rotating entitlement, has been introduced, funded from devolved HEFCE QR income. In 2008–13 this has been successfully taken up by **Dingle** (2010 and 2013), **Churnside** (2011), **Cutler** and **Halfyard** (2012) and **Coccioli** (2013), in order to complete specific research outputs. This process will continue, further bolstered by complementary applications for externally funded leave, to ensure sustainability of research evolution and output across 2014–20. **Dingle** was promoted to Reader in 2009, and **Coccioli** to Professor in 2012. As part of the same staff development policy to support career progression, early career researchers are fully engaged with the research culture of the institution and mentored by more experienced staff: **Bullock**, following PhD at the Conservatoire, was appointed RA 2006–10 to **Coccioli** on the Integra project, promoted to Senior Researcher in 2010, and has been working closely throughout with **Coccioli** as co-researcher at a high international level within the field of music technology. Similarly, David Lewis was initially appointed RA to **Woodley** in 2010, funded by HEFCE QR, and has now progressed to Researcher, funded externally as part of the AHRC Tinctoris project team (2011–14), while completing his own external PhD. He is expected to be fully submittable as post-doctoral independent researcher (ECR) before REF 2020. Accelerated sabbatical leave for ECRs can be granted on merit for strategic completion of projects (e.g. **Churnside** 2011). Since RAE 2008 the highly promising research of several other ECRs (**Bullock**, **Clancy**, **Perkins**) has been nurtured, through mentoring and internal financial support. We are further committed to identifying performance staff who have the capability to become explicitly research-active and REF 2020-submittable, either through practice-based outputs or word-based research (e.g. Simon Nicholls' already established work on Skryabin). The contractual position of such staff may be modified by negotiation, to give full equality of opportunities in research facilities, funding support and time, and REF-submittability, in accordance with the University's Code of Practice, its Research Strategy, and the Concordat to Support the Career Development of Researchers. For all such newly research-active staff, the research component of the contract will form an explicit part of the annual Individual Performance Review.

On the structure of research and research staff management, see **(d)** below.

ii. Research students

The Conservatoire enjoys healthy student recruitment and completion rates in all of its main research areas, overseen by the Co-ordinator of Research Students (currently **Dingle**; previously **Churnside** 2010–11, following the retirement of **P. Johnson** as overall Head of Research). In the REF assessment period (from 01.01.08) 92 applications resulted in 39 offers, 35 acceptances and a proportionate 13 completions (11 in the REF4 reporting period). Our PGR community currently (as of October 2013) totals 41, a majority part-time, self-funded, and already in professional employment such as lecturing, teaching or performance, with some based outside the UK (e.g. Barcelona, Brussels). We have had one successful FT AHRC Collaborative Doctorate award, for a project working with the Britten-Pears Library, and one further FT AHRC award attached to **Woodley's** Tinctoris project. HEFCE QR income has funded 4 FT PhD studentships during the current funding period, and internal URDF income to the Centre has funded a further 4 since 2009. These QR and URDF studentships are awarded in open competition, and seek to achieve an overall cohort balance between practice-based, compositional, technological and musicological projects within the institution, increasingly tailored to staff expertise and interests. A number of other fee-waiver bursaries and grants have also been funded from these same sources. The Conservatoire will play a full part in the recently announced AHRC-funded Midlands Three Cities Consortium (six universities in Nottingham, Birmingham and Leicester as Doctoral Training Partnership), funding 205 FTE PhD studentships across 2014–22 to a total value of £14.5m, with

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additional matched funding and FTE studentships from consortium members. An exchange internship agreement for PGRs in music technology is in place between Integra Lab and CIRMMT, McGill University (2012–15).

Supervisory teams consist of one Director of Studies, plus at least one further supervisor, including the possibility of an external advisor. Composition students, in addition to their main supervisors, are assigned an academic staff member for support of the commentary element of their submission. Discipline-specific research training within the Conservatoire is compulsory for all first-year research students; further generic research training takes place centrally within the University over the first year, attached to a PGCert in Research Methods qualification. A regular Research Seminar series is provided, with presentations by distinguished visiting speakers and academic staff, linked to the MMus programme but open to all research students, and most recently (2013–) to the public. A long-standing provision of one or two Study Days per year enables all research students, including those working at a distance, to come together to give work-in-progress papers with feedback, often in preparation for national and international conference presentations. A weekly PhD Composers Forum is successfully student-coordinated with a research-funded honorarium and staff support; this provides an additional opportunity for informal papers and wide-ranging discussion of compositional, aesthetic and critical issues. A dedicated PGR work room is provided within the Conservatoire, along with the other excellent computer, library, studio and performance facilities (see **(d)** below). Excellent financial support is available from QR (and previously URDF) funding, for PGR presentations abroad and in the UK, recently including major conferences hosted by the RMA and other specialist international events in San Francisco, Portugal, Italy, Greece, Sweden and Norway. Special grants have been awarded for other research trips, such as an extended period working in the Gaspar Cassadó archive in Tokyo. One recent PhD completion, now part-time tutor, **Clancy**, was appointed Apprentice Composer-in-Residence at the Birmingham Contemporary Music Group (2011); the last three holders of this post have been present or past students of the Conservatoire, as have four of the past 24 students on the London Symphony Orchestra Panufnik Scheme. Recent PhD graduate Paolo Boggio won second prize, Karol Szymanowski International Composers' Competition, 2012. Details of other support structures for research students are outlined in **(d)** below.

d. Income, infrastructure and facilities

Income: Major external funding 2008–13 has included: (a) Final year (2008) of international collaborative project 'Integra – A European Composition and Performance environment for sharing live music technologies': consortium led by Conservatoire (**Coccioli** and **Bullock**), overall funding of €1.2m (2005–8, funded by the Culture 2000 Programme of the European Commission); (b) 2008–12: extension of above project 'Integra II – Fusing music and technology': consortium led by Conservatoire, overall funding of €1.9m (funded by the Culture Programme of the European Commission); (c) 2011–14: musicology project 'The Complete Theoretical Works of Johannes Tinctoris: A New Digital Edition' (**Woodley**, **Dean** and Lewis), £400K, funded by AHRC); (d) 2012 Philip Leverhulme Prize for the Performing Arts (**Bennett**), £70K; (e) 2007–9: Online catalogue of the Conservatoire's historical musical instrument collection (**Perkins**), £39K, funded by AHRC, plus £35K HEIF funding; (f) 2013: Soundbeam Development Group (project on therapeutic use of Soundbeam for the physically restricted (**E. Johnson** as Director), £51K Arts Council England; £13K AHRC Cultural Engagement Fund (part of University £40K funding). Also numerous individual composition commissions not recorded elsewhere as research income (see **(e)** below for examples).

Infrastructure: At an administrative level, research in the Conservatoire, as a School in the Faculty of Performance, Media and English, is overseen at School level by termly meetings of the Research Management Committee (RMC), chaired by **Woodley** with ex officio representation from the Conservatoire Principal, Faculty Financial Controller, Co-ordinator of Research Students (**Dingle**), and the Head of Music Technology (**Coccioli**). Research students are overseen by monthly meetings of the Faculty Research Degrees Committee (FRDC), with Conservatoire representation from **Dingle**, which feeds into the main University Research Degrees Committee (URDC). Matters relating to both staff and student research, including longer-term strategy, feed into the Faculty Research Committee (FRC, with representation by **Woodley**), which is also informed by, and feeds into, the University-level Research Strategy and Policy Committee (URSPC). Issues and policies relating to research ethics (staff and student) are overseen by the

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Faculty Research Ethics Committee (FREC), which functions as an extension to FRDC. Detailed discussions and information gathering, both formal and informal, relating to Conservatoire research projects, proposals, grant applications, strategic and national issues, etc. take place at the regular Conservatoire Research Forum (CRF, chaired by **Woodley**), whose membership consists of all research-active academic staff. CRF also acts as an additional point of contact for sharing issues and problems relating to research student supervision teams, which feed where appropriate into the deliberations of FRDC and FRC. Administration at School (Conservatoire) and Faculty level is overseen by a dedicated Faculty Research Officer. Dissemination of information and research student networking are facilitated by the University's PGRnet, the intranet resource iCity and the Conservatoire's research area on the Moodle Virtual Learning Environment.

Facilities: Our status as an internationally excellent conservatoire in Birmingham city centre provides a creative and intellectual infrastructure that can successfully support research across all areas of practice-based research, as well as providing a focus for other specialist musicological work, often directly interacting with the performance, composition and technology research being carried out. The performance facilities and spaces, including the Adrian Boult Concert Hall, a Recital Hall refurbished and hard-wired for state-of-the-art interactive electronic/live performance, and teaching studios, are fully professional. Our well-established and recently refurbished Conservatoire library (complementing the main University Library) contains some 120,000 items of printed music, 300 pre-1850 printed or MS sources, 12,000 recordings and 80 music journal subscriptions, plus numerous digital collections and subscriptions to online research databases. Our collection of historical instruments is now catalogued, though the above AHRC-funded project (**Perkins**), in an online research resource <<http://www.bcu.ac.uk/pme/conservatoire/hic>>. Discussions are at an advanced stage for the construction of new Conservatoire and Concert Hall buildings, still in central Birmingham, as a bold indicator of long-term strategic planning and commitment on the University's part, as well as of collaboration with regional government in the continuing development of the Conservatoire's cultural and academic contribution to the region.

e. Collaboration and contribution to the discipline or research base

The Conservatoire demonstrates extremely vigorous and wide-ranging collaborations, encompassing relationships with, and contributions to, scholarly, artistic, cultural and business life in many different forms, at international, national and regional levels. Indicative and selective examples 2008–13 from across our research groupings include (alphabetically): **Bullock**: Invited speaker, Council of Digital Arts Symposia 2008 and 2009, and INTER/actions 2011 Symposium on Interactive Electronic Music; invited reviewer, New Interfaces for Musical Expression conference committee (2011); author, audio extraction feature library *libxtract* (<<http://sourceforge.net/projects/libxtract/>>; 60K downloads for VAMP plugin; hosting of interns from Conservatorio L'Aquila (EU Leonardo da Vinci Lifelong Learning programme), 2012–13; Workshop Programme Committee, Musical Metacreation (MUME) conference 2012–13 (Stanford, CA & Boston); guest speaker, SoundSoftware Workshop & MusicTechFest 2013, Interface symposium 2012, INTER/actions 2011; CODA 2008–9. **Churnside** (ECR): Postdoctoral fellow, British School at Rome (2008–9); ongoing close involvement with *Clori* Italian cantata project, Società italiana di musicologia <www.cantataitaliana.it>; invited Board member, Handel Institute (2013); reviews for *Eighteenth-Century Music*, *17th-Century Music*, *Notes*, *Early Music*, etc. **Clancy** (ECR): BCMG/SAM Apprentice Composer-in-Residence (2010–12); artistic collaborations: RTÉ Symphony Orchestra, BCMG, Orkest de ereprijs, Crash Ensemble, Fidelio Trio, Quatuor Bozzini, Schubert Ensemble, Lontano, Decibel, Coull String Quartet, Dublin Guitar Quartet, Duo Vita, Ensemble ICC, Ergodos Voices, The Curious Chamber Players, Composers Ensemble. Funding from: Britten Pears-Foundation, RVW Trust, Sound & Music, Huddersfield Contemporary Music Festival, Arts Council of Ireland, IMRO. **Coccioli**: As Integra project manager (2008–12), collaborations with: Athelas Sinfonietta (Denmark); Bit20 Ensemble (Norway); CIRMMT, McGill University (Canada); Ensemble Ars Nova (Sweden); Ensemble Court-circuit (France); IEM, University of Music and Performing Arts Graz (Austria); Grup Instrumental de Valencia (Spain); Malmö Academy of Music, Lund University (Sweden); Muzyka Centrum (Poland); NOTAM (Norway); Royal Danish Academy of Music, Copenhagen; also with Kaija Saariaho, Den Nye Opera, Bergen (2008). Artistic Director, Integra Festivals 2008 (Birmingham) and 2011 (Copenhagen). Presentations, IRCAM (2011), Cité de la Musique, Paris (2010), Conservatorio Superior de Música, Seville and Conservatorio di Musica Santa Cecilia, Rome (2012). AHRC Peer-Reviewer (2013). **Cutler**: Commissions and collaborations: 2008: *Akhmatova Fragments*, Goldberg

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Ensemble (Leche Trust and Arts Council); 2009: *Music for Sunflowers*, Orchestra of the Swan; *Rough Guide to Poland*, Contemporary Music for Amateurs; *Toxic Assets*, Tête-à-Tête (all ACE-funded); *September Music*, Orkest de Ereprijs (City of Apeldoorn); 2010: *Guitar Music* (International Guitar Foundation); *Additive Additives* (Wigmore Hall Trust); *Slippery Music* (Schubert Ensemble); *Pulpable Music* (BCMG); *Equal Measured Music*, Scottish Ensemble (PRS Foundation); 2011: *Chanticleer and the Opera Fox*, Roald Dahl Museum/Little Missenden Festival (PRS Foundation: shortlisted for 2012 British Composer Award); *Hussle and Stomp*, Stratford-upon-Avon Festival (ACE); 2012: *Ping!* (New Music 20x12 commission for Cultural Olympiad, in partnership with PRS for Music and BBC Radio 3); *Boogie Nights*, OrgelPark, Amsterdam for Orkest de Ereprijs; also Bang on a Can Festival, New York, tours of Korea and China, plus major London venues; also Paris, Vienna, Edinburgh, Glasgow, Dublin. **Dean**: Executive Officer, Royal Musical Association (2009–); editorial consultant, project manager, book designer, copy-editor and typesetter for various scholarly publishers and imprints, including Boydell & Brewer, Egypt Exploration Society, London Record Society, Lincoln Record Society, Catholic Record Society, York Medieval Press. Keynote address, Annual Conference of the Alamire Foundation (Antwerp, 2009); invited paper, International Symposium on the Trent Codices (Trento, 2009); other research papers: Annual Meeting, American Musicological Society (Philadelphia, 2009), Annual Conference on Medieval and Renaissance Music (London, 2010). **Dingle**: Invited keynotes, papers, roundtables, etc.: Messiaen Symposium, Stavanger (2008), Royal Academy of Music (2008), RNCM (2008), IMR, University of London (SMA Study Day, 2009); other research papers: RAM (2008), Poitiers (2009), Lyon (2011), MSN conference 2011, 2013 (also on committee), University of Canterbury (2012), RMA conferences, 2011, 2012, 2013; organiser, Messiaen 2008 International Centenary Conference, Birmingham Conservatoire; advisor and broadcast contributor to BBC Radio 3 for 2008 Messiaen centenary celebrations; scriptwriter & presenter, BBC Radio 3 CD Review (2010); awards jury member, *BBC Music Magazine* 2008 & 2011; External Examiner, Huddersfield University (2011–15); Editorial Board, Boston University Messiaen Project (2006–); assessor for AHRC, Ashgate, Cambridge University Press, *Journal of Musicology*, *Journal of Musicological Research*, *Music & Letters*, *Music Theory Online*, *Research Grants Council* (Hong Kong), and *Tempo*; pre-concert talks, etc. for BBC, BBCSO, BBC Philharmonic, Greenbelt Festival, The Philharmonia, The Proms and Royal Academy of Music; Programme notes for e.g. BBC Proms, Aldeburgh Festival, EMI Classics, Naxos, BBCSO, LSO, RSNO, and orchestras in Portugal and Canada. **Halfyard**: Co-edited book *Music, Sound and Silence in Buffy the Vampire Slayer* (2010) won 2010 award for best publication (monograph or edited collection) in Joss Whedon Studies, by the Whedon Studies Association; elected NAMHE committee member (2010–); invited keynote speaker, Flagler College, Florida (2010); invited research paper, Keele University (2008); reviews in *Music*, *Sound and Moving Image* (2010) and *Critical Studies in Television* (2012). **Hall**: Producer/engineer, NMC Recordings, including outputs of **Bennett** and **Cutler**, plus other external artists, including associations with CBSO (Berkley Salon Ensemble) and British Trombone Society; Britten, *Six Metamorphoses after Ovid* (George Caird, Oboe Classics, 2008), shortlisted for RPS Awards, 2008; *My Broken Machines* (**Bennett**, NMC: *Time Out Chicago* Best Classical Album of 2011); *Bartlebooth* (**Cutler**, NMC: *Gramophone Critics' Choice*, 2008); BBC Radio 3 and 4 soundtracks (see outputs). **E. Johnson**: Commissions and artistic collaborations: 2008: *Lighten our Darkness* (Marden Hill Choir); 2010: *Ben Hartley Reflections* (Peninsular Arts); 2011: *Sun Dances* (Bournville Young Singers); *Inflorescence* (Kyle Horch); 2012: *Is This It?* (The Opera Group). Close involvement with Soundbeam Project, Bristol and Birmingham hospitals (music for adults with physical restrictions: AHRC Cultural Engagement Fund and ACE 2013); 'Resolution' project (music and auto-immune disease: Welcome Trust & BCMG, with Birmingham schools and Queen Elizabeth Hospital); 'Imagine Compose' project (Youth Music, with Birmingham Music Service). **Koller**: high-profile jazz collaborations with Mike Gibbs, including at The Vortex, London, the Cheltenham International Jazz Festival (2013), and with the hr-Bigband, Frankfurt. **Mawer**: Assessor, European Research Council (2011–13), Social Sciences and Humanities Research Council of Canada (2009–); Editorial Board, *British Journal of Music Education* (2007–14); Fellow of Royal Historical Society (2012–); reader, OUP, CUP, Ashgate, *Music Theory Online*, *Journal of Musicological Research*, *Journal of the Royal Musical Association*, *Context*, *Journal of the American Musicological Society*, *Twentieth-Century Music*, *Music & Letters*, *British Journal of Music Education*. **Roxburgh** was recipient of an Elgar Trust Award (2008) and will be Visiting Composer, San Francisco Conservatoire (2013), and Featured Composer in the RNCM's New

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Music North West Festival (2013). **Sadler**: editorial/advisory committees: *Jean-Philippe Rameau: Opera Omnia* (Bärenreiter/Société Jean-Philippe Rameau), 2003–; *GRIMAS* (Université Paris-Sorbonne), 2011–; *Journal of Seventeenth-century Music*, 2012–; Society for Seventeenth-Century Music; conference papers on French baroque music, e.g. Paris-Sorbonne (2013); Versailles, Paris, Oxford, Southampton, Royaumont, London, Rome (2012); Versailles, Paris, Edinburgh, Rome (2011); Versailles, Utrecht, Houston (2010); PhD examiner, Universities of East Anglia, Leiden, Paris-Sorbonne, François-Rabelais Tours (2010–13); BBC Radio 3 ‘Building a Library’ on Schütz (2010); pre-performance talks (Rameau), ENO 2011 & UCL 2012; new edition of Rameau *Zais* (see outputs) to be performed in collaboration with *Les Talents Lyriques* and the Orchestra of the Age of Enlightenment (2014). **Sangiorgio**: Critically acclaimed collaborations with the Royal Scottish National Orchestra and Martin Yates, in world premiere recordings of Godard, Reizenstein and Bate (Dutton Epoch 2011–12). **Skempton**: *Only the Sound Remains* (BCMG 2009) nominated for British Composer and RPS Awards; *Five Rings Triples* (New Music 20x12 commission for Cultural Olympiad, in partnership with PRS for Music and BBC Radio 3); Honorary Member, Royal Academy of Music (2012); Fellow, Brunel Institute of Composing (2012); member of Artistic Panel, NMC Recordings (2013). **Skidmore**: Critically acclaimed recordings as Director, Ex Cathedra choir and ensemble; ongoing close collaboration with Alec Roth and Vikram Seth in newly commissioned works. **Thompson**: Chair of Program Committee, Annual Conference of Society for Seventeenth-Century Music (New York, 2012); Invited Member, Program Committee, Annual Conference of the Society for Seventeenth-Century Music (Minneapolis, 2011); invited research papers, German Historical Institute, Rome (2011), the École française de Rome (2012), Centre de musique baroque de Versailles & Institut de recherche sur le patrimoine musical en France (2011); reviews and reader for *Early Music*, *Journal of Seventeenth-Century Music*, *The Consort*, *Eighteenth-Century Music*; PhD examining, University of Hull (2010). **Thwaites** directed major festivals celebrating Debussy (2012) and Delius & Ireland (2013) at the Conservatoire, with significant research input of seminars and presentations (e.g. Roy Howat). Critically acclaimed recordings of 20th-c. British cello sonatas, with Alexander Baillie. **Wolters**: Commissions and collaborations: Forum Freies Theater, Düsseldorf, with funding from e.g. arts councils of Germany, Düsseldorf, Nordrhein Westfalen, University of Dortmund, Höhenrausch Festival Rostock (*Life is a Jukebox*, *Sing, sing!*, *Grosse Mengen Bach*, *All Count (Alles zählt)* (2008); *Wir sehen uns morgen wieder* (2009); *Wahnsinnig wichtig – Die Farce* (2011); *Wahnsinnig wichtig: on ice* (2012)); also *I see with my eyes closed*, BCMG; *Pop*, Decibel (2010); *Deutsche Volksweisen*, Decibel (2011); *Jetzt ist Schluss*, [rout] ensemble, University of York; *B14 Suite*, King’s Heath Masonry and King’s Heath Business Association; *The Voyage*, in collaboration with Stan’s Cafe (New Music 20x12 commission for Cultural Olympiad, in partnership with PRS for Music and BBC Radio 3) (2012); *Danserye* (2013), with choreographer Sebastian Matthias: 23 performances in Hamburg, Berlin, Antwerp, Zürich, Basel, Berne, Freiburg and Utrecht. **Woodley**: Editorial/advisory committees, *Plainsong & Medieval Music* (2007–); *Computerized Mensural Music Editing*, University of Utrecht (2005–); Board member, *Texts on Music in English*, University of Nebraska-Lincoln (2000–); invited Guest Editor, *Journal of the Alamire Foundation*, University of Leuven (2012–13); invited session Chair (Tintoris quincentenary celebration), Medieval and Renaissance Music Conference, Barcelona (2011); AHRC Peer Review College (to 2008); AHRC Postgraduate Review Panel (2006–9); appointed member of REF subpanel, UoA 35 (2011: withdrawn to focus on AHRC Tintoris project); External examinerships: Cardiff University UG and PG (2005–8); Bangor University UG and PG (2007–9); Fellow of Royal Historical Society; Fellow of Society of Antiquaries of London; Freeman of Worshipful Company of Musicians; Performance: numerous chamber recitals throughout UK (Bristol, Durham, Liverpool, Edinburgh, Manchester, Birmingham, Newcastle, Southampton) as pianist (collaboration with Britten-Pears School Young Artist) and clarinettist, including first performances: **E. Johnson** *Cabbage Dreams* (2010); newly commissioned Clarinet Quintet and *Wild Man Dances* for 2 pianos (for 2014).

Recent research-based collaborations other than of submitted staff include: Michael Harris (retired Head of Woodwind), with the Britten-Pears Library and Foundation, resulting in new orchestral recordings by the Conservatoire of early Britten for the online Britten Thematic Catalogue project <<http://www.brittenpears.org/page.php?pageid=590>>, as well as the first performance of Britten’s early symphonic tone poem *Chaos and Cosmos* (Conservatoire: June 2013). This collaboration has been further cemented by an AHRC-funded Collaborative PhD project with the Britten-Pears Library, supervised by Harris with **P. Johnson**.