

<p>Institution: University of Glasgow</p>
<p>Unit of Assessment: 35 – Music</p>
<p>a. Overview</p> <p>Music at the University of Glasgow (UoG) is a close-knit unit, engaged in innovative teaching and research across a broad range of areas that combine scholarly and practice-based approaches. It is outward-facing and committed to public benefit, and it engages with a number of external partners, both inside and outside academia, nationally and internationally.</p> <p>Together with Theatre, Film and Television Studies, History of Art and the Centre for Cultural Policy Research, it forms part of the School of Culture and Creative Arts (CCA), which was created in 2010 as part of a UoG-wide restructuring programme. The School is one of four in the College of Arts (CoA). Research in Music has benefited notably from this restructuring, specifically through increased collaboration between the subjects represented in the School and from enhanced support through the streamlining of professional research management across the CoA and School.</p> <p>During the reporting period for REF2014, we have been reaping the benefits of the UoA's rapid expansion during the previous RAE. This period has seen us consolidate that expansion, and allowed us to undertake further renewal through strategically targeted appointments, growing the FTE of category A staff from 10.75 in 2008 to 11.2.</p> <p>Glasgow is one of only five UNESCO Cities of Music, a status that explicitly recognises the achievement of the city's institutions of higher education. Music at UoG plays a major role in the city's musical life – eg, the professionally organised concert series 'Music in the University' attracts more than 8,000 listeners per year and the annual McEwen Commission of a new work of chamber music contributes to the future vitality of Scotland's musical culture.</p>
<p>b. Research strategy</p> <p>Research in Music at UoG is organised into two broad and overlapping groupings of comparable size:</p> <ul style="list-style-type: none"> – Creative practice (Bowyer, Butt, Fells, Harris, McGuinness, Stanley, Sweeney) encompasses composition (including instrumental, vocal and electronic composition) and performance (including historically informed performance practice, experimental music performance and improvisation); and – Musicology (Butt, Code, Cloonan, Heile, McGuinness, Moreda Rodriguez, Parker Dixon, Williamson) that focuses on music in modernity and modernism, popular music, aesthetics and philosophy of music, seventeenth- and eighteenth-century music and Scottish music. <p>These two groups provide peer support across areas of common interest and are in constant dialogue, which is a hallmark of our research culture: many colleagues are active as both scholars and practitioners and all are committed to the integrity of musical culture and to the overcoming of any artificial or institutional boundaries between practice and theory. Together we endeavour to cultivate broad areas of research strength and to explore their interconnections, whilst promoting productive interaction between teaching and research. This means that we do not try to comprehensively cover all areas but ensure that there is sufficient critical mass for all researchers to be fully integrated by wider research questions that they hold in common.</p> <p>Progress during the review period</p> <p>In RAE2008 we outlined the following goals in continuation from the previous RAE period (2001-2008): (i) facilitation and encouragement of the maximum output of high quality research [...] by orienting the teaching programme towards research interests and skill; (ii) increasing of postgraduate numbers [...] and the phased development of a postgraduate research culture; (iii) continued encouragement of applications for research funding [...] with stronger administrative support from UoG in preparing applications and managing projects; and (iv) maximum collaboration with other subjects, institutions and performing groups.</p> <p>These objectives have been successfully met as evidenced by the following:</p> <ul style="list-style-type: none"> – Facilitated by a closer integration of teaching and research, and supported by more targeted research mentoring and peer support, all staff have produced outputs published by leading journals and publishers and/or performed in professional contexts. – There has been a rise of around 200 per cent in the number of doctoral degrees awarded – from 4.5 degrees awarded between 2001 and 2007 to 12.5 in the shorter reporting period for

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REF2014. A key factor here has been a revitalisation of our PG research culture.

- There has been a significant increase in grant capture. The UoA has attracted £789,329 in research grant income during the period from a wide range of funders – resulting in £403,147 of expenditure. A key success in our income strategy is that income has been awarded to colleagues at all career points.
- There has been increased collaboration with other subjects and institutions enabled in part by the new School structure, exemplified by a programme of cross-School research seminars and workshops and the successful award of an Arts and Humanities Research Council (AHRC) CPD award, in conjunction with Film Studies and supported by the British Library.

These long standing ambitions were supplemented in our 2008 return by four specific new initiatives: (i) the launch of the new MLitt in Popular Music Studies (2007) as a key mechanism of growing PGR in the field of popular music studies; (ii) closer research collaboration with the Royal Conservatoire of Scotland (RCS; formerly RSAMD); (iii) completion of a feasibility study relating to the establishment of the Scottish Centre for Research in Music, Technology and Intermedia (SCRMTI), undertaken in collaboration with the UoG's Department of Electronics and Electrical Engineering; and (iv) the enhancement of the UoA's physical estate and accommodation with a new, purpose-built building, which will connect directly with the planned SCRMTI.

These objectives have progressed well during the review period. Specifically:

- The MLitt in Popular Music Studies is now well established and very successful – it has already produced 51 graduates. Recruitment remains buoyant and six students from the programme have progressed to PhD research with us.
- Collaboration with the RCS has been formalised by a new collaborative research project. 'Bass Culture in Scottish Musical Traditions' is led by McGuinness and funded by an AHRC Research Grant. In addition a new MMus in Historically Informed Performance Practice that involves both the UoA and the RCS was successfully launched in 2011. Success here has encouraged plans for further joint research bids, involving the RCS and other institutions.
- The SCRMTI feasibility study produced useful costing and architectural design information but has been overtaken by UoG's estate plan and the redevelopment of the Kelvin Hall – Phase 1 of this project, involving Glasgow Life and UoG was recently awarded £5 million from the Heritage Lottery Fund. A possible Phase 2 of this project would incorporate a multipurpose facility for the entire School, including Music. The UoA will be actively involved with the School and the UoG in pursuing plans and funding for this second phase.
- Overall research initiatives and plans have been revised as part of our continued re-assessment of research priorities. One opportunity for such a re-assessment was presented by the retirement of senior colleagues (Hair, 2008; Edwards, Rycroft, 2010) and the subsequent appointment of three new colleagues (McGuinness, Heile, Harris). Heile also assuming responsibility for the coordination of research in the UoA has brought new energy and fresh ideas to our research strategy and culture.

Future Strategy

A number of revised goals have been developed in consultation between the Research Coordinator (Heile) and staff and agreed at a specially convened faculty away-day in June 2012. Complementing but not replacing the largely outcome-oriented targets, our new strategy focuses more on approach, specifically the creation of a vibrant research culture with a focus on collaboration. As in many music research institutions, a large number of our researchers work in their own specific fields, which often relate to colleagues beyond the institution as much as within it. Our aim is both to support individual excellence in research and provide opportunities for all to collaborate, thus bringing together individual skills in new ways. We have started creating appropriate fora in which ideas, projects and difficulties can be shared and discussed at an early stage in a supportive environment, both to provide optimal peer support for staff for their individual projects, and to identify common projects and objectives. The aims set on this occasion are distinguished by collaboration at all levels:

1. to enhance the research culture through the creation of appropriate fora for the sharing of ideas and projects at an early stage;
2. to capitalise on the existing fruitful collaboration between Creative Practice and Musicology and further enhance that collaboration;
3. to encourage collaborative projects, both within the UoA and wider institution and beyond, with

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external partners (while continuing to support colleagues pursuing individual projects);

4. to increase collaboration with non-academic partners, including but not limited to, cultural and arts institutions and performing groups (knowledge exchange, impact).

In order to achieve objectives 1 and 2 we have experimented with different formats. As part of the activities of the Scottish Chapter of the Royal Musical Association, the subject hosts a regular series of research seminars, with papers by guest speakers as well as our own faculty. In addition, we have set up 'research clubs' within the two constituent research groups. These are complemented by regular meetings of the entire UoA to allow the sharing of ideas between the two groups. One early outcome of this ongoing dialogue is a volume of essays on music studies including contributions from all staff, which is currently at the proposal stage. This idea emerged in the musicology research club and was subsequently enthusiastically taken up by the creative practice group as well. Due to their inclusive and mutually supportive nature, the research clubs function as the ideal instrument for the nurturing of early career researchers (ECRs). The externally funded projects by McGuinness (on 'Bass Cultures') and Heile (on 'Mauricio Kagel'), which both involve scholars and performers, demonstrate the success of collaboration between the two research groups of Creative Practice and Musicology.

A highlight in the research calendar is the annual Cramb Lecture, given by a distinguished international guest speaker. To enable more interaction between the visiting speaker, staff and students, this has been extended to a residency from 2013 onwards (given by Katherine Bergeron and Joseph Rovin in 2013).

Finally, the UoA has established an annual away-day at which the research strategy can be debated in a focused manner.

Interdisciplinary and collaborative research

Discussions in all these contexts has underlined the UoA's commitment to interdisciplinary working. To encourage interdisciplinary collaboration the activities of the UoA are complemented at School level by symposia on topics that are of interest to all subject areas within the School – eg, on 'Value', 'Technology' and 'The Avant-garde'. At CoA level, interdisciplinary collaboration is encouraged and actively supported by ArtsLab. In common with the prioritisation of collaborative research by RCUK and other funders, collaborative projects form an increasingly important part of the subject's research. During the reporting period, there have been eight externally funded collaborative projects with external partners, involving three of our colleagues, of which two include international partners. In addition, this collaboration increasingly involves non-academic partners – eg, Cloonan's AHRC-funded collaborative projects 'Developing Knowledge Exchange in the Live Music Sector' and 'The Musician's Union: A Social History'. In addition, the UoA holds two AHRC-funded Collaborative Doctoral Awards: one awarded through open competition with the Glasgow International Jazz Festival (supervised by Cloonan and Heile); and one awarded via the British Library's AHRC Collaborative Doctoral Partnership and co-supervised by Code within this UoA and a colleague in Film Studies. A large proportion of the UoA's practice-based research is also collaborative, involving musicians and artists from different fields. External partners for practice-based research have included Scottish Opera (two commissions) and Tramway (one commission).

We have identified the following objectives for the future:

- The creation of a new PGT programme, and increase in PGR recruitment, outputs and external grant capture in the areas of sonic arts, audiovisual practices and music and screen studies. As evidenced by the appointment of Harris, the UoA is investing in both staff and physical resources in the areas of sonic arts and audiovisual practices. PGR numbers in these areas have been very strong and the UoA keen to build on its distinctive UG offering, in which sonic arts features strongly, and PhD track record. It is anticipated that the PGT programme will further increase PGR numbers in the field and that this will be complemented by similar growth in research activity as measured in outputs and grants.
- In line with UoG's strategy we aim to deliver increased international profile and cooperation. In order to increase our international reach, we will draw on and deepen our existing links, including an ERASMUS staff exchange with the Universities of Salamanca and Turku and our connections with Gent – the Orpheus Institute, Conservatoire and University – as well as develop new partnerships.

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

Attracting the best possible staff, providing them with the best possible support and integrating them fully into the research culture, lie at the heart of the subject's research strategy. Among the means employed for this purpose are strategic recruitment and selection of staff, probationary arrangements, clear career progression and promotion criteria, mentoring, training and staff development, regular performance and development review, a research leave scheme and internal research funding. All are informed by best practice in equality and diversity.

Appointments during the period under review include: McGuinness (Lecturer), a performer and scholar with interests in early music and Scottish music; Heile (Senior Lecturer), a specialist in music since 1900; and Harris (Lecturer), a theorist-practitioner in the area of sonic arts and audiovisual practices, which has been identified as a strategic priority. The UoA benefits from strategic investment through the UoG's Lord Kelvin-Adam Smith Fellowship scheme, appointing Moreda Rodriguez, a specialist in Spanish music, notably exiled Republican composers. Subject to meeting stringent performance targets, the position will be converted into a full-time permanent Lectureship after the three-year Fellowship. John Williamson, a specialist on the popular music industry, has joined the UoA as a Research Associate on the AHRC / ESRC funded project 'Musicians' Union: A Social History', (PI: Cloonan). Both research fellows are supported as full members of the team and take part in all relevant activities, including all research fora and subject meetings. The UoA also includes the UoG Organist, Kevin Bowyer. The support for and retention of existing staff is demonstrated by the promotion of: Cloonan and Sweeney to Professorships and McGuinness to a Senior Lectureship. Currently our staff team consists of: three Professors; two Senior Lecturers; and 6.2 FTE Lecturers/Research Fellows.

The UoA and the wider UoG provide comprehensive support and mentoring to research staff throughout all stages of their career. Early career researchers benefit from tailored mentoring, induction, probation and training programmes as well as reduced teaching loads. All research staff are subject to an annual Performance and Development Review (P&DR) process, which includes, among other things, training needs analysis. Research forms an essential part of the institution's criteria for promotion, with appropriate goals set for each career level and progress against goals being reviewed regularly during P&DR.

As part of its implementation of the 'Concordat to Support the Career Development of Researchers', the UoG has set up a 'Code of Practice for the Management of Research Staff', outlining the responsibility of PIs, Schools and mentors. Furthermore, it has implemented the Researcher Development Framework, including piloting the Vitae online planner tool. Staff benefit from personal mentoring from a variety of sources, including the Research Coordinator, the Research Convenor at School Level, the Dean of Research of the College of Arts and the Director of ArtsLab. Training and professional development is provided by the Research Strategy and Innovation Office (RSIO) and for more subject-specific issues, ArtsLab. It is often targeted at different career levels, with special emphasis on ECRs. In recognition of its excellent efforts at supporting researchers, the UoG was one of the first HEIs in the UK to gain an 'HR Excellence in Research' award from the European Commission in 2010. The effectiveness of the structures for research support and mentoring are demonstrated by – eg, McGuinness, an ECR who won a large AHRC grant for his three-year project on 'Bass Culture in Scottish Musical Traditions'; and Stanley, who originally joined the institution as a Leverhulme Research Fellow and ECR, and who has been selected as a Composition Fellow at Tanglewood Music Centre 2008 and at Aspen Music Festival and School 2009, as a participant of the Scottish Crucible 2011. These achievements provide strong evidence that both have progressed successfully to the level of established researcher with obvious leadership potential.

Staff can normally apply for one semester of institutionally-funded research leave after six normally worked semesters, with decisions based on such factors as the fit between the project and the UoA's strategy and plans for dissemination and external grant income. There have been 11 semesters of institutionally-funded research leave in the review period supporting the completion of publications and commissions reported in REF1. The UoA has facilitated completion of specific research projects by providing targeted teaching relief – eg, Sweeney's *These Lands, This Wall* (see REF1) was supported in this way. Funding is available for expenses incurred in the undertaking and dissemination of research or to provide seed-corn funding through various sources with complementary remits – eg, UoG's John Robertson Bequest, the CoA Strategic Research Allocation and the School Research Fund provide seed funding for early networking opportunities or teaching buy out, up to £800.

We are committed to the UoG's promotion of equality and diversity and work towards an environment free from discrimination and unfair treatment. All our staff have completed online equality and diversity training, with managers and PIs undertaking an additional course. This training outlines the Equality Act 2010. UoG joined the Athena Swan Charter in August 2011 with an action plan to advance female academics. The Colleges of Arts and Social Sciences also developed a women's peer mentoring scheme, pairing female academics across all grades. We maintain flexible working conditions, which supports staff with caring responsibilities. UoG was awarded Athena SWAN Institutional Bronze in 2013.

c. II. Research students

Music attracts rapidly growing numbers of research students who form a vibrant and integral part of the UoA's research culture – eg, taking full part in its seminar series. Although many of those are self-funded, the UoA has also been successful in attracting funded studentships through a number of different routes including: five PhD, two Masters by Research, and one PGT studentship awarded via AHRC block grant funding; two AHRC Collaborative Doctoral Awards, one through open competition and one via the British Library's Collaborative Doctoral Partnership; one CoA-funded PhD studentship in conjunction with an internship; and one UoG-supported Lord Kelvin/Adam Smith PhD scholarship for an interdisciplinary project as part of CREATE – see <http://www.create.ac.uk/>. In addition, the UoA has set up its own PG scholarship, the Kenneth Elliott Fund.

The CoA Graduate School provides a support structure for postgraduates, including seminars and workshops on research and skills training, knowledge exchange and other relevant topics, event hosting and similar services. It organises a year-round series of events, including a Graduate School Conference, student-led conferences and a visiting speaker series, and it also runs an award-winning academic journal, *e-Sharp*, which provides excellent hands-on skills training for students. Funding is provided for research expenses, including conference attendance and organisation. Training needs analysis is undertaken at the beginning of doctoral studies and reviewed on a regular basis. Basic research skills training is compulsory for all PhD students, but many undertake further training to enhance their skill sets and employment prospects. The CoA Graduate School also provides compulsory training for supervisors and publishes guidelines that are distributed to staff on an annual basis.

While the CoA Graduate School is in charge of strategic and regulatory issues, implementation, operation and further support are located at School level, overseen by a Postgraduate Convenor and by Coordinators at subject level. It is at this level that supervision and advising are organised. Each PGR student has at least two supervisors (weighted 75%-25% or 50%-50%) and a dedicated advisor, external to the School. All research students undergo an annual review process, consisting of a written component and a viva-style formal review meeting, involving at least one examiner from outside the supervision team.

Music provides its own dedicated, recently upgraded research room, with a number of work-spaces and IT equipment with specialist software. For the benefit of postgraduate composition students, the subject has a resident ensemble, the Viridian String Quartet, and runs regular workshops with the Royal Scottish National Orchestra. Work in experimental and improvised music is further supported by a web label and online archive, 'Never Come Ashore', an initiative set up with support from the UoG's Innovation and Chancellor's Funds.

The highlight of the PG Calendar is *Sound Thought*, a normally annual showcase of postgraduate work created and organised by students. The event features papers, round-table discussions, performances and installations by research students from UoG and other institutions as well as invited guests. To address a wider public, the event is held at professional arts venues, such as The Arches and the Centre for Creative Arts. The students have also been successful in attracting external funding for the event, including from the AHRC and the Royal Musical Association (RMA).

Postgraduate researchers in Music are at the cutting edge in interdisciplinary and knowledge exchange projects. For instance, four recent PhD students have taken part in the Hunterian Associates scheme operated by UoG's Hunterian Museum and Art Gallery. The Hunterian Associates are given a chance to engage with the wider public in disseminating their research, thus improving their communication skills, professional experiences and their overall career prospects. With support from the CoA Graduate School, another Music PGR student, Alison Eales

has organised a Scottish Jazz Film Festival, developed her communication skills by taking part in the Bright Club comedy school, and has organised the graduate conference of the International Association for the Study of Popular Music (IASPM).

UoG is leading the new AHRC Doctoral Training Partnership for Scotland – a consortium of eight Scottish that will launch in 2014. UoG is also leading the new Scottish Funding Council-funded Scottish Graduate School for the Arts and Humanities to extend the benefit of this new funding for doctoral researchers in Scotland. Music stands to benefit greatly from the realisation of these plans.

d. Income, infrastructure and facilities

The UoA has attracted £789,329 in external grant funding. This includes just under £450k for 'The Musicians' Union: A Social History' (AHRC, PI Cloonan) and £192k (to UoG) for 'Bass Culture in Scottish Music Traditions' (AHRC, PI McGuinness). This is complemented by endowments internal to UoG, including £46,660 from the Robertson and Cramb Bequests. In addition to the income listed in REF4, practitioners have attracted five commissions at international and 13 at national level. The success in external grant capture is made possible by the professional support for grants, from inception to completion, provided by dedicated administrators in RSIO and at CoA and School levels. A significant contribution to major funding successes in Music is ArtsLab, a CoA initiative which acts as a support structure and contact point, providing personal advice, workshops and events, support for research networks and examples of successful funding applications.

Research in Music is optimally supported by the archival resources in UoG Library which, in addition to an excellent collection of books, periodicals, scores, and audiovisual and online media, holds a number of unique Music-related special collections, such as the Euing Collection of 2500 volumes of early printed music, the archives of Glasgow's King's Theatre and the MSS collection of Scottish music of the Duke of Buccleuch (as a loan). In addition, through generous awards from UoG's Chancellor's fund, the School has recently acquired the Janey Buchan Political Song Collection, which is attracting significant interest from within and outwith UoG. In recognition of its research excellence in popular music studies, UoG has most recently benefited from the donation of the book collections by Simon Frith and rock journalist Peter Frame.

Musical research is supported by appropriate physical resources. Sonic arts benefits from studio and sound-diffusion facilities, along with dedicated technical support staff. Of particular value for research in historically informed performance practice is the superb collection of keyboard instruments, from harpsichords, a Mozart-era fortepiano, through an 1844 Broadwood to two Steinway D grand pianos and four organs. UoG's Concert Hall and Chapel are appropriate venues for the performance of new compositions. The 'Music in the University' programme provides a professionally organised concert series, providing around 50 events per year which, through performance of new music and examples of historically informed performance practice by our staff and visiting artists, are often linked to our research foci. Attracting around 8,000 concert-goers from the general public per year, the series is a major cornerstone of our public engagement strategy. Of particular importance in this respect is the annual McEwen Commission of a new work for chamber ensemble.

As stated in future strategy, there are concrete plans for a move to a purpose-built venue with state-of-the-art-facilities. This would provide Music with a coherent spatial identity, in collocation with the Hunterian Museum and Gallery, in the historic Kelvin Hall at the heart of the city's cultural district, thus providing new opportunities for collaboration with the wider cultural sector and engagement with the public.

e. Collaboration or contribution to the discipline or research base

The UoA makes a significant contribution to the vitality and sustainability of the discipline on a national and international level in manifold ways. We believe that all staff, including ECRs, should be introduced to relevant activities as part of their skills and careers development. Colleagues' contributions to the discipline are encouraged, for example through recognition during probation and promotion and flexible sharing of workloads.

– Awards – Researchers in the UoA were in receipt of prestigious awards during the period, including a BASCA/Radio 3 British Composer Award for Sweeney (2011, for his Sonata for Cello and Piano); and *High Fidelity* 'Recording of the Year' for *Matthew Passion* and *Mass in B Minor*, Opus d'Or for *Acis and Galatea*, Gramophone 2013 'Baroque Vocal Award' for *John Passion* (Butt).

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- Conferences – In addition to *Sound Thought*, the UoA has hosted two international conferences – ‘Watching Jazz’ (2011) and ‘Envoicing the Other’ (2011) – and the Annual Conference as well as Annual Graduate Conference of IASPM UK&ROI (2009 and 2013 respectively).
- National and International Networks – To foster international collaboration, the UoA takes part in an *ERASMUS* academic exchange programme with the Universities of Salamanca (Spain) and Turku (Finland), with regular faculty visits to these HEI. In addition, we are in the course of establishing closer links with partner institutions in the fellow UNESCO Cities of Music, notably the Conservatory, University and Orpheus Institute in Gent, with regular staff visits and one externally funded collaborative project between the UoA and the Orpheus Institute, ‘Mauricio Kagel: Estate and Legacy’ (Leverhulme/British Academy, PI: Heile). There is one additional externally funded international collaborative project, ‘Policy Notes’ (Australian Research Council, co-I Cloonan, with Monash and Victoria Universities), and the UoA also boasts an international Visiting Professor (Bruce Johnson, Macquarie University, Australia). At national level, there have been seven externally funded collaborative projects involving partner institutions during the reporting period.
- Editorial Board Memberships and Reviewing – Our researchers currently sit on the editorial or advisory boards of seven peer reviewed journals (three of which based abroad) including one position as Reviews Editor (Cloonan, *Popular Music*), and between them, they have edited or co-edited three special issues in leading journals and undertaken peer reviewing for more than twenty different journals, often repeatedly. A similar picture emerges in relation to academic book publishing, with Butt acting as a joint commissioning editor for Cambridge University Press’s series *Studies in the Performance and Reception of Music*, and staff having acted as peer reviewers for most of the major academic publishers in Music – eg, Cambridge University Press, Oxford University Press, Ashgate, Boydell & Brewer, University of California Press and Bloomsbury.
- Research Councils, Learned Societies and Subject Associations – Butt sits on the AHRC Council (2010-14) and the Council of the RMA (2011-13); he is a Fellow of the British Academy and the Royal Society of Edinburgh (RSE), a member of Academia Europaea (2009) and the Scottish Funding Council Research and Knowledge Exchange Committee (2011-14), and Chair of the Publications Committee of the RMA (2011-13). Fells sat on the board of the National Association for Music in Higher Education (until December 2008) and was a member of the AHRC peer review college (until September 2008). Cloonan has acted as Member at Large on the AHRC’s Executive Committee (2008-12) and is a member of the its peer review college and assessor for the Australian Research Council. Heile was a member of Council of the RMA (2009-12), sitting on its Finance and Membership Committee (2009-12) and External Affairs Committee (since 2008, on-going) as well as the Advisory Board of the Music and Philosophy Study Group. Stanley is a member of the RSE Young Academy and sat on the RSE’s selection panel for CRF European Visiting Research Fellowship (2012). In addition, most of our colleagues are active as peer reviewers for various national or international bodies, including the European Research Council, the Austrian Science Council, the British Academy, the RSE, and the Carnegie Trust for the Universities of Scotland.
- Keynote Lectures; Residencies; Featured Performances and Broadcasts – Colleagues are in high demand as keynote or invited speakers. Between us, we have delivered six keynote speeches at international and three at national conferences. In addition, we have acted as invited speakers at four international and three national conferences. Practitioners are likewise very active on the national and international stage, having held residencies or been featured at festivals or major events on 22 occasions at international and seven times at national level. As a matter of course all staff are regularly involved in presentations at academic conferences, radio and television broadcasts and live performance.
- External Examining – We have acted as external examiners for PhD theses on numerous occasions and as external examiners for postgraduate programmes at such institutions – eg, at Queens University Belfast (Fells), the Royal Academy of Music (Butt), Surrey (Heile) and York (Fells).
- Consultancies – Our expertise is in high demand at other leading institutions having acted as external advisors at departmental reviews or accreditation and validation panels on six separate occasions, including at Durham University and the Royal Academy of Music, in addition to acting as external REF advisors for eight HEIs.