

## Environment template (REF5)

<b>Institution: Royal College of Music</b>
<b>Unit of Assessment: 35 - Music, Drama, Dance and Performing Arts</b>
<b>a. Overview</b>

The Royal College of Music is one of the world's leading conservatoires, with a strong commitment to and bold vision for research and innovation across both theory and practice. The RCM's research environment is internationally distinctive, as a result of its longstanding connections with the music profession and roster of leading musicians on the staff. Indeed, College life is permeated with activity in performance and composition that represents professional practice at the highest level. The presence of a large, talented community of practitioners provides one of its most valued research assets. These factors – together with the College's enviable location in the heart of Albertopolis, its local, national and international working partnerships, its role as both specialist higher education institution and vibrant performing arts venue, and its substantial and significant Collections – have informed and guided musical enquiry at the RCM since its foundation in 1883. Today, research at the RCM is multifaceted and multidisciplinary, embedded within an environment in which ideas are tested across the boundaries of arts & science and theory & practice (merely examples of the most obvious symbioses). Moreover, the research context is wholly collegiate; staff, students and visiting practitioners and scholars discuss and debate research with fervour, often leading to collaborative projects and outputs. While the RCM's current research is wide-ranging, the institution's activities are currently grouped into three clusters (see REF RG) that illustrate the interaction and synergy between disciplines. **Performance, Practices and Sources (PPS)** utilises much of the RCM's Collections (incorporating the Museum of Music and the Library), among which the pioneering area of Historical Performance, represented in REF3b, provides a salient flagship for PPS work across theory and practice. The RCM Director and the Research Fellow in Performance Practice provide the management expertise for the large number of staff and research students embraced by the **PPS** cluster. **Contemporary Musics (CM)** draws on the RCM's composers, state-of-the-art Studios and expertise of their newly expanded team, as well as RCM ensembles and concert series dedicated to the commission and dissemination of new music. The management of such activity and resources is undertaken by the Artistic Director and Head of Composition who, with the Director of Programmes & Research, ensure maximum connection between the RCM's Artistic Strategy, Research Strategy and Learning & Teaching Strategy. **Performance Science (PS)** is a new discipline forged from the interstices of creative music practice, psychology, sociology, education and performance studies. It is led by the Head of the RCM Centre for Performance Science (CPS), with the support of an Advisory Board chaired by the Director. The CPS has designated laboratory space, including a newly installed Performance Simulator. It also convenes the biennial *International Symposium on Performance Science (ISPS)*.

<b>b. Research Strategy</b>
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RCM priorities for research and innovation, as outlined in the RCM Strategic Plan 2007-2017, are: (i) *Encouraging creativity and innovation*: including musical activity of every kind which demonstrates synergies between practical creativity and innovation and questioning, analysis and reflection. (ii) *Widening repertoire boundaries and exploring new perspectives*: recognising particular contributions to knowledge and understanding made by the critical interrogation and enactment through performance of less familiar repertoire, whether at the cutting edge of contemporary endeavour or from earlier eras; it supports new insights gained by crossing traditional boundaries of genre or discipline, between different musics or between music and the wider cultural environment. (iii) *Deepening understanding of the process of music-making*: enriched by knowledge and understanding of the psychological and physiological processes involved in its production. The RCM is committed to sustaining a learning environment that is informed by research and innovation. It supports research that deepens our understanding of how the art and craft of music is learned and taught at all levels. (iv) *Learning from the past*: The RCM cherishes and celebrates its rich heritage of musical excellence and its internationally significant Collections. It seeks to support its Collections in ways that maintain and enhance their accessibility as a research resource and their link to practice. To achieve its priorities for research and innovation, the RCM's REF RG's, **PPS**, **CM** and **PS**, are specific areas which help to communicate the distinctiveness of its research environment, while also acting as thematic 'banners' for staff and students and for the RCM's far-reaching audiences. Each REF RG relates to research being

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undertaken, as evidenced throughout the College's REF submission, as well as aspects of institutional resource and infrastructure. They are not, however, mutually exclusive, and indeed the majority of RCM research crosses these areas porously.

### I. EXAMPLES OF PPS, CM AND PS ACTIVITY

**Performance, Practices and Sources (PPS):** The breadth and depth of performance and compositional expertise at the RCM provides a rich source for musical enquiry. This is matched by the College's unrivalled Collection materials, mentioned above, which both enable and inspire research illuminating the contexts in which music is created and performed. The relationship of the Collections to the professoriat and practical Faculties is vital for fulfilling the creative potential of such materials. Also the symbiosis between scholarly and professional perspectives is typically demonstrated within the College via workshop activities and a wide range of other publication outlets (concerts, research presentations, web events, articles, etc.). Through the leadership of RCM Director Colin Lawson, supported in the first instance by the Head of Historical Performance and the Research Fellow in Performance Practice, the RCM is engaged in research into: (i) *Performance practice*: The RCM has a strong reputation for reinterpreting the past for the present through high-level practical exploration, whether in concerts or recordings. Among the professoriat there are many performer-researchers working from historical sources – including instruments, manuscripts and early printed editions, treatises, or historical accounts – to invigorate and illuminate practice. (See REF3b Impact Case Study *Learning from the Past*.) (ii) *Music businesses past and present*: As a complement to its outstanding collections, RCM researchers interrogate the business of instrument-building, of music publishing and editing, and of concert programming and recording. This is a burgeoning area of research into current trends in the music profession that links directly with the RCM's ground-breaking Woodhouse Centre for Professional Development.

**Contemporary Musics (CM):** As led by the RCM's Composition Faculty and drawing on state-of-the-art studio facilities and the RCM's Programmes and Artistic Strategy, the institution hosts a dynamic community of researchers investigating: (i) *Composer-performer collaborations*: The RCM has many staff performers distinguished for their work in contemporary music and with today's composers. The College continues to support the work of its composers, who have significant track-records in rethinking, transforming and recasting the genres of Western Art music through direct collaboration and interaction with performers and performing groups at the highest artistic level. (ii) *Interaction with new media and technological innovation*: The RCM's state-of-the-art studios have encouraged extensive research into the creative potential of new music technologies, and in particular how new tools can interact with new creative uses. The RCM is renowned for its engagement with the processes of electro-acoustic music, from artistic, technical and aesthetic perspectives.

**Performance Science (PS):** The Centre for Performance Science is the engine for empirical research at the RCM, equipped with a state-of-the-art performance laboratory and delivering research projects that intersect directly with issues relevant to performing musicians, as demonstrated through its close links with the institution's undergraduate and postgraduate programmes (including the MSc in Performance Science). It has developed pioneering quantitative and qualitative approaches to studying: (i) *Musicians' health and wellbeing*: The RCM has led many projects and symposia on vital questions of how to enhance the wellbeing and self-efficacy of musicians, as well as how to manage performance-related stress and ill health. This has led to several high-profile collaborations with partners across the arts and the medical sciences, including the British Association for Performing Arts Medicine, London's Science Museum and the medical faculties of Imperial College and University College London. (See REF3b Impact Case Study *Enhancing Musicians' Health and Wellbeing*.) (ii) *Musical development and performance education*: Drawing on the RCM's own teaching environment, researchers from the CPS are involved with casting new light on how musicians learn and how to measure success in performance, using both qualitative and quantitative research methods. This had led to new strategies for skills training and life-long learning in music, and will carry on being employed to enhance pedagogical practice at the RCM, in other conservatories and wider afield.

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### II. ENGAGING WITH AUDIENCES

The RCM's commitment to knowledge exchange, public engagement and impact is demonstrated via its investment in the Grove Forum (its public lecture series), other similar events and collaborative projects, as mentioned in REF3a. These are integrated closely to the institution's educational and artistic programmes and to its communications and digital strategies. The Grove Forum: Named after the RCM's founder Sir George Grove, the Grove Forum is designed to foster lively debates about music across the boundaries of arts and science, theory and practice. The events include research presentations, round-table discussions, and lecture recitals, and they are often broadcast externally via the RCM's video-conferencing facilities. The RCM fosters intermingling and cooperation between the themes of the research seminars and other events occurring simultaneously in the College, such as museum exhibitions and student concert series. Collaborative projects: As part of its aspiration to reach a wider public, the RCM currently enjoys collaborative research partnerships with, for example, the Open University (e.g. researching listening practices, through the AHRC-funded *Listening Experience Database* project), the Victoria and Albert Museum (providing music for its galleries, through the AHRC-funded project *The Listening Gallery*), the BBC Proms, Wigmore Hall and the British Library. The RCM capitalises on this strength, as it is ideally placed, both aesthetically and geographically, to lead the way in new kinds of collaborative and interdisciplinary research. (See also Section E below and REF3a.) The RCM aims to open the musician's 'studio' to new enquirers, as well as to new modes of enquiry, and this is greatly enabled by its position within Albertopolis and the rich heritage of the Exhibition Road Cultural Group. The RCM is thus committed to linking a spirit of enquiry into all its artistic and educational activity and to 'opening its doors' – whether doors onto the past or into the future – to the widest possible public. Research at the RCM is thus committed to helping make music more 'visible' in the RCM's immediate cultural surroundings and worldwide, through events of all kinds, workshops, exhibitions, podcasts and publications.

### III. PROGRESS AGAINST THE STRATEGIC AIMS FOR RESEARCH IN RAE 2008

Within the *Future Planning* section of RA5a for RAE 2008, the institution raised five main priorities. Sustainability of the research environment: Since 2008, the RCM has succeeded in raising £467,000 in external research funding (with a further £2 million for AHRC projects awarded in 2013: *The Listening Experience Database*, *Musical Impact* and *Creative Practice as Mutual Recovery*). This has largely been through establishing collaborative projects with key partners. For instance, through its long-term leadership of the Conservatoires UK Research Forum (chaired by RCM Director Colin Lawson), the RCM is leading a large-scale AHRC-funded longitudinal study into musicians' health and wellbeing entitled *Musical Impact*. This has allowed the institution to build up the research infrastructure of the Centre for Performance Science – in terms of the estate, technological resources and size of the research team – to reflect the international reach of the RCM-led field of performance science. The RCM's links to initiatives such as the *International Symposium of Performance Science* (ISPS, founded by Aaron Williamon), has helped position the College as a research leader externally. The internal support for research has been increased among the institution's professoriat by the integration of research into the RCM's Artistic Strategy, and the new energy given to Knowledge Exchange activities, through partnerships with the BBC Proms and the Southbank Centre, for example. Leadership in practice-based research: The RCM's aspiration to lead the way in profiling practical artistic work as part of a doctoral student's project submission has been realised through the changes to its research degree regulations introduced in Spring 2012. These allowed performers and composers to submit a portfolio, as well as a written component interrogating the research in theory. The RCM's investment in new technologies for documenting performance processes, and the range of models developed by RCM staff researchers, has allowed the institution to grow a much expanded cohort of doctoral students (including an intake of 15 in 2012/13). While the RCM no longer participates in the DoCuMA project for joint doctoral programmes because of the disparity between expectations of research training and different funding models across Europe and the UK, its own research degree programmes attract many international students (with 9 overseas doctoral students starting in 2012/13; cf. doctoral completions during the current REF assessment period has been 11, whereas for the period of RAE2008 it was 6). International conferences led by RCM staff, including *Brahms in the Home* (November 2011) and the continuing ISPS series, brings RCM researcher-practitioners into profile as demonstrating the links between theory and practice on a global stage.

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Technology as an aid to performance research: The RCM has continued to invest in its video-conferencing facilities, as a means of exploring research and performance-based ideas with partners overseas (including Eastman, Manhattan School of Music, Hong Kong Academy of Performing Arts, Sydney Conservatorium and more). In using technology to capture performance-related outcomes, as with the development of the RCM Player and a virtual research archive (known as the Research Bank), the RCM is changing performers' perceptions of what can be exhibited as part of a process of enquiry. The CPS's newly installed Performance Simulator, for example, has helped a new body of performers gain access to ways of thinking about the physical and mental impact of live performance, including those from the RCM professoriat.

Access to the Collections: Virtual access to the RCM's Collections has been enhanced through development of designated web pages, online catalogues (e.g. through the RCM's participation in the Public Catalogue Foundation), and digitised sources. The resources for developing the latter have been enhanced by the RCM's partnership with the Open University in the AHRC-funded *Listening Experience Database*. This project has helped provide staff with resources and expertise to create advanced search facilities for extensive database entries, such as those needed for enhancing access to the RCM's immense concert programmes collection. Physical access to material from the RCM's Collections has been much enhanced by the Museum's 2011 refurbishment to allow exhibition space for instruments alongside that for paintings and music, thus illuminating their context and use. That reason lies behind the venue's rebranding as RCM Museum of *Music* (rather than of *Instruments*). Plans to relocate some Collection materials to a bespoke storage/study facility adjacent to the RCM's main teaching and performing site at Prince Consort Road will further facilitate staff and student access. The idea of the Collections promoting a vision of the RCM as a 'research hub and arts centre' (in RAE 2008 RA5a) has now been incorporated into plans for an interactive Courtyard development. Here, Collection materials will be displayed in, and alongside, the public performance spaces to help animate the institution's performance research interest in *Learning from the Past* (see also REF3a and REF3b *Learning from the Past*).

Further development of research centres: The RCM has both developed and rationalised its approach to research centres since 2008. REF RGs have emerged and represent a meaningful articulation of the development of RCM research since RAE 1996. The Centre for Performance Science has hugely expanded in staff and research student numbers, and also in the reach of its activities. Under the broader topic of Performance Education, which unites psychological and educational research disciplines, the CPS has absorbed the research directions previously undertaken by the Music Education Research Team. This interdisciplinary approach has enriched the methodological approach to performance-driven questions and allowed the CPS an even clearer relevance to the demands of professional practice and training. Collections-based research has also developed beyond the bounds of the original Centre for Performance History. Collections-related research is more clearly linked to the infrastructure of the RCM's Department of Historical Performance under the **PPS** research grouping, rather than being separated out as a centre *per se*, whether a Centre for Performance History or a Centre for Creative Research Practice as proposed in the RAE 2008 submission. The RCM is keen to consolidate the links between theory and practice across the breadth of the institution and to strengthen the leadership of practical faculties in its research environment. For this reason, RCM research in film music is no longer separated out within a Centre for the Study of Composition for Screen (as in the RAE 2008 submission), but linked to other composition-related research, including in the rapidly growing area of electro-acoustic music. These areas of innovation, involving cross-arts practice as well as experimentation with new technologies, are grouped under the banner of **CM** to reflect the fluidity of the profession itself.

## IV. RESEARCH PLANS AND ASPIRATIONS FOR 2014-19

Links to the profession: The RCM's links to the music profession and its distinctive working environment of composers and performers offer a vital opportunity to integrate research and artistic aspiration to their mutual enhancement, and to test the application of research across the boundaries of theory and practice. To this end the RCM plans to connect members of its practical professoriat who are engaged, or who wish to be engaged, in research via a Performance Practice Network (PPN) mechanism. Building upon the model offered by Historical Performance and its close link with the RCM's Collections, PPN aims to foster advocates for research in each of the practical faculties and to mentor them by close contact with the Director, Director of Programmes & Research and Research Fellow in Performance Practice. PPN will be further energised by explicit

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links to the performance research projects being undertaken by RCM research students. It will also aim to create a dialogue between historical and contemporary perspectives, performers and composers, historical and newly invented instruments. To this end the RCM's growing partnership with external bodies such as the Victoria and Albert Museum, the Science Museum, IRCAM and the Southbank Centre will provide an important context for experimentation and innovation in a public arena and further opportunities to apply for external research funding.

Harnessing the Collections: In planning to bring the Collections together on one physical site in Prince Consort Road, the RCM intends to use them to widen user awareness of the range of sources that can reveal insights into musical practice and can be used to stimulate innovation. The research potential of the RCM's rich iconographical holdings is particularly ripe for exploitation, and it is planned to develop externally funded collaborative projects to this end – drawing upon the international practitioner and museum sectors.

Enhancing the Centre for Performance Science: Plans are underway to expand the RCM's Centre for Performance Science as a wider London-based forum for investigating performance across different disciplines. Growing partnerships with institutions such as Imperial College London, Science Museum, Royal Central School of Speech and Drama, as well as leadership within Conservatoires UK and ISPS, will allow the CPS to become an unrivalled 'hub' for investigating performance and performance training through the lens of cross-arts and interdisciplinary practices, as well as through the application of scientific methodologies. A series of further applications for external funding will be made to support this wider remit and to continue to sustain and build the current expansion in research staff and research students.

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

The varied community of RCM research staff, including those on fixed-term and part-time contracts, are supported by the policies and procedures of the institution's HR department. Advertisement and recruitment: All research positions are drawn up by senior research managers (e.g. Director of Programmes & Research, Head of CPS), and subject to job evaluation before approval by Directorate. They are advertised in HE sites such as jobs.ac.uk as well as through email lists. The panels for shortlisting and interviewing operate under HR's Equality and Diversity guidelines and are chaired by senior research managers, all of whom have undergone Equality and Diversity training. Induction and professional development: New research staff are supported by regular meetings with their line-managers, who also act as research mentors for their project areas. Other mentors are identified and utilised from across the professoriat. These meetings are supplemented by an annual appraisal process in line with the 2008 *Concordat to Support the Career Development of Researchers*. A Professional Development budget is held by the Director of Programmes & Research, to which applications are welcomed from all researchers. This mechanism supports activities such as research visits, research skills training, conference attendance and external course fees. All members of the RCM research community are able to share their work via the Grove Forum series. Research interests are represented on the RCM's Research Committee by the inclusion of Faculty and Research staff as well as student membership. The RCM is committed to a policy of increasing research support through salaried posts and permanent contracts in line with the *Concordat*. For example, the institution has invested in supporting two permanent research fellows in the CPS, so adding value to the resources coming from externally-funded projects. It has also created a series of salaried fractional contracts for researchers among the professoriat staff (e.g. the role of Research Associate in Contemporary Music). This policy supports particular areas of RCM research, as well as nurturing leadership among the professoriat. All salaried academic staff, whether they have specific research roles or not, have research time built into their contracts, as negotiated with the Director of Programmes & Research. In many cases this extends to allowance for periods of paid research leave, as well as support in applying for externally funded sabbaticals (e.g. most recently Loges' 2012/13 AHRC Early Career Research Fellowship). Good conduct in research: The College's policy on *Good Conduct in Research* is available in the research pages of the RCM website and monitored through reports from research managers to the Research Committee. The ethics clearance procedure set out there is implemented by the Conservatoires UK Research Ethics Committee.

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**c. II. Research students**

Since 2008, numbers of research students have grown steadily. The RCM supports doctoral students through bursaries and scholarships, as well as via the Graduate Teaching Assistant scheme for post-graduate candidates. Research students can apply for support to undertake research activities along the lines of the mechanism available to staff. The regular in-house research student seminars are led by the Research Fellow in Performance Practice, prioritising the four skill domains in the *Researcher Development Framework* (QAA Quality-Code-Chapter-B11, 2011). Further specialist methods training is offered by the CPS. Research students are actively encouraged to contribute to internal research events such as the Grove Forum, symposia and study days, and curated concerts (such as those of the RCM's *Variable Geometry* ensemble, which is dedicated to premiering the works of doctoral composers). They are also mentored in applying to external conferences, including the regular Conservatoires UK Research Students' events, as well as ISPS and other subject-specific events. The RCM also facilitates its links to the profession to enable research students to test and disseminate their research outcomes in external venues (such as the National Gallery, Pushkin House, and the Lyric Theatre Hammersmith) and to participate in external collaborative projects (such as the CPS's *Facing the music* study with Imperial College London). The needs of the student body are extremely diverse, influenced by their differences of nationality, discipline, research experience and age profile. The RCM has made a policy of encouraging mature students and those with unusual career paths onto the doctoral programme, in accordance with its policies of Equality and Diversity on the recruitment of students. The progress of each student is monitored by a Student Research Report submitted twice yearly to the Research Degrees Committee, where a bespoke package of supervisory support and research resources is negotiated.

**d. Income, infrastructure and facilities****I. EVIDENCE OF GENERATION OF RESEARCH INCOME**

In addition to the AHRC funding listed in 'Environment Data' (see also Section B III, 'Sustainability of the research environment'), the RCM has been able to support its research environment through funding from: (i) charities, including Esmée Fairburn Foundation (for *Rhythm for Life*), Musicians Benevolent Fund (for *Health Advocacy for Professional Musicians*) and the Leverhulme Trust (for *Zoning In*), (ii) European Union, including the EU Cultural Fund (for *Singing a Song in a Foreign Land*), (iii) other subject-specific funding agencies, including the Royal Musical Association (for the conference *Brahms in the Home*) and John Ireland Trust (for the Ireland Study Day).

**II. INFRASTRUCTURE**

As part of the Strategic Plan 2007-17, the RCM's Research Strategy is regularly updated. Each REF RG is enabled by designated areas of the RCM's research infrastructure, with scholarly and organisational strands including management teams, specialist research leaders and distinctive resources, as articulated throughout this document. Operationally, the RCM supports the research environment through specialist equipment (e.g. in the RCM Studios, CPS laboratory, video-conferencing), IT and web resources (e.g. RCM Player, Research Bank, Collections web pages) and specialist support staff (e.g. a newly appointed curator of RCM Museum of Music and Collections staff; studio manager; web and new media officer). The RCM's Research Strategy sets priorities for the institution's research and targets for the raising of external research income. Updates on the progress against targets, numbers of applications for external funding, collaborative partnerships (internal and external) are made to the RCM Senate and Council by the Director of Programmes & Research. She is responsible for relating the Research Strategy to the RCM's Artistic and Learning & Teaching Enhancement Strategies, and for communicating and developing its priorities with the Research Committee, Collections Committee and CPS Advisory Council to ensure a fully coordinated research environment which serves the institution as a whole.

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

**I. EXAMPLES OF PARTNERSHIPS:** **PPS:** Open University (*Listening Experience Database*); British Library and IAML (*Concert Programmes Project*); Centre de Musique Baroque de Versailles (*24 Violons du Roi*); Paris Conservatoire, University for Music and Performing Arts Vienna, and Conservatoire Schwerin (*Singing a Song in a Foreign Land*); V&A (*The Listening Gallery*). **CM:** IRCAM; Tête à Tête opera (*Great Exhibitionists*); Alliance Française; Science Museum; Philharmonia Orchestra (*City of Dreams, Vienna 1900-1935*), AHRC (CMPCP). **PS:** Conservatoires UK, British Association for Performing Arts Medicine, Association of British

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Orchestras and the Musicians' Union (*Musical Impact*); Imperial College London (*Facing the Music*); University College London (*Musicians' Hearing*); University for Music and Performing Arts Vienna (ISPS 2013); University of Nottingham (*Creative Practice as Mutual Recovery*).

**II. EXAMPLES OF INDIVIDUAL RESEARCHERS' CONTRIBUTION TO THE DISCIPLINE:** The RCM's breadth of individual researchers is reflected in the diversity of their contributions to music, of which the following list is merely indicative: Collaborative partnerships, networks and research projects with colleagues in other institutions: AHRC Centre for Music Performance as Creative Practice (steering committee: Glauert; associate: Williamon; affiliate artists: Channing, Chapman, Kelly, Mitchell); Cambridge History of Musical Performance, with Cardiff University (editor: Lawson 2012); Creative Practice as Mutual Recovery, with Nottingham University (co-investigator: Williamon; researchers: Perkins, Fancourt); Lifelong Learning in Music research network, The Netherlands (co-investigator: Perkins); Listening Experience Database project, with the OU (co-investigators: Lisboa, Pearson; advisor: Williamon); Musical Impact project (principal investigator: Williamon; researcher: Perkins); Queensland Conservatorium (co-investigator: Perkins); *Studia Stematologica* working group (member: Charlston). Involvement on research advisory panels or national/international research strategy/review boards: British Association for Performing Arts Medicine (research advisory board member: Williamon); Conservatoires UK Research Forum (chair: Lawson; board: Glauert, Pearson); European Association of Conservatoires (Polifonia research working group: Williamon); Institute for Musical Research (advisory council: Glauert, Williamon); Nordoff Robbins (education advisor: Perkins). docARTES programme, Ghent (advisor: Langham Smith); Sorbonne, IRPMF (evaluation panel: Langham Smith). Leading positions in professional subject associations and learned societies: BASCA British Composer Awards (adjudicator: Mival); IAML (UK/IRL executive committee: Linnitt); International Society of Music Education (UK commissioner for professional education: Perkins); Mendelssohn Scholarship Foundation (board: Lawson, adjudicator: Mival 2008); National Music Council (executive committee: Linnitt); NMC Records (board: Johns). Royal Musical Association (vice-president: Banks); Royal Philharmonic Society (board: Lawson). Editorial positions: Journal of Interdisciplinary Music Studies (guest editor: Pearson 2012-13); Frontiers in Psychology (guest editor: Williamon 2013-14); Musica Britannica (editorial board: Horton); Musicae Scientiae (editorial board: Williamon); Performance Practice Review (editorial board: Lawson); Research Studies in Music Education (editorial board: Williamon). Examination of doctorates: Cardiff University; Goldsmiths, University of London; King's College London; The Open University; Queen's University Belfast; Royal Academy of Music; Royal Holloway, University of London; University of East Anglia; University of New South Wales; University of Manchester; University of Sheffield, Sorbonne. Organisation of conferences and scholarly encounters: RCM *Brahms in the Home* conference 2011 (Loges, Pearson); CUK Research Students' Forum, RNCM, 2013 (Pearson); *7th International Conference on Interdisciplinary Musicology*, Glasgow, 2011 (Pearson); *Debussy and text*, Gresham/IMR/RCM, 2012 (Langham Smith). Refereeing: *Psychology of Music*, *Music Education Research*, *Research Studies in Music Education*, *Musicae Scientiae* (Perkins); *American Musical Instrument Society* and *The Galpin Society* (Pearson); OUP, CUP, *Performance Practice Review* (Lawson); Ashgate, Boydell and Brewer, Edinburgh UP, Yale UP, Universities of Montréal, Rennes (Langham Smith). Invited keynotes: Humboldt Universitaet, 2013 (Loges); Edinburgh Festival 2013 (Lawson); Angers, Bangor, Lancaster, ROH, Kings, Montréal, Paris, Cardiff, Dartington, BBC Proms (Langham Smith).