

Institution: University of Sheffield
Unit of Assessment: 35 - Music, Drama, Dance and Performing Arts
<p>a. Overview</p> <p>The Department of Music at the University of Sheffield (TUoS) conducts world class research within outstanding facilities. We attract and train large numbers of high calibre postgraduates, who go on to make important contributions to research and cultural life. We are proud of the distinctive breadth and balance of our coverage, whether measured by sub-disciplines (ethnomusicology, musicology, practice-led research, music psychology and education), genres (art, popular, traditional music), geography (Africa, Asia, Europe, North America), chronology (medieval to contemporary) or methodology (music analysis and interpretation, archival work, ethnography, experiments, performance and composition).</p> <p>We have consolidated the strengths recognised in joint fourth ranking in RAE2008. The most significant change is our move to £9.3million, state-of-the-art premises. We reinvested in our success, diversifying practice-led provision by an additional appointment in music technology (increasing the number of staff returned from 13 to 14, but with the same FTE as RAE2008 of 12.4), and restructuring the Centre for Applied and Interdisciplinary Research in Music (CAIRM) into two specialist centres. As well as seminal achievements in research outputs, as exemplified in RA2, we shaped and invigorated the discipline through editorships, prestigious invited papers and performances, conference organisation, collaborations with non-academic partners, hosting of postdoctoral and visiting fellows, and the successes of our PGR students (76 FTE in 2013).</p>
<p>b. Research strategy</p> <p>Looking back: Research strategy 2008-13</p> <p>Our research plans outlined in RAE2008 have been exceeded. The £1million AHRC Research Centre for the History and Analysis of Recorded Music, in partnership with the Universities of Cambridge, Oxford and London (Royal Holloway), provided international leadership in musicology. As well as contributing to the Centre's discographical project, residential symposia, events and projects, Sheffield project staff produced 3 books, 6 journal articles, 2 book chapters and a doctorate. Other contracted books have been published (Dibben, Hill, Killick, Pitts, Simeone), and commissioned compositions (Ker, Moore, Nicholson), articles in peer review journals performances, broadcasts and applied work were delivered. We exceeded our plans in many ways, not least through our contribution to the discipline via conference organization, editorships, keynote presentations and the number and breadth of public engagement activities.</p> <p>The planned major investment in new departmental premises provided state-of-the-art facilities for our many kinds of music research and developed capacity and quality for those subjects needing specialist spaces for sound recording, rehearsal, and laboratory-based experimentation (see d.). We responded to staff departures by reappointing to these subject areas, and our aim to support interdisciplinary, applied and collaborative research manifested in strategic staff appointments (Hield, Williamson) and the formation of two interdisciplinary specialist research centres – the Sheffield Performer and Audience Research Centre (SPARC) and Music, Mind, Machine (MMM). We were helped to realise our plans by external research funding and by offering distinctive research programmes within a supportive environment. We reshaped our postgraduate training provision bearing in mind our position as one of the largest providers of distance learning graduate studies in Music in the UK: the University developed a 'virtual graduate school' using ICT and we transformed our Graduate Study Days to enhance graduate skills, employability and research impact, which was extremely positively received by students.</p> <p>Looking forward: Research strategy 2014-19</p> <p>Our vision is shaped by meeting national priorities associated with the desire to support interdisciplinary and collaborative research; the need to increase external funding; responding to increased financial pressure on Home UG/PGT students; and the need to understand and communicate the value and benefits of our research to others. Over the next five years we aim to:</p> <ul style="list-style-type: none"> • foster specialism and excellence to inform major issues within our discipline. We will work in combination within broader academic and non-academic groups, and as 'research

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soloists', to enhance our understanding of key questions relating to music;

- increase research capacity in areas of existing strength and emerging opportunity by creating possibilities for PhD studentships, the appointment of new research-contract staff, and by making permanent appointments as the situation allows;
- share research time and expertise widely and efficiently so that staff and graduate students can effectively germinate new initiatives and acquire the funding these initiatives need;
- facilitate the public dissemination and impact of research, identifying potential non-academic partners and beneficiaries, and monitoring and evidencing our impact in order to learn from and articulate it beyond as well as within academia (see REF3a).

This will be exemplified by two initiatives:

1) Our practice-led research will focus on creating greater integration of i) theory, compositional practice and technology, and ii) composition and performance. The former will manifest as a special issue of *Journal of Music Technology and Education*, following the highly successful conference 'From Tape to Typedef', 2013 (Moore and Stansbie); a monograph/collection on the open work (Stansbie); and Moore's fourth solo disc with Empreintes DIGITALes (2014). The latter will be realised through collaborations exploring space/hyperspace, microtones and instrumental development (Ker's Visiting Scholarship at the New Zealand School of Music, 2013-14); working with outstanding performers Sarah Watts and Trio d'Arte to investigate expressive use of microtones (Nicholson); and performances, commissions and a collaboration with The Piano Trio Society to investigate compositional and performance practice in the genre (Dullea).

2) We will further develop work which maximises collaboration with other organisations and audiences: archival research with musicals (McHugh); Sheffield folk groups (Hield, Keegan-Phipps); work with audiences, artists and organisations (Pitts, Dibben); and medical humanities (Williamson). In addition, we will continue to publish our research as monographs on particular musicians, works and practices: Keefe – Mozart biography; Killick - Northumbrian piping; Dibben – Björk's *Biophilia*; McHugh – musicals; Shephard - music sources pre-1600; Pitts - music audience engagement; Timmers - expressivity, cross-modality.

c. People, including:

i. Staffing strategy and staff development

We have made strategic appointments after staff departures to enhance areas of emerging opportunity (music technology - Stansbie) and existing strength (historical musicology - Keefe, McHugh, Shephard; ethnomusicology - Keegan-Phipps; music psychology - Timmers; performance - Dullea). Contract research staff went on to other prestigious research positions: Coutinho to the Centre for Affective Sciences, University of Geneva; Lawrence-King to a Senior Visiting Fellowship at the Australian Research Council Centre of Excellence for the History of Emotions. Two new appointments show our sustained commitment to research quality, and the strategic enhancement of our strengths in applied and interdisciplinary music research: appointment of ethnomusicologist Hield as Teaching Associate was made with the potential for research impact in mind given her leadership of local folk networks and activities, and resulted in a research post with the School of English in 2013. Music also won a 3-year Vice-Chancellor Fellowship to develop strengths in medical humanities, starting in February 2014: Dr Victoria Williamson was one of 814 applicants to this prestigious scheme.

We have an excellent record of developing and retaining strong early career researchers. Dibben, Pitts and Moore were early career appointments at the time of RAE2001 and are now established researchers promoted to a Professorship and Readerships respectively. The ability to keep high quality staff indicates the effectiveness of the measures in place to ensure staff development. Individual staff are monitored, reviewed and helped to set research goals in the context of the Departmental research strategy through the annual Staff Review and Development Scheme and meetings with the Departmental Director of Research. New staff are mentored and monitored during their three-year probationary period. The Department operates a workload model in which at least 20% is allocated to research, and this is protected by reduced administrative loads for early career staff (McHugh was not allocated an administrative load on joining the department in 2011), and special leave to compensate for periods of large administrative workload (Pitts took 6 weeks

research leave after appointment as acting Head of Department 2011-12, resulting in completion of two journal articles and two successful funding bids). Staff take one semester's research leave in seven, which is planned with the Head of Department upon appointment. Staff have made regular use of TUoS's provision for staff development in response to strategic priorities; for example, all new staff undergo a research induction, and mid-career staff have taken up opportunities for leadership training (Dibben, Moore and Pitts), and impact mentoring (Ker). Research integrity is supported by a robust ethics application procedure involving reviews of applications by two members of staff, which is regularly audited by the TUoS Research Ethics Committee. Staff new to doctoral supervision receive training in this role through designated central university programmes (Certificate in Learning and Teaching, taken by all probationary staff), and a senior colleague is appointed as co-supervisor for their research students for an initial phase of three years. In Sept 2012, the University was awarded the European Commission's HR Excellence in Research Award, which recognises an institution's progress towards a high quality research environment for research staff and postgraduate researchers, measuring performance against the principles stated in the RCUK Concordat to Support the Career Development of Contract Researchers. Our small number of post doctoral researchers on fixed term posts receive the same support in their research as other members of the department and, in addition, access the 'Think Ahead' framework of support (cognate-discipline tailored induction; professional development programme equipping participants with transferable skills; suite of career support; tailored mentoring to inculcate independence amongst junior researchers); highlights include grant writing and in-house poster workshops.

Staff (and PGRs) receive financial support to help realize research goals via TUoS competitive bidding schemes: the departmental research committee (total £16,000 per year to staff and PGRs, regardless of FTE), the Arts and Humanities Faculty Rapid Response Fund (£400 per year per staff member), and the Learned Societies Fund (£1050 per year per staff member, £350 per year per PGR) have supported conference attendance, fieldwork, specialist equipment and creative projects. Central funds have also been forthcoming for the development of technical facilities, including c. £88k for equipment and performance facilities (2008-13). Technical support for research is provided by a studio manager and departmental IT support officer. Three other office staff support the department's extensive conference, workshop, seminar and performance activities.

The department reviews and facilitates exchange between academia and non-academic bodies as part of the annual SRDS and through the planning of impact activities by the research committee. Illustrations of this are the collaborations of SPARC with arts organizations such as the Sheffield *Music in the Round* Chamber Music Festival, Birmingham Symphony Orchestra, alumni days for Music graduates, and collaborations of individual researchers with local organisations, providing exhibitions, workshops and talks (see REF3a).

TUoS is a leader in fostering good research practices (GRP), recognising that excellence requires intellect and integrity and that research environments must be underpinned by cultures of integrity. Sheffield is the only Russell Group university to deliver compulsory GRP training for all its research students. Staff abide by the University's 'Good R&I Practices Policy' which states that GRP is as much about how people are respected as about the rigour of doing research. The department contributed to the annual programme of Research Ethics workshops (2009).

ii. Research students

In its 2012 institutional review the QAA praised TUoS's overall provision for students and highlighted aspects of TUoS's provision for research students as good practice (no criticisms were made). This marked significant progress on the previous audit in 2008 when aspects of TUoS's QA processes for research student provision were criticised. Effective QA processes are now embedded, consisting of an annual review (in which research students themselves contribute their perspectives on the quality of provision), a thematic review, and a biennial survey. Our commitment to world-class training of the next generation of music researchers involves robust recruitment, selection and induction procedures and rigorous research training provision. We have strong demand for doctoral places from highly qualified candidates: the department attracted 2 AHRC research studentships and sponsorship for 3 other students from home and overseas organisations. In addition, TUoS invested significant amounts in its Scholarships to attract high

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calibre candidates and reduce socio-economic barriers to research. Eight PG music students were funded through this (total value £351k), including 4 tuition-fee scholarships available for incoming research students from endowments. The decision to offer a place is made by two members of academic staff. Equal opportunities recruitment and admissions policies encourage diversity in our student population, which we maintain during study via our policies of financial support for continuing students in financial difficulty, and use of open access software.

On arrival at Sheffield new graduate students take part in University, Faculty and Departmental inductions to integrate them into an inclusive and thriving research community (the QAA noted the thoroughness of induction). Students are assigned a supervisory team comprising the primary supervisor and a secondary supervisor, who may be from a different department where appropriate to interdisciplinary work. A Training Needs Analysis is conducted by the student's supervisory team at the first meeting, and reviewed annually. This identifies the student's training and professional development needs which are then met via the Doctoral Development Programme (DDP - noted as a positive development by the QAA). Research students record evidence of achievement in a Portfolio that can be shown to prospective employers.

The Sheffield doctorate is a partnership during which candidates transition from student to research colleague (TUoS *Research Student Proposition*, 2012). Students are involved in decisions affecting PGRs through graduate representation on the Departmental Board, and we provide opportunities to develop and practice professional skills that take students from highly structured experiential learning to student-led and professional activities (see 'Study Days' below). Departmental research culture has been commended by student representatives in the Postgraduate Research Experience Survey (PRES) and in *Departmental Reflection* forms completed as part of the internal quality assurance process. The departmental research seminar series aimed specifically at staff and graduate students (c. 10-18 seminars per year) allows students to hear and debate cutting-edge research, and other regular events (composition 'away days' and induction events) benefit students' intellectual and professional development. From 2008 selected events have been pod-cast with associated discussion boards to enable our cohort of distance-learning research students to participate in the seminar series. There are also two reading groups (musicology and psychology of music) which meet fortnightly in term-time, and opportunities to participate in musical ensembles, public performances and knowledge exchange activities. Many students have also taken advantage of the Sheffield Teaching Assistant Programme.

A significant enhancement of PGR provision since 2008 is a series of five-per-year Study Days combining research presentations with a variety of student and staff-led research development activities, including research methods workshops, research skills training, reading groups, poster sessions, and research careers advice and training. This has promoted a sense of community among postgraduate students as well as developing research skills (PRES 2013). The opportunities are progressive and individually tailored: in Year 1 a PhD student may participate as an audience member and in group activities, and in later years will progress to presenting their own research, chairing a panel, or leading a session on the Undergraduate Study Day equivalent. Similar progressive skills building is applied to the development of research leadership: for example, part-time student, Bramley, acted as conference assistant to staff on the Sheffield *Conference on Interdisciplinary Musicology*, 2010, was subsequently part of the organising committee for the *International Summer School for Musical Understanding* (ISSMU, 2013), and has successfully bid to SEMPRES to host a conference in 2014; similarly in her research she presented at a graduate study day (2010), then international conferences (2012 & 2013), and successively published conference proceedings, a peer-reviewed research note, and book review in a peer review journal, with a view to publication of a full paper in 2014. This example further illustrates the individually tailored character of the DDP. Participation in international research events is strongly encouraged as a way of internationalising our research (e.g. at ICME 2013 alone 4 papers were presented by students), and students receive coaching from their supervisors on conference presentation and financial assistance from the TUoS Learned Societies Fund and departmental research funding. Students have also used the World Wide Universities Network (an organisation comprising 18 research-intensive institutions on 5 continents) to undertake overseas research development visits. The success of the department's recent emphasis on communicating our high expectations of students and pro-active engagement in research culture, is attested to by positive

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student feedback (PRES) and evidenced by the student-organised week-long ISSMU, which attracted 35 participants from around the world.

Student progress is recorded and monitored via archived report forms and evaluated by the student and supervisory team as part of the mid-year and annual review of student progress, which is overseen by the Head of Graduate Studies and Head of Department (noted by the QAA as being effective). At the end of the first year or equivalent part-time study, doctoral students must successfully complete the 'PhD confirmation', comprising submission of a 10,000 word portion of original work for the thesis, a chapter plan and timetable for completion, which is examined by *viva voce* with members of the supervisory team and a third member of staff. Students have the opportunity to resubmit, but a second failure normally leads to registration for MPhil. Processes for monitoring and supporting research students are laid out in the *Code of Practice For Research Degree Programmes*, and *Departmental Graduate Handbook*, both updated annually. These processes provide a supportive framework for high quality and individual research supervision, as attested to by students in surveys (PRES, Careers in Research Online Survey, Principal Investigators and Research Leaders survey, *Departmental Reflection* forms).

Our success in training future generations of researchers is evidenced by students' successful completions (35.5 FTE 2008-13) and career trajectory. Graduates since 2008 published a total of 57 books, peer review journal articles, conference proceedings, composition recordings and premieres during the period, including Ruth Herbert's acclaimed monograph *Everyday Music Listening* (Ashgate, 2011), and articles in 10 journals, from *Asian Music* to *Psychology of Music*. Many PGR graduates went onto academic posts, including 7 to full-time, permanent lectureships: e.g. Harris – Kingston University; O'Briain – Nottingham University; Mooney – Leeds University; Lee - Nanhua National University of Taiwan.

d. Income, infrastructure and facilities

Income: Two thirds of submitted staff received external research funding (total value £212k) in the context of a larger overall cohort of early career staff than in the previous RAE period. Our funding portfolio comprises RCUK, charities and overseas bodies, and reflects our aims to develop individual and collaborative research projects, to build international networks and to support innovative practice-led work. Practice-led research was funded by two EPSRC Partnership for Public Engagement awards (Ker, £21k and £78k), building on the success of Ker's earlier DTI/RCUK Fellowship, which funded mixed media theatre pieces and art-science dialogues. Lawrence-King had an AHRC Performing Arts fellowship, while Moore received HEIF funding. Individual scholarship in ethnomusicology has been supported by The Academy of Korean Studies (Killick £18k), AHRC (Hield £32k), HEIF, and musicology by the British Academy (McHugh £10k) and AHRC (Hill and Clarke, total £35k). Funding for collaborative and inter-disciplinary research in psychology of music includes an International Partnership and Mobility award and research grant from the British Academy (Timmers £27k and £8k); HEIF and AHRC funding (Pitts £30k); a Swiss National Science Foundation International Visiting Scholar award (Dibben); and funding from the Portuguese Foundation for Science and Technology and the Gulbenkian Foundation for Coutinho's postdoctoral fellowship. Staff are encouraged to apply for external funding within the context of structured research planning and support. This comprises regular meetings of research clusters and research centre management groups, discussion and generation of plans at yearly staff 'away days', and grant writing support is offered by TUoS research services. Internal sources of funding have provided a significant aid to external grant capture: for example, a faculty award to Pitts in 2010 to build networks for audience research culminated in two successful applications to AHRC in 2013.

Facilities: The department's research benefits from state-of-the-art physical facilities and infrastructure as a result of the £21 million relocation of Music and the Faculty of Arts and Humanities to new buildings in 2009. This move to the centre of the University has facilitated joint research supervisions and collaborations within and beyond the Arts, such as the School of English and Music (Hield and Ball) on the AHRC funded 'Transmitting Musical Heritage' project; Timmers's collaboration with Psychology and Radiology on a Leverhulme Trust-funded fMRI study of musical performance; and her British Academy funded work with Dr Harriet Crook of the Royal Hallamshire Hospital on music cognition. The music department is located within a 'research corridor' which includes The Interdisciplinary Centre of the Social Sciences, and the £1.9 million

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Humanities Research Institute, which has hosted many of our graduate study days, research centre launches (MMM and the Nordic Centre), international conferences (e.g. CIM2010), and summer school (ISSMU2013), and leads the way with digital humanities (e.g. *In Mozart's Words*, edition of Mozart's letters). The new music buildings (renovation of Jessop Building, £7million; building of the Soundhouse, £2.4million) represent a large investment in electroacoustic composition (studios), psychology of music (two sound proofed laboratories for controlled experiments), ethnomusicology (ensemble room and instruments for new staff specialisms), and performance (practice rooms and instruments – most recently £16k for a Grand Piano and refurbishment of historical instruments from TUoS Alumni Fund). Our doctoral students make use of dedicated desk-space within the music department and in TUoS Graduate Centre, and staff use a new exhibition space in Jessop West (e.g. Messiaen exhibition, 2009).

The department has exceptionally well-equipped composition/recording studios, featuring its unique M2/M3 spatialised diffusion system, the result of collaborative research by Moore and research students. There are also dedicated sound-proofed laboratories and technical resources for experimentation in psychology of music, including 2 Disklavier pianos, extensive video and audio equipment, equipment to measure physiological responses, and access to an fMRI scanner via collaboration with Sheffield Teaching Hospitals. Resources for ethnomusicology include a dedicated world music ensemble room and fieldwork equipment of all kinds. Human resources include an experienced studio manager, and the performance expertise afforded by appointments to residencies and teaching positions in the department of Ensemble 360, tabla performer John Ball, and folk singer Fay Hield. These resident performers interact with graduate performers and provide professional performance opportunities for graduate composers in the concert series which run in term-time, as well as one-off events (in 2011-12 alone there were 148 Music Department concert and film screening events with an estimated 30,000 attendees).

Infrastructure: Research has a central place in the governance structures of the Department, Faculty and University and ensures our research ambition and practice is balanced against teaching needs and is well-supported by our administrative teams. The scholarly infrastructure benefits from a number of special, and in some cases unique, resources. Hill was granted unprecedented access by Messiaen's widow (Yvonne Loriod) to a unique archive of biographical, sketch and personal materials. TUoS libraries are well-resourced with holdings of 1.5 million volumes, including subscription to 26,881 journals. Annual library expenditure on materials and resources increased annually over the REF period (total £17.5 million). We expanded our books and journals holdings in existing (£81,350) and new (musicals (McHugh) - £3000 Library Development Fund) publications.

e. Collaboration or contribution to the discipline or research base

Our work has contributed significantly to the vitality of music research nationally and internationally. The submitted outputs represent a fraction of the larger body of research produced during this period: submitted staff produced an additional 11 books, 33 refereed journal articles, 39 book chapters, 11 dictionary/encyclopaedia entries, 15 reviews, 18 scores, 9 recordings, over 80 performances (including 15 commissions and premieres), 20 CD liner notes, 8 programme notes, and 18 conference papers and proceedings. We also edited 2 journal special issues, gave more than 75 invited keynotes, lectures and plenary talks and 60 performances (many broadcast) at universities and conferences all over the world. The department has organised multi-day international events (*The Spanish Humour* 2008, the *Conference for Interdisciplinary Musicology* 2010, *Tapedef* 2013, International Summer School for Music Cognition 2013) and shorter conferences (CIM-SEMPRE study day and workshop) and curated or contributed to 5 exhibitions. We hosted 12 visiting researchers, including Judith Becker, Zohar Eitan, Mark Zaki, Jane Southcott, Richard Ashley, and Roni Granot.

Staff expertise has been recognized by numerous awards and fellowships: Hill - awarded the Dumesnil Prize for musical scholarship by the Académie des Beaux-Arts, Paris; Keefe - elected to life membership of the Salzburg-based Akademie für Mozart-Forschung of the Internationale Stiftung Mozarteum, and Marjorie Emerson Award, Mozart Society of America; Dibben – invited to Professor II appointment, Agder University, Norway; Timmers - visiting Fellowship from CMPCP to Oxford University; Shephard - Visiting Research Fellow, Centre for Music, Gender and Identity, University of Huddersfield. Stansbie won First Prize in the Third International Competition of

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Electroacoustic Composition and Visual Music, Destellos Foundation, Argentina, and was Finalist in VIII International Competition for Composers 'Città di Udine', Italy, 2010. McHugh received a Younger Scholars publication awarded from AMS.

Our numerous keynotes and lectures included: Hill – Carnegie Hall, 2008; Keefe - RMA Conference, 2008; Killick - University of Heidelberg, Germany, 2010; McHugh - *Song, Stage & Screen* Conference, 2012; Pitts - *Pedagogical Forum of Performing Arts*, Belgrade, Serbia, 2012. Performances include Hill - Messiaen Festival at La Grave, broadcast by Radio France; Dullea - Belfast film festival, world premiere with Lontano BBC Radio 3, MIT Boston, Shanghai Oriental Arts Centre, London's Wigmore Hall, City of London Festival. Prominent commissions include Ker - Christopher Redgate's '21st oboe' project, and *A Gentle Infinity*, London Symphony Orchestra at Barbican London, 2010.

Over twenty separate collaborative arrangements exist, differing in size, duration and geographical scope, and spread our influence further afield. For example, in composition, Ker's EPSRC mixed media theatre project *Everything and nothing* comprised a multidisciplinary team of sculptor Kate Allen (Reading University), mathematician Marcus du Sautoy (University of Oxford), sound artist Kelcey Swain and topologist Katie Steckles. In music psychology Timmers' and Dibben's numerous international collaborations include a BA funded Network with Zohar Eitan (Tel Aviv University) and Ronit Granot (Hebrew University, Jerusalem). Collaborations in musicology include joint editing (e.g. Shephard's editing of the *Routledge Companion to Music and Visual Culture* with Anne Leonard, University of Chicago and Dibben's work with a Nordic funded popular music network).

We influenced research funding decisions via involvement on research councils and advisory committees: 5 staff were members of the AHRC peer review college, including roles as AHRC Strategic Guidance Panel member, chair of studentships panel and Beyond Text commissioning panel, Convenor for music and performing arts panel (Stock), and member of REF2014 subpanel 35 (Dibben). Staff have also led professional subject associations: Keefe - Board of Directors *Akademie für Mozart-Forschung* and chair of the Publications Committee of the Royal Musical Association (overseeing two leading journals and a monograph series); Nicholson - Member of BASCA executive (Classical and Jazz Committee); Pitts - Elected committee member for NAMHE; Shephard - steering group of the RMA Music and Visual Arts study group; Van Buren - Secretary, British Forum for Ethnomusicology and Co-chair, Applied Section of the Society for Ethnomusicology.

We had a significant impact on the shape of the discipline by virtue of editorial decisions and commissions during the period: the 17 editorial positions held by staff include editor of *Popular Music*, *Empirical Musicology Review*, *British Journal of Music Education*, *Ethnomusicology Forum*, and General Series Editor for The Royal Musical Association Monographs (Ashgate). Staff are also in demand as PhD examiners: over 50 doctorates were examined during the period, of which a quarter were overseas, including Oslo University, University of Western Australia, Monash University, and MacQuarie University. Staff reviewed c.100 proposals or articles from 11 different book publishers, 14 research councils, and 36 journals. Staff have conducted programme reviews, and consultancies at four other HEIs, and reviewed for or sat on 10 professorial promotion and appointment committees for UK, USA, Canadian and Chinese Universities. In addition, Nicholson has been Adjudicator for the British Composer Awards.

We also initiated or contributed to the organization of twelve conferences and scholarly encounters (counting series of events as a single event). These include hosting international conference series (*Conference on Interdisciplinary Musicology: Nature versus Culture*, 2010); national symposia (*The Spanish Humour* 2008; *Tape to Typedef: Compositional Methods in Electroacoustic Music*, 2013; *Traditional Song Forum*, 2012); subject association student study days and a summer school (CIM-SEMPRE study day 2010; International Summer School on Musical Understanding, 2013). Staff were members of the committees of a large number of other conferences including ICMPC/ESCOM 2012, IASPM UK & Ireland 2012, SMA2013, 2010 Peace Festival and Conference, Nairobi, Kenya. Both SPARC and MMM have had large attendance (c.70) at their respective launch meetings. In addition, Sound Junction is an annual series of concerts, which included talks that in 2011-12 used access grid technologies to disseminate nationally.