

<b>Institution:</b> University of Liverpool
<b>Unit of Assessment:</b> 35 – Music, Drama, Dance and Performing Arts
<p><b>a. Overview</b></p> <p>The Department of Music, to which all submitted staff belong, comprises 13 research-active staff (3 Professors, 4 Senior Lecturers and 6 Lecturers, 2 of them ECRs), 4 (3 FTE) staff on Teaching and Scholarship contracts, around 40 instrumental teachers, and a Technician. The Department is situated in the School of the Arts, supported administratively by School Professional Services teams. The School of the Arts is one of four schools in the Faculty of Humanities and Social Sciences and comprises the Departments of Architecture, Communications and Media, English, Music and Philosophy.</p> <p>Our research encompasses the broad spectrum of music studies and is organised around three principal themes each supported by an associated institute or emerging centre: Analysis and Aesthetics; Audio-Visual and Interactive Media; Popular Music. At Departmental level, research is managed and supported by the Research and Knowledge Exchange Sub-committee, which comprises Head of Department, Director of Research, Director of PGR, and professorial staff. At School and Faculty level, research is overseen by a parallel committee structure. The role of the Committee, at each level, includes oversight of the development of policy and practice in relation to all research-related activity, establishing and reviewing mechanisms for the support and mentorship of research activity; identifying new opportunities for collaboration in research and knowledge exchange; managing internal peer review of grant applications; and implementing research priorities.</p>
<p><b>b. Research strategy</b></p> <p><u>2008-2013.</u> The Department defined four strategic aims in RAE2008 (RA5a):</p> <p>1) <i>'the development of strong research leadership'</i>: research is now associated with three principal themes, each led by a professorial member of staff. In addition to Prof. <b>Cohen</b> (Popular Music) and Prof. Kassabian (AV and Interactive), the Department appointed Prof. <b>Spitzer</b> in 2010 (Analysis and Aesthetics), following the departure of Prof. Williamson. All research-active staff are assigned an individual research mentor to ensure that individual research plans are established, monitored and linked to Department priorities, and that the career development of staff is supported.</p> <p>2) <i>'building on existing strengths'</i>: the Department has a longstanding history of classical scholarship. The identification of 'Analysis and Aesthetics' as a principal theme consolidates this history, while incorporating the interests of new appointments (<b>Spitzer</b> and <b>Smith</b>) as well as acknowledging that such interests can and do address multiple (and not only classical) repertoires. The Department also has a longstanding history of popular music scholarship associated with the Institute of Popular Music (IPM). This is recognised by the articulation of 'Popular Music' as a principal theme that builds on the Institute's position as a centre of international excellence, while allowing the consolidation of particular strengths and emphases (e.g. place, ethnography, heritage and the music industries).</p> <p>3) <i>'emphasis on renewal'</i>: in addition to the development of research in 'Analysis and Aesthetics' and 'Popular Music', the Department has identified 'AV and Interactive Media' as a third principal theme, incipiently apparent in 2008 following the appointment of Kassabian in 2005 and the arrival of <b>Rogers</b> in 2008. Staff recruitment strategy remains focussed on developing these broad themes, especially through the appointment of early-career scholars (see Section c. below).</p> <p>4) <i>'increased engagement with the city'</i>: in RAE2008 the Department reported a new collaboration with National Museums Liverpool (NML), which produced a major exhibition on Liverpool's popular music heritage, a flagship event in Liverpool's year as European Capital of Culture (see REF3b). This project, supported by a secondment to NML (Leonard 2006-2008) and an AHRC award (<b>Cohen</b> 2007-2009), began as part of a strategy of engagement with the city but grew into a broader programme of public and cultural engagement. It afforded a platform that has been built-on through subsequent awards for projects involving local, national and international partners, including a regional orchestra (<b>Cohen</b>, AHRC, 2013), UK museums (Leonard, AHRC, 2010-2011) and European organisations (<b>Cohen</b>, HERA, 2010-2013). This collaboration has enabled the</p>

development of research on heritage, place and identity.

The period 2008-2013 witnessed the successful re-imagining of the Department and its inter-related research activities in a way that moves beyond the simple 'classical-popular' binary latent in the historical merger of the former Department and the IPM. The identification of three principal themes reflects the fact that they describe cognate research emphases and over-lapping interests rather than separate groups of staff: for example, 'Analysis and Aesthetics' includes emotion, affect and metaphor, psychology and psycho-analysis, chromatic and neo-Riemannian theory, and modernism; 'AV and Interactive Media' includes multimedia, ubiquitous listening, art and installation, and avant-garde cinema; 'Popular Music' includes place and ethnography, heritage and archives, the music industries, mediation and technology.

Many staff pursue research encompassing more than one theme or interest, whether by virtue of the range of outputs they produce or the cross-cutting nature of a single output. Each area is also underpinned by a strong relationship with practical application or creative praxis. Examples include the research-informed output of compositional staff (**Fairclough** and **Hackbarth**); the creative activity of other staff (e.g. **Strachan** and **Jones**); or the curation and presentation of collections and exhibitions (e.g. **Cohen** and Leonard).

2014-2019. Our aim for the next period is to further strengthen the three principal themes and to emphasise projects and outputs that transcend or cut-across distinctions traditionally informed by methodology, disciplinary, or repertoire. This will be underpinned by three key priorities:

1) *Developing the mechanisms that support the three principal themes.* We will consolidate and develop further the existing structures and mechanisms that support each of our three principal themes. In addition to the IPM, which underpins 'Popular Music', centres are being developed to support 'AV and Interactive Media' and 'Analysis and Aesthetics' as hubs for annual study days, seminars, and conferences, and to provide a supportive environment for research collaboration and the sharing of expertise, and for both collaborative and individual projects. This strategically and mechanistically completes the phased transition from two separate entities (Department of Music and IPM) [as of the 2001 exercise], through their merger to become a School of Music [as of the 2008 exercise], to a unified Department incorporating a shared approach to three principal foci [as of 2014]. Detail of the material and mechanical support for this, in terms of people, facility and resource, is included below.

2) *Further integration of the three principal research themes with research-led taught-provision (UG and PGT), PGR recruitment and activity, staffing-profile, collaborative projects, and funding/facility priorities.* Research activity, manifest as individual outputs or projects, is not an end in itself. The Department conceives research in a holistic sense that informs and underwrites all areas of operation. Our UG programme has been re-imagined (2009) and will continue to reflect research interest. For example: our UG curriculum incorporates strands in Analysis, Aesthetics and Critical Theory, Popular Music History, Music Industry, and Film and AV Media - many of these modules are distinctively research-led, often flexibly tracking new or emerging research interests. Via the institutional review of PGT (2013-14), we will similarly re-imagine our PGT offering to align with our developing research emphases and ensure that PGT provision supports research by providing a stronger route for PGR recruitment.

3) *Developing high quality research through partnership and collaboration related to the three principal themes.* The Department has a strong record of projects and collaborations incorporating multiple third-parties (as noted above, RAE2008 strategic aim 4). The impact case-studies (REF3b) afford just two contrasting examples of how individual or collective research has been entwined with and driven by collaboration with external organisations and individuals. By developing new and existing collaboration through plans set out in REF3a, the Department will nurture particular research interests. Between 2014 and 2019 this will include research on East Asian popular music, which will be developed through the current and emerging projects and collaboration of **Um** and Jones, and in relation to East Asia initiatives expanding across the University and wider region.

### c. People, including:

#### i. Staffing strategy and staff development

The period 2008-2013 has seen the Department maintain its core of 13 research-active staff (following 4 retirements and departures 2006-2008) as well as the new appointment of 4 (3.0 FTE) teaching/technical staff to help reduce the teaching load of research-active staff in comparison with the pre-2008 period. It saw the arrival of **Rogers** (proleptic from 2006), **Spitzer**, **Smith**, and **Hackbarth** (replacing Gardiner, Williamson, Perrey, and Wishart). All retirements and departures were associated with classical or compositional activity. The identification of 'Analysis and Aesthetics' as a principal theme, reflects the opportunity afforded by this renewal and the targeted appointment of individuals with specific strengths and interests (e.g. **Spitzer** and **Smith**) in support of this.

The Department has a notably young and dynamic staff, its research-active staff having an average age of 42 (as of 2013), with 6 out of 13 still in their 30s, and the last 4 non-professorial appointments, on average, aged 29 at time of appointment. The Department is also demonstrably committed to equal opportunity and diversity in recruitment and promotion. For example, 4 of the last 7 appointments have been women, 2 of the 3 professorial staff are women, and 4 of the last 5 internal promotions have been for women. During the REF period staff took up generous provision for adoptive leave and disability support, which included provision of a personal research support allowance. Those returning from sick leave benefited from reduced teaching and administrative duties, as did Leonard, following her return from a two-year secondment (and she was subsequently promoted to a Senior Lectureship).

In RAE2008 (RA5a) the Department confirmed its strategic emphasis on the appointment of outstanding early-career researchers in order to develop and promote excellence from within. Following-on from the appointments of **Jarman**, **Rogers** and Hooper (ECRs, 2008), this proven strategy has been maintained with the appointment of **Smith** (ECR, 2011) and **Hackbarth** (ECR, 2013). As noted above, this young and proportionately earlier-career staff is nevertheless directed and mentored by an established and experienced professoriate (**Cohen**, Kassabian, and **Spitzer**), each over-seeing one of the three principal research themes. In addition to institutional processes (such as the Professional Development Review), this involves mentorship, annual review of research activity, internal reading, and advice and guidance on research trajectory and activity. **Jarman** (ECR in 2008) has completed a major monograph (REF2, #1), been promoted to Senior Lecturer and organised a major international conference (IASPM 2009); **Rogers** (ECR in 2008) has completed a major monograph (REF2, #1), been promoted to Senior Lecturer and was awarded a Fulbright Scholarship (2012); Hooper (ECR in 2008) was appointed Deputy Head of Department (2008) and then Head (2010); **Smith** (ECR in 2013) completed a monograph (REF2, #1) with the help of a reduced teaching and administrative load, a research support mechanism currently enabling **Hackbarth** (ECR in 2013) to complete a major project with IRCAM.

The Department has hosted a number of postdoctoral researchers and supported their career development, in line with the Concordat for the Career Development of Researchers. On completion of AHRC projects (**Cohen** and Leonard) the RAs appointed to those projects (Lashua, 2007-2009; Knifton, 2010-2011) moved directly to full-time, permanent positions at the Universities of Kingston and Leeds Metropolitan. Lashua was subsequently awarded an honorary IPM research fellowship as well as a *Carnegie New Researcher* award from Leeds Met. A third post-doctoral researcher appointed to **Cohen's** HERA project (Roberts, 2010-2012), completed a monograph (2012) that both drew on and informed the project and was nominated for the 2012 Jane Jacobs Book Award. He has since been appointed to a UoL Lectureship.

All staff are guaranteed at least one research day per week within the teaching semester and the Department operates a rolling cycle of leave for all research-active staff at all career stages (in addition to externally afforded leave). At least one member of staff is on research leave in each semester. Leave can be used to bring key research outputs to completion, initiate work on a new output, or develop a research project. On return, staff submit a written report and deliver a seminar presentation. During the period 2008-2013, leave enabled the completion of monographs by **Jarman** (REF2 #1), Kassabian, **Rogers** (REF2, #1), and **Um** (REF2, #1), and of major projects by

**Fairclough** (REF2, #3) and **Spitzer** (REF2, #1).

**ii Research students**

The development of PGR recruitment and activity is a key element of the Department's strategy for 2014-2019. It will be supported by the Department's involvement in the North West Consortium Doctoral Training Partnership (AHRC) involving 200 studentships (2014-2019). The Department attracts PGR projects across the range of its interests (from popular music ethnography to music in video-games). Our PGR profile is notable for its diversity (full-time and part-time, funded and self-funded, a high proportion of mature students, and encompassing a range of nationalities). We have a long track record of support for practitioners across a range of music occupations to enable them to engage in part-time study or resume study after a lengthy absence, and for PGRs from countries where postgraduate research in popular music has not been well supported. During this REF period the Department hosted one-semester visits from overseas PGR students, including those from Chile, Italy, Spain, Portugal, France and China.

Our PGR students are significantly involved in Departmental life and activity. For example: i) within controlled limits, all PGRs are afforded the opportunity to undertake paid work as seminar or teaching assistants. ii) nominated PGRs coordinate the Department's research seminar series (the 'Tuesday series'), which includes internal and external speakers, and is well-attended by PGRs. iii) PGRs have worked alongside staff on research projects, such as *The Beat Goes On* (REF3b) and the *Ubiquitous Musics* anthology (Quinones, Kassabian and Boschi, 2013). iv) with guidance from staff, PGR students are often involved in the organisation of conferences and events, such as the *Sound Spaces* symposium (in collaboration with the University of Oslo, 2011), the *Ludomusicology* conference (Liverpool, 2013), and *The Power of Sound* event supported by the AHRC Cultural Engagement Pilot Scheme (2011). Proceedings based on a PGR conference organised during the previous RAE period with support from an AHRC research training award, and edited by two former PGRs, have now been published (Hassan and Tessler, *Sounds of the Overground*, 2010).

The Department has benefited from 4 awards afforded by AHRC BGP1 funding and an AHRC studentship attached to **Cohen's** HERA project. It has created additional 'full-award equivalent' bursaries supported by endowment or external sponsorship. This includes an award associated with the IPM's 21<sup>st</sup> Anniversary (2009), an award centred on 'Analysis' (2013), and the Rushworth Scholarship (provided by an external third-party). These awards have been carefully aligned with the Department's principal research themes (IPM and HERA award, with 'Popular Music', the analysis award, with 'Analysis and Aesthetics', and the BGP award allocated to a student working on music in video-games, with 'AV and Interactive Media'). Overall, PGR students benefit from the simultaneity of expert supervision in their particular field alongside exposure to the diversity of interests represented in the Department, via internal seminars, reading-groups and colloquia. Some students have benefitted from supervision delivered in collaboration with the Departments of History and Communication and Media, whilst students specialising in music ethnography have benefited from the Department's involvement in the Social Anthropology pathway of the ESRC North West Doctoral Training Centre.

In addition to institutional processes (such as Personal Development Record, Annual Progress Monitoring (APM) and PGR Development Programme training and events), the Department further and locally, supports PGR students in a range of integrated ways: i) A weekly seminar group (the 'Thursday series') which combines discussion of readings representing the full range of Departmental interests, with guidance on CV and job applications, writing and publishing, public speaking, teaching and general research output. This equips students for a range of future careers. ii) An annual PGR colloquium, at which each student presents a paper based on their research activity and receives written feedback from non-supervisory staff. iii) An annual review, in addition to formal APM, in which progress and supervision arrangements are reviewed and discussed with two non-supervisory staff, and a report submitted to the Departmental Director of Postgraduate Research. PGR progress is also monitored by the Department's Research and KE Committee.

Our PGRs have benefitted from the Department's partnership with various organisations and have organised events in collaboration with those organisations (see Section e.). Many have gone on to academic positions, including, since 2008: Hong Kong's first lectureship in popular music and

lectureships at Tsinghua University, Northeastern University, Budapest University of Technology and Economics, Liverpool John Moores and Hope Universities, and the Liverpool Institute of Performing Arts. They have produced numerous publications based on their research, such as monographs by Lau (Routledge, 2012) and Partridge (Equinox, 2010), the latter nominated for the 2011 Association for Recorded Sound Collections Awards for 'Excellence in Historical Recorded Sound Research.

#### d. Income, infrastructure and facilities

i) External income: The total registered income for the period 2008-2013 is £413k. This includes: the final year of an AHRC award for **Cohen's** project on popular music and urban landscape (£174k, 2007-2009); a two-year AHRC award for **Leonard's** project on popular music and museums (£107k, 2010-2011); a three year HERA award for **Cohen's** contribution to an international project on popular music heritage (£215k, 2010-2013); and smaller AHRC awards for **Cohen's** collaboration with the Manchester Hallé (£10k, 2013) and 'Value of Arts and Humanities Research' project (2008). Notwithstanding the high proportion of early or earlier-career staff, this represents in total an approximately threefold increase over the previous (RAE) period. Selected outputs and outcomes from these awards are presented in REF3b and published outputs have been submitted for REF2, while others are in preparation. Forthcoming publications include: monographs by Lashua and **Cohen** (*Music, Maps and Memories*, Wesleyan, 2015) and **Cohen** (*Musical Landscapes*, English Heritage, 2015), and edited volumes by **Cohen**, Leonard, Roberts and Knifton (*Sites of Popular Music Heritage*, Routledge, 2014) and Lashua et al (*Sounds of the City*, Palgrave, 2014). There are also edited special issues by Leonard and Knifton (*Popular Music History*, 2014) and **Cohen**, Roberts, Janssen and Brandellero (*International Journal of Cultural Heritage*, 2013); and one by **Cohen**, Lashua and Schofield (*Popular Music History*, 2010) featuring proceedings from an IPM/English Heritage symposia series reported in RAE2008.

In addition to income recorded in REF4b and payments from HEI organisations for conference and seminar presentations, the Department attracted: £70k (equal to c.£100k via charitable allowance) from the Rushworth Family Trust for a PGR studentship and associated events; c.£25k from the University of Gothenburg to support a visiting professorship for Kassabian; fellowship and AMS subvention awards totalling \$15k and £5k to **Rogers**; commissions and consultancies for the creative practice-based outputs of **Fairclough** (c15k from institutions including the National Trust, Royal Opera House and UK Arts Council) and **Strachan** (£10k from various bodies, including the Arts Council, and £28k from the Heritage Lottery Fund for the HIVE electronic music collective that he co-founded); £18k from Leeds Metropolitan University to support Lashua's collaboration with **Cohen** and the Department on research into Liverpool's African music heritage; and for **Um**, £26k for research on K-Pop in Europe from the Korean Foundation for International Cultural Exchange and Korean Cultural Centre in London, and a £1.5k publication commission from the Korean Arts Management Service.

ii) Internal support: Support for individual research activity, such as conference attendance and research material purchases is provided via a central research budget administered by the School of the Arts. The School also oversees a Research Development Fund providing additional larger-scale funding (e.g., **Fairclough**, REF3b). In other instances, the Department has directed internal allocation to supporting the completion of outputs or projects (e.g. by providing teaching cover for individuals).

iii) Infrastructural/organisational support: Information on funding opportunities and administrative support for externally funded research, from draft stage to project completion, is provided by the University's Research Support Office and dedicated research support officers in the School Professional Services team. The University's *Library and Information Services* provide exceptional support for arts and humanities research. Access to online and remote resources is particularly developed and the University subscribes to all national NESLi2 'big deal' site licences for electronic journals. New digital collections include a subscription to *Rocks Back Pages*. Overall investment in excess of £20 million in University Library enabled the transfer of almost all material from a Department site to the central facility. The library collections are complemented by the Department's extensive archival holdings in classical, traditional and popular musics. Collections of recorded popular music include over 80,000 LPs, 30,000 singles, 5,000 78s, and 2,000 reel-to-reel,

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in addition to extensive paper archives. These provide a rich research resource (see REF3b) and there is ongoing central investment, including the appointment of a dedicated archivist (3 months, 2013) and equipment for cataloguing and conservation.

iv) **Facilities:** The period 2008-2013 has seen considerable investment in the Department's facilities, including those designed to support one of its three principal research themes (A/V and interactive media). This includes in excess of £100k invested in the main Departmental building in Bedford Street (substantial refurbishment and modernisation of internal spaces, the creation of two additional sound-proofed practice rooms, a project studio for work on music and moving image, and a dedicated workspace for research staff newly equipped with IT). An additional £60k was invested in a neighbouring building, to support the integration and siting of all Music staff in one main space. From 2012, investment of around £500k has provided a new dedicated access-controlled study room available to all School of the Arts PGRs in the newly refurbished Humanities & Social Sciences Library. 2013 will see the installation and development of a new facility dedicated to the study of music in interactive media, the installation of a second 'Mac suite', and the 'knock-through' and therefore consolidation of the Bedford Street building as a single unified space.

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

The Department is intensely engaged with the discipline, nationally and internationally, at a number of levels: at the centre of influential research networks and projects; organising major conferences and events; and contributing to the health and sustainability of the discipline. This is evident in partnerships related to the Department's principal research themes and **leadership within subject associations and organisations**. The Institute of Popular Music has a longstanding partnership with the International Association for the Study of Popular Music (IASPM), hosting the Association's archive and acting as its central office. Four current staff (Kassabian, **Cohen**, Leonard, **Jarman**) have served on the Association's Central Committee, with **Jarman** doing so in her role as organiser of the 2009 biennial IASPM conference. Since 2008 one PGR has also served on this Committee (Mayer) and four on the Committee of the Association's UK/Ireland branch (Mayer, Waldock, Tessler, Mangaoang). The Society for Music Analysis is also strongly represented at Liverpool, with **Spitzer** President 2007-2013, and **Smith** Vice-President and Events Officer from 2011. Meanwhile **Um** is Council member of the Society for Ethnomusicology (2007-2010), and Executive Board member, Musics of East Asia Study Group, International Council for Traditional Music (2008-2010). Since 2008 staff and PGRs have been extensively involved with the Institute of Musical Research, leading various events (see below) and training initiatives (such as the PGR Reading Group led by Kassabian), and serving on the Advisory Board (Kassabian).

The Department contributes to **international research networks**. For example, Kassabian is a founding member of the European Sound Studies Association (ESSA), International Guest member of *Sound in Media Culture*, Advisory Board member of the *Nordic Research Network for Sound Studies*, and consultant for *Listening to Moving Images* (Portugal). **Cohen** played a central role in developing networks for research into music heritage as a PI and Partner for two projects on popular music heritage: one involving partnership between the Universities of Rotterdam, Liverpool, Slovenia, Vienna (HERA, 2010-2013); and the other on partnership between Universities in Australia, the US, Europe and Israel (Australia Research Council, 2009-2012). She contributed to two AHRC networks: as a member of *Landscapes, Memories and Cultural Practices* (Hallam, 2010-2011), and advisor to *Atlantic Sounds* (Tackley, 2012-2014). She is also an Advisory Board Member for the Institute for Popular Culture, University of Turku. Hooper participated in *European Dialogues in Musicology* involving six UK-based and six Italy-based musicologists (2008); whilst **Um** was a member of the AHRC/ESRC *Performance, politics, piety* network (2008-2009).

We have been highly active in the organisation of **conferences and events** related to the Department's principal research themes, with staff and PGRs organising at least 17 conferences or substantial workshops since 2008. Via the Institute of Popular Music and its 'Popular Music' theme, the Department organised and hosted five major events, including the 15<sup>th</sup> Biennial Conference of IASPM (2009); the PGR-led inaugural IASPM Postgraduate Conference (2011); a HERA workshop on *European popular music heritage* (2011); and the *Sites of Heritage* symposium (2011). Selected

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proceedings from the latter will be published in a volume edited by **Cohen**, Leonard, Roberts and Knifton (Routledge, 2014). **Cohen** and Roberts were co-organisers of the international conference *Popular Music Heritage, Cultural Memory and Cultural Identity* (Rotterdam, 2013), and initiated a partnership with the Rotterdam Film Festival that formed one strand of the conference. **Strachan** served on the selection committee for the 17<sup>th</sup> Biennial Conference of IASPM, whilst **Cohen** serves on the organising committee for the forthcoming *Studying Music* conference in honour of Simon Frith (Edinburgh, 2014).

Reflecting the cross-cutting relationship between its principal research themes, the Department organised the international conference *Analyzing Popular Music* (2013) to promote dialogue between popular music studies and music analysis, and a selected proceedings is planned with a major publisher. The *First International Conference on Music and Emotion* (organised by **Spitzer**, 2009) inaugurated a series of ICME conferences (Perth, Australia, in 2011; Jyvaskyla, Finland, in 2013), and its selected proceedings were published in a triple issue of the *Music Analysis* journal (edited by **Spitzer**) as well as in a special issue of *Musicae Scientiae*. **Spitzer** also organised the symposium *A Celebration of Analysis* (IMR, 2011), and the Department hosted the RMA-SMA *Music and Psychoanalysis* study day (2013). In the field of audio-visual and interactive media, **Rogers** organised two IMR Graduate Study Days, while the Department hosted a *Ludimusicology* conference (2013). **Um** organised the Second Conference of the ICTM Study Group for Musics of East Asia, at The Academy of Korean Studies, Sôngnam, South Korea (2010).

The Department's staff have also shown a high level of commitment to the health and sustainability of our subject by deploying their expertise through:

- **editorial roles:** **Spitzer** was Associate Editor of *Music Analysis* (2006-11), and a regular issues editor. He is Chairman of Music Analysis Editorial Board, and sits on Editorial Boards of the *Journal of Music and Meaning*, and *Music Theory Pedagogy*. **Strachan** is Editor in Chief of *Popular Music History*. **Cohen** sits on the advisory boards of *Popular Music*, *Ethnomusicology Forum*, *Urban Culture*, and *Narodna Umjetnost*, and is co-editor of *Routledge Studies in Popular Music and Religion*. **Smith** sits on the Editorial Board of *Music Analysis*. Kassabian was founding editor of *Music*, *Sound and Moving Image*, and **Rogers** was reviews editor (2006-11). **Um** was Issue Editor for *Performing Islam* (2012).
- **reviewing research council applications:** Irish Research Council for the Humanities and Social Sciences (**Rogers**); Estonian Research Council (**Spitzer**); the AHRC (**Cohen**; **Um**; **Spitzer**); the Canadian Social Sciences and Humanities Research Council (**Cohen**). **Cohen** and Leonard are AHRC College members and Cohen served on an AHRC Fellowships panel (2012).
- **examining doctorates:** within the UK (including at Glasgow, Leeds, Salford, Stirling, Kings College, Gloucester, Newcastle, Sheffield, Cambridge, Goldsmiths, Queens); and internationally (including at Oslo and Trinity College).
- **invited presentations** enabling them to speak in the United States, Holland, Finland, Switzerland, Germany, Spain and Sweden. There have been additional keynotes from **Cohen** (at Gijon, Turku, Amsterdam, London, Edinburgh, Liverpool), Kassabian (at Helsinki and Oxford), **Spitzer** (at Geneva), **Jarman** (at Turku), and Jones (at Glasgow). In composition, **Fairclough** has had many performances internationally (Geneva; Warsaw; Ljubljana) and nationally (including the Royal Opera House and Queen Elizabeth Hall).
- **Other activity:** The Department continues to play a central role in the Continuum Encyclopedia of Popular Musics of the World via David Horn (Senior Fellow) and staff have contributed entries to recent volumes. **Cohen** and Leonard contributed to the *Digital Humanities* workshop (Sheffield, 2013) of the N8 Research Partnership, which is exploring the role of arts and humanities in stimulating reinvention and economic growth in Northern England.

Staff have won **awards and fellowships** to support their research: **Rogers** received an American Musicological Society Subvention Award (2012), a Fulbright Scholarship (2012), and a Trinity College Dublin Long Room Hub Visiting Research Fellowship (2012). **Cohen** received grants from HERA (Cultural Dynamics) and the AHRC (Landscape and Environment), whilst Leonard won funding from the AHRC (Beyond Text). Kassabian was research fellow at the University of Gothenburg (2011), and **Spitzer** was twice Guest Professor in Spain (Cuenca, 2008; Alcalà, 2008).