

Institution: University of Nottingham

Unit of Assessment: UoA 35 (Department of Music)

a. Overview

The Department of Music comprises nine full-time, permanent members of research-active staff, two fixed-term postdocs, and fifteen doctoral students (FTE: 13). The assessment period has seen the end of two fixed-term posts (Rumbold; Pascall), the departure of two permanent members of staff (Grimley; Higgins), and the tragic death of a third (Krimms). During the same period, three junior appointments (Nielsen; Baragwanath; Irving, replaced 2013 by Ó Briain) have brought exceptionally exciting, new research talent to the Department, complemented by new postdocs.

The Department of Music belongs to the School of Humanities, which is one of three schools in the Faculty of Arts. The **Department's Director of Research** has responsibility for research strategy, oversight and support, including the promotion of research culture (e.g. through seminars, colloquia and research collaboration) and of grant capture; the consideration of periodic research reports from individual staff; and the preparation of the Department's REF submission. The **School Research Committee**, on which the Department's Director of Research sits, grants periodic institutional research leave, advises upon staff research funds, assesses postgraduate studentship applications, and coordinates research policy documents. The **Faculty of Arts** leads more strategic provision, especially with regard to impact and public engagement, and offers targeted funding for strategically important research initiatives.

b. Research strategy

(i) Goals achieved

The Department of Music has achieved the following strategic aims for the current assessment period, as laid out in RAE2008: (1) expansion of the activities of the Department's Centre for Music on Stage and Screen (MOSS); (2) enhanced recruitment of doctoral students, especially through the revised MA course; (3) a growth in collaborative research projects; (4) continued success in individual research projects, as evidenced by outstanding outputs and grant capture. Each of these are described separately below. (Due to the departure of Grimley in 2009 and the death of Krimms in 2012, the final 2008 aim of establishing a research centre in Music and Geography was not achieved.) Our new appointments were guided both by these aims and by newly emerging priorities within the research landscape, notably the expectation of impact upon non-academic audiences and the new AHRC priority themes 'Translating Cultures' (Baragwanath, Irving, Ó Briain) and 'Care for the Future' (Baragwanath, Nielsen).

(1) The Centre for Music on Stage and Screen (MOSS) builds on the Department's research strengths in opera, music theatre, film music and other multimedia performance genres, to provide a platform for collaborative research projects, to host scholarly and public research events, and to enhance postgraduate recruitment in these attractive areas of study. In the assessment period, MOSS's externally-funded projects have included an AHRC-funded Research Workshop in 2008 ('Music and the Melodramatic Aesthetic', award value £15,000, involving a sequence of six study days, a concert of rarely performed melodramas, and a three-day international conference), an international conference funded by the Royal Musical Association at the National Gallery in 2010 ('Correspondances: Exchanges and Tensions between Art, Opera and Theatre in Paris, c.1750-1850', award value £1010), and a two-day British Academy-funded international workshop at the Institute for Music Research in 2012 ('Opera as Spectacle', award value £5830). Other MOSS activities have included a regular series of guest lectures (between one and three speakers per semester, complementing the fortnightly Department Music Colloquia); a day-long workshop with Opera North staff and musicians on Mozart's *Così fan tutte* (March 2010, involving 30 UG and PG students and staff); and a symposium with the opera company Silent Opera on pervasive drama and opera (May 2013). The last of these arises from the interdisciplinary project 'Moving Experience: Narrative and Locative Media' (involving two PhD Music students as well as Nielsen and Hibberd), which is extending MOSS activities into fruitful areas for future collaborative research, including mobile and game technologies. The 'Moving Experience' project was the direct beneficiary of the University's support for interdisciplinary work (see **section (d)iii**), in the form of

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an EPSRC award (value £5000) secured by the University's Cross-Disciplinary Feasibility Account programme, and more recently additional funding from the University's Centre for Advanced Studies (value £4837.50) and the Dean of the Faculty of Arts.

(2) Doctoral students: Recruitment of doctoral students has been strengthened in a challenging climate (current FTE of 13; cf average of 8.5 FTE in REF2008 assessment period) by a suite of new specialised pathways in our MA course, by the Department's successful application to BGP1 (5 Doctoral and 3 Research Preparation studentships), and by supplementary AHRC and UoN studentships won through internal university competition. During the assessment period, 17 doctoral students in the Department received full studentships (14 AHRC awards, plus 3 UoN full studentships), and two further students received an Overseas Research Scholarship and the UoN Henry Thomas Mitchell Scholarship. New appointees Baragwanath and Nielsen have already attracted doctoral students, meaning that the loss of experienced doctoral supervisors Grimley and Krims has been amply compensated for. Additionally, the Department was successful in applying for a bursary from the Radcliffe Trust for a PhD student in composition (2010-13). Support arrangements for doctoral students have also been strengthened; these are detailed below (**section (c)ii**).

(3) Collaborative research projects: In addition to the MOSS collaborative projects mentioned above, Departmental staff have actively engaged in numerous joint projects with scholars and practitioners in the UK and overseas; these are detailed in **section (e)**.

(4) The ongoing strength of individual research projects in the Department is indicated by the range of outputs published. In the assessment period, the 11 submitted Department staff (including 3 Early Career) have authored 6 monographs and 6 published compositions, edited 4 substantial critical editions and 5 multi-author volumes, and published 14 scholarly articles and 30 book chapters. Grant capture is detailed in **section (d)i**.

(ii) Future strategy

Aims and goals for the next five years are determined by the desire to sustain existing strengths and to respond flexibly to new challenges of the research environment.

(1) Consolidating research specialisms. In 2011 the Department identified three research clusters which encompass the majority of its research activities: Music on Stage and Screen; Early Music; Music in Contemporary Culture. These have been used to highlight key strengths for the purposes of grant capture, attracting postgraduate students and the recruitment of staff. Our future research activities will consolidate and further strengthen these specialisms, with ambitious collaborative projects planned for the first two (see **section (3)** below), and Ó Briain's appointment opening up new possibilities related to music in contemporary Asian culture.

(2) Supporting individual research. Our staff have an outstanding track record in individual research. The Department aims to provide optimum support for continued success, in a landscape of reduced funding and changing institutional priorities. In this effort, the Department aims to exploit fully (a) the University's new training scheme for research leadership which has been designed in response to the new AHRC Fellowship requirements (see **section (c)i**), and (b) the intensive mentoring and peer review processes managed by the Centre for Advanced Studies, in which three members of the Department are directly involved (see **section (d)iii**).

(3) Supporting collaborative research. The priorities of research funders and the desirability of optimising research capacity make success in collaborative projects a key priority. MOSS has a fine track record in this regard; future MOSS plans include an AHRC Research Grant application on 'Opera as Pervasive Drama', emerging from the recent Moving Experience project. Alongside MOSS projects, a priority for the next five years is the collaborative and highly impactful research of Weller on renaissance repertoires in performance (see **section (e)**), in which connection we will exploit new UoN pump-priming funds to foster collaboration between Nottingham and Birmingham (where Weller's principal collaborators are based).

(4) Measuring impact. Department research has been brought to a wide variety of audiences over the past 6 years; our well-established relationships with local, national and international musical organisations, including Nottingham's Lakeside Arts Centre (see **section (d)iv**), will ensure that

this pattern is maintained. In the next five years we will build more robust mechanisms for recording and evaluating non-academic impact, in which regard the training programmes offered by the Centre for Advanced Studies and the newly-appointed Faculty Knowledge Exchange Officer (see **section (d)iii**) will be of key importance.

(5) Sustainability in a time of change. In our succession planning, we aim to convert the necessity of curriculum-led staff recruitment into an opportunity to exploit new research funding schemes that prioritise community and industry engagement. An example is Nielsen's involvement in an international project (with Bergen University College) examining the ethical benefits to children of intensive music-making, which builds upon the involvement of our undergraduates as mentors in Nottingham Music Hub's 'In Harmony' programme (2012/15). Ó Briain's research in Vietnamese popular music similarly presents opportunities to target emerging funding schemes that prioritise contemporary social utility. With regards to doctoral students, we will benefit from our inclusion in the successful Midlands Three Cities AHRC BGP2 Doctoral Training Partnership, which delivers 410 studentships across the consortium. This provision will be complemented by the development of fixed-topic doctoral projects intended to attract talents from emerging markets, with the goal of encouraging new applications to the University's funded international studentships.

c. People, including:

i. Staffing strategy and staff development

Staff development – local support: Staff research activity is monitored at School level through a Research Report, and through the annual Personal Development and Performance Review (PDPR) process. The **Research Report** summarises individual research activities over the previous year, and future plans; it is considered by the departmental Director of Research and Head of Department, after which feedback is given. **PDPR** involves an annual meeting to review performance in relation to goals set the previous year and to agree new goals, including those for research. The meeting allows Schools to identify and respond to the development needs of staff, and to discuss longer term career aspirations. Applications for the annual **promotions process** are made in consultation with the Head of Department, and recommendations are made to the University by a School of Humanities Promotions Committee.

Staff development – institutional support: Hibberd is one of only two academics in the Faculty of Arts to be admitted to the University's new **Nottingham Research Leaders Programme**. The programme aims to support and advance key academics in their research leadership roles through a programme of workshops and one-to-one mentoring; it also addresses the requirements of the new AHRC Research Leadership Fellowships, one of which has subsequently been awarded to Hibberd (£130K). The university has been awarded the European Commission's 'HR Excellence in Research' badge in recognition of its commitment to **supporting research-only staff**. Our two postdoctoral researchers receive regular communications regarding training and events for research staff, and one has attended the university's award-winning APPLE Women's Development Programme, which incorporates careers advice and various skills sessions. All support for researchers is offered in line with the university's **equalities policy**, meaning that individuals are treated solely on the basis of their merits, abilities and potential. Arrangements for the **mentoring of grant applications** are detailed in **section (d)iii**.

Support for early career researchers and postdocs: New Research and Teaching staff, both permanent and fixed-term, are offered a **Departmental mentor**, whose role is to act as a source of information and advice, and to support their career development. The three EC researchers (Nielsen; Irving; Ó Briain) appointed to the Department during the assessment period have received a **reduced teaching/administration load** in their first year, and have been granted a semester of research leave within 24 months of their appointment. **Post-doctoral researchers** in the Department have access to a large, shared office (occupancy max. 2), with individual desks and PCs and plentiful shelf space. Postdoctoral researchers are invited to all staff meetings, and enjoy every entitlement accorded to permanent members of staff.

Research leave: All research-active staff in the School on permanent contracts are entitled to apply to the School Research Committee (SRC) for one semester's **institutional research leave** every four years. For the entirety of the assessment period, the Department of Music has operated a

more advantageous **seven-semester cycle** of entitlement. Staff with appropriate research projects are encouraged to apply for funded matching leave, to follow their institutional research leave (for outcomes see **section (d)i**). Success in obtaining externally-funded leave does not count against an individual's subsequent entitlement to apply for HEI research leave. A second semester of **matching leave** without external funding may also be funded by the School or the Dean of the Faculty of Arts; this has happened on two occasions in the Department, during the assessment period (Adlington and Hibberd). In total, 21 semesters of research leave have been awarded to Department staff during the assessment period, enabling the production of the substantial outputs detailed in **section (b)i** above.

ii. Research students

Integration into research culture: The Department of Music houses a large, dedicated **Postgraduate Room** (see **section (d)iv**). This provides a focus for **postgraduate research events**, which include a fortnightly series of Postgraduate Research Seminars in which postgraduates present their own work and host guest postgraduate speakers, and postgraduate-organised Study Days, three of which have received RMA sponsorship during the assessment period; see **section (e)ii**. Postgraduate students have been involved in Departmental **conferences and symposia** as speakers (e.g. Melodramatic Aesthetic 2008, MedRen 2012, Music and Philosophy 2012, Pervasive Drama and Opera 2013), session chairs and administrators. They also attend our Music Colloquia (see **section (d)ii**) in good numbers, joining the socialising with guest speakers that follows the talk itself.

Preparation for future careers: The University's **Graduate School** has responsibility for the Researcher Development Programme, which is mapped to the national Researcher Development Framework, and aims to foster and improve the skills required by postgraduate researchers in their research and future careers. Complementing this generic provision are the Arts-specific training and careers programmes offered by the **Social Sciences and Arts Graduate Centre (SSAGC)**. The SSAGC's Faculty Training Programme offers sessions for specific stages of the PhD, plus a broad range of experiential activity (placements, public engagement events) that develop practical skills for academia and the wider professions. Research students in music have seized SSAGC opportunities to present their research in the context of a public gallery exhibition, to engage in a 'speed-conferencing' event for doctoral students, and to contribute music to a networking event. Additionally, a new work by a doctoral composition student was performed at the opening ceremony for the new home of the **Centre for Advanced Studies (CAS; see section d(iii))**. During the assessment period, four doctoral music graduates gained permanent academic posts, and others embarked on professional careers at Deloitte UK, the leading concert venue Kings Place, and retailer VF Corporation.

Monitoring and support: All research students are allocated a minimum of two supervisors. The primary supervisor provides subject-specific expertise; the secondary supervisor (who may be based in another Department) offers complementary subject specialisms and general guidance on academic and procedural matters. The primary supervisor has responsibility for ensuring that the student fulfils the requirements of the degree (attending supervisory sessions; participation in the Researcher Development Programme; undertaking compulsory Annual Reviews with an independent internal assessor). Full-time students receive a minimum of ten supervisory meetings per year; part-time receive a minimum of six.

d. Income, infrastructure and facilities

(i) Research income

In the assessment period Department staff have received substantial awards from AHRC (£290,374 in total), Leverhulme (three consecutive Early Career Fellowships: £124,385; sum includes projected cost of two ongoing Fellowships) and British Academy (£72,614, including their underwriting of Adlington's Red Strains conference). During his Nottingham post Irving received an award of Aus\$15,300 from the University of Sydney. Other modest but crucial funding has come from the Music and Letters Trust, the Royal Musical Association, and the Society for Music Analysis (8 awards in total). Totalling £491,503, this income closely matches the £494K earned in the RAE2008 period, and has been achieved in a significantly tougher funding climate. A further

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AHRC Fellowship (£130,077), applied for during the Environment assessment period, was awarded in October 2013.

All research-active staff are eligible for School of Humanities funding to support their research, to the tune of £1500 yearly (for travel, conference attendance, archive materials etc). A separate Dean's Fund is available to support projects of particular strategic importance and has been utilised to provide additional periods of leave for Adlington and Hibberd. Research Staff Travel Prizes provide additional support for research costs encountered by research-only staff (up to £600). Research-only staff may also apply for Building Experience and Skills Travel Scholarships of £3000, allowing a fully funded visit, of up to two months duration, to a host organisation anywhere in the world in order to broaden the researcher's experience and network of contacts.

(ii) Scholarly infrastructure

A mainstay of the Department's research culture is the fortnightly Music Colloquia, comprising talks by visiting speakers, Departmental staff and final-year research students. Recent guests include Philip Bohlman, Derek Scott, Marina Frolova-Walker, Mark Evan Bonds and David Fallows. Most staff attend most sessions; attendance by research students is strongly encouraged, and that of MA students is mandatory since it is linked to a formal assignment. The formal session is typically followed by drinks and a meal, involving the speaker, staff and postgraduates. The Colloquia are supplemented by MOSS Guest Lectures and workshops, by regular international conferences, and by the Study Days organised by postgraduate students (see **section (e)ii**). The Department is home to the Denis Arnold Music Library, with designated staff overlooking the development of the collection, and particular strengths in early music (notably facsimiles), music on stage and screen, and music in contemporary culture. The Music Library also houses an extensive DVD collection and an adjoining listening room with Naxos Music Library terminals and a large, fully accessible CD and vinyl collection. The University's Special Collections Department preserves the Wollaton Antiphonal, subject of an AHRC-funded project (2009/10) undertaken by Weller in collaboration with the School of English, which resulted in concerts, public workshops and a Hyperion CD.

(iii) Organisational infrastructure

The University's **Centre for Advanced Studies in Arts and Social Sciences (CAS)**, which relocated in 2012 to expansive, purpose-built premises in the centre of campus, provides crucial support for our research activities. With regard to **grant applications**, it advises on applications-in-progress, provides costings, runs funding workshops, and operates a rigorous peer review process for all grant applications using an internal peer review college (on which Adlington, Hibberd and Wright sit). It offers **seed funding** for new collaborative research initiatives which may lead to external bids; such funding has been provided for the interdisciplinary 'Moving Experience' project mentioned above (see **section (b)1(1)**). A regular programme of **CAS events** promotes interdisciplinary collaboration; a recent example is a panel session on the value of art, involving two Music academics plus staff from the Departments of History, Philosophy and Education.

(iv) Operational infrastructure

We inhabit magnificent, purpose-built premises, which support our research activities in many ways. First, the 200-seat Djanogly Recital Hall (a top-10 UK chamber music venue, according to *Classical Music* magazine), the new orchestral Rehearsal Hall, the immediately adjacent Arts Lecture Theatre, and our smaller in-house teaching spaces, provide **ideal facilities** for hosting conferences and workshops (see **section (e)ii**). The Recital Hall is especially suited to early music events, and the Rehearsal Hall for MOSS workshops. Second, the Department houses a large, dedicated **Postgraduate Room** (accessible 08:00-24:00). The room offers desk space for eight students, wireless internet connection for laptops, four networked PCs, a printer and shelf space. Third, the Department's performance spaces are jointly administered with the **Lakeside Arts Centre**, with whom we have a close and highly beneficial relationship. Lakeside's Music Officer Dr Catherine Hocking is unstinting in her support of the practical dimension of our research projects: she offers advice on and acts as an intermediary with performers; programmes research-related concerts in a way to maximise audience and impact; subsidises concert and publicity costs; and offers invaluable technical support. As a result of this relationship, five public concerts and screenings directly connected to Department research projects (Melodrama; Wollaton Antiphonal;

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Britten on Stage and Screen) have been presented in the Djanogly Recital Hall during the assessment period. The Department also enjoys the exclusive services of **three Administrators** (1FT, 2PT), who are crucial to the smooth running of research activities, including the conferences that we host. Support for research-related pages (e.g. conference home pages; online repositories) is provided by web officers at School and Faculty levels.

(v) Overarching strategy

Institutional research strategy and strategic distribution of resources for research are decided by the University Research and Knowledge Transfer Board in accordance with the University Strategic Plan. At School level, a three-year Academic and Financial Strategy Framework guides local implementation of this strategy. Department Directors of Research feed into this Framework, and oversee research activities at UoA level.

e. Collaboration or contribution to the discipline or research base**(i) Collaborative and interdisciplinary research projects**

Collaborative and interdisciplinary projects are central to the Department's research. **Adlington** has contributed to an international project, coordinated by the Université de Paris VIII and the Fondazione Giorgio Cini in Venice, on Berio's music-theatre projects. **Baragwanath** is working with Prof Robert Gjerdingen (Northwestern University) to contribute his research findings on C18 pedagogy to the online database 'Monuments of Solfeggi'; his connections with researchers in UK, US, Italy, Germany and Austria form the basis for the research network to be established as part of his AHRC Research Leader Fellowship. **Cooke** has collaborated closely with Philip Reed and the Britten-Pears Library on the multi-volume edition of Britten's letters. **Hibberd** has been PI for collaborative, interdisciplinary projects involving colleagues from Manchester, London, UEA and the US (AHRC-funded Melodramatic Aesthetic research workshop, 2007–8, resulting in a volume of essays), colleagues from UK, US, France, Germany, Italy (Opera as Spectacle workshop, 2012), and colleagues from the UK, US and France ('Correspondences' conference 2010, resulting in a volume of essays). She was a member of the steering committee for two AHRC-funded research networks ('Francophone Music Criticism' and 'The Sounds of Early Cinema in Britain'). **Irving** was Director of the Malay Case Study on the interdisciplinary European Research Council project 'Musical Transitions to European Colonialism in the Eastern Indian Ocean' (2011-2014, based at King's College London). **Nielsen** has co-authored the pioneering book *Music and Ethics* with a colleague at the University of Leiden. **Ó Briain** is collaborating with the University of Minnesota on a documentary on the transnational Hmong community in Vietnam. **Weller** is Co-I on the international project 'Polyphonie lacunaire', based at the University of Tours and involving colleagues from Haverford College (USA), KU Leuven, and the Universities of Birmingham and Manchester. He is continuing collaborative work with Andrew Kirkman (Birmingham, and director of Binchois Consort) on polyphonic reconstructions and on a new project examining Midlands alabasters. **Wright** is an international advisor on the FWF project 'Musikleben des Spätmittelalters in der Regions Österreich (1340-1520)', based at the University of Vienna.

(ii) Conference organisation

Adlington organised the conference **Red Strains: Music and Communism outside the Communist Bloc** (British Academy, 2011, 100 delegates). Cooke organised the conference **Britten on Stage and Screen** (Nottingham, 2013, 49 delegates). Nielsen was organiser and co-organiser of the 1st, 2nd and 3rd annual conferences of the **RMA Music and Philosophy Study Group** (London, 2011, 160 delegates; 2012, 235 delegates; 2013, 220 delegates). Weller and Rodriguez-Garcia organised the **40th Medieval-Renaissance Conference** (Nottingham, 2012, 184 delegates). Hibberd organised the conferences **Music and the Melodramatic Aesthetic** (Nottingham, 2008, 100 delegates), **Correspondances: Exchanges and Tensions between Art, Theatre and Opera in Paris, c.1750–1850** (National Gallery, 2010, 40 delegates), and **Opera as Spectacle** (London, 2012, 20 delegates). Ó Briain is a member of the local arrangements committee for the **ICTM Ireland Annual Conference** in 2015. Doctoral students organised three **RMA Study Days** at Nottingham on Image, Music, Identity (2009), Challenging Musical Ontologies (2012), and Opera Indoors and Outdoors (2013). Department members have served on **programme committees** for the above events, and also the RMA Annual Conferences (2008 and

2013), the Third International Conference on Minimalist Music (Leuven, 2011), Beyond the Centres: Musical Avant-Gardes since 1960 (Thessaloniki, 2010), and the Medieval-Renaissance Conference (Certoaldo, 2013).

(iii) Scholarly involvement

Nottingham researchers serve the discipline through involvement in journals, committees and scholarly associations. **Adlington** is co-editor of *Twentieth-Century Music* (2013–). He is also a member of the Music, Dance, Drama and Performing Arts sub-panel for HEFCE's 2014 REF exercise. **Hibberd** is co-editor of *Music & Letters* (2010–). She was a member of the AHRC Peer Review College (2007–2010), and a member of the AHRC panel (2009, 2010); she is also an elected council member for the Royal Musical Association. **Irving** was Reviews Editor for *Eighteenth-Century Music*. **Nielsen** is Founding Committee Member and Events Coordinator for the Royal Musical Association Music and Philosophy Study Group. **Wright** is a member of the British Academy Committee for Early English Church Music, and has served as chair since 2011.

(iv) Advisory and peer review contexts

The expertise of Nottingham researchers is sought in numerous contexts. **Adlington** was invited to undertake REF pilot exercises at Brunel and Surrey (declined due to his REF sub-panel appointment); he has also advised on tenure cases at University of Texas, Austin, and University of North Carolina at Greensboro. **Baragwanath** was chief external reviewer for the Royal Scottish Academy's review of all undergraduate and postgraduate programmes in 2009-2011. **Cooke** undertook a departmental review for Hull University in 2012, was consultant for the appointment of a Chair at Cardiff, and external advisor on Hull's draft REF documentation and output submissions. **Hibberd** has been appointed external reviewer for the Open University's new MA programme. **Wright** has been university-appointed advisor for a chair at Harvard (2009) and for a tenure appointment at Boston (2013), a university-appointed referee for chairs at Oxford (2011) and Exeter (2012), evaluator of a British Academy Research Professorship application (2009), evaluator of a Cambridge JRF application (2008), and evaluator of an application to the Austrian Science Fund (2011). Department staff have **examined PhDs** at Cambridge, Edinburgh, Katholieke Universiteit Leuven, Lancaster, Leeds, National University of Ireland Maynooth, Oxford, Royal Holloway, Sheffield, Surrey and York. They have **peer reviewed** for the journals *Acta musicologica*, *Asian Music*, *Contact*, *Twentieth-Century Music*, *Music Analysis*, *Jazz Perspectives*, *Popular Music*, *Journal of the Royal Musical Association*, *19th-Century Music*, *Journal of Music Theory*, *Musicology Australia*, *Journal of the American Musicological Society*, *Journal of Musicology* and *Past & Present*, and reviewed book manuscripts and proposals for Ashgate, Boydell, CUP, Indiana, OUP, Routledge, and University of California.

(v) Recognition

The work of Nottingham researchers has been recognised by prizes and awards, and invitations for keynote lectures. **Adlington**, **Baragwanath**, **Cooke** and **Hibberd** have each been awarded an AHRC Fellowship. **Wright** has obtained a number of prestigious awards: British Academy/Leverhulme Trust Senior Research Fellowship (1 of 8 awarded from 89 applications in the humanities & social sciences); a Visiting Fellowship at All Souls College, Oxford; and co-winner with Ian Rumbold of the 2011 C. B. Oldman Prize, awarded by the International Association of Music Libraries for 'an outstanding work of music bibliography, music reference or music librarianship'. **Keynote lectures** have included Baragwanath (3rd International Musicological Student Conference-Competition, Tbilisi State Conservatoire, Georgia, 2013; international conference on 'Western Classical Music Pedagogy', London, 2013), Cooke (international conference on the original version of Britten's *The Rape of Lucretia*, Royal Opera, Copenhagen, 2009), and Nielsen (with Marcel Cobussen, for the conference 'Arts and Ethics', Trinity Western University, Canada, 2012).