

Institution: 10007140 Birmingham City University
Unit of Assessment: 33 (Music and Performing Arts)
1. Unit context and structure, research and impact strategy

1.1 Research structure

Royal Birmingham Conservatoire (RBC) is a vibrant and wide-ranging centre for education and research in Music and Performing Arts, formed from the merging of **Birmingham Conservatoire** and **Birmingham School of Acting (BSA)** in 2017. RBC's new title and award-winning new building at the heart of BCU's City Centre Campus reflect its increasing profile as an international centre of excellence.

RBC builds on well-established traditions of research in Music, first returned to RAE in 1996, and with a history in practice research (composition) stretching back to the foundation of Birmingham School of Music in 1886. Conversely, research at BSA (founded 1936) is a new activity since REF2014; the development of a research culture in Acting, Dance and allied Performing Arts has been a key strategic aim during this period.

Our research community currently comprises 35 independent researchers with significant responsibility for research (**SRR**), 9 emerging researchers (**ER**, staff working towards independent researcher status), and 48 doctoral researchers. We also host 4 visiting research fellows (**VRF**, non-stipendiary) and support the research activities of 18 visiting lecturers (**VL**, hourly-paid teaching staff).

RBC sits within BCU's **Faculty of Arts, Design and Media (ADM)**, through which research activity is strategically coordinated. RBC represents UoA33 as one of ADM's four UoA-based research centres, each with a similar directorate structure, currently:

- Director: **Savan** (formerly **Mawer** 2015-18; Woodley 2010-15).
- Associate Directors for:
 - Careers, outputs and impact: **Dingle** (Music) and **Dundjerovic** (Performing Arts).
 - External income: **Mawer** and Whyton (shared with UoA34).
 - Doctoral education: **Churnside**.

RBC research is focused through eight **research clusters** (expanded from the four included in REF2014):

- **Conservatoire Composition Cluster (CCC: 11 SRR, 13 PGR)**, co-led by **Cutler** and **Wolters**, covers a wide aesthetic and performative spectrum, from score-based and improvisational work through to advanced computer-based research into the live interaction of digital technologies with human performers. CCC hosted the ACE-funded 'for-Wards' project, 2014-16 (£161k; see 3.1); members have attracted awards (non-HESA) totalling £385k since 2014 (see 3.4).
- **Early Music Theory (EMT: 3 SRR)**, led by **Dean**, derives from two major AHRC-funded projects focused on the late-medieval theorist Johannes Tinctoris (combined value £1.2m; see section 3.1). EMT also incorporates the cross-institutional **Representation of Early Music on Stage and Screen** study group (**REMOSS**, led by **Whittaker**).
- **French Music Research Hub (FMRH: 4 SRR, 7 PGR, 1 VRF)**, co-led by **Mawer** and **Dingle**, brings together world-leading expertise in specific areas of French music studies (historical, analytical and critical musicology), and aims to foster the highest standards of scholarly engagement with, and performance-based practice of, a broad repertoire of French music (especially C17, C18 and C20). FMRH hosted the AHRC-funded project, 'Accenting the Classics', 2016-19 (£462k; see 3.1).

- **Integra Lab (Integra: 3 SRR, 5 PGR)**, is a Music Technology research group led by **Coccioli**. Building on the legacy of a €3.1m EU-funded project, 'Fusing Music and Technology' (2005-12), Integra explores three main research themes: Music Interaction Design, Composition and Performance with Technology, and Sustainability in the Creation and Performance of Music with Live Electronics. Integra currently hosts the AHRC-funded project, 'Augmented Vocality' (2020-2022; £480k; see 3.1).
- **(new: 2017) Forum for 17th and 18th Century Music (F17/18CM: 8 SRR, 5 PGR, 1 VRF, 2 external Professors Emeritus)**, led by **Churnside**, brings together leading musicologists and performers in the field of Baroque music, with particular interests in historical performance practice and critical editing as a foundation for research-informed performance.
- **(new: 2014) Jazz Research (UoA33/34, 13 SRR, 6 PGR)** is an interdisciplinary, cross-faculty research group, led by Gebhardt (Birmingham Centre for Media and Cultural Research **BCMCR**, UoA34), with RBC strand led by Whyton; a collaboration which has significantly expanded the range of research possible at RBC through the interaction of composition, performance and jazz theory.
- **(new: 2017) Performance Research Hub (PRH: UoA33/32, 13 SRR, 12 PGR, 2 VRFs)**, interdisciplinary, cross-faculty cluster, with leads in Music (**Savan**), Performing Arts (**Dundjerovic**), and Transmedia Arts (Day, UoA32), developing best practice in performance-led research and its articulation. PRH members have attracted funding (non-HESA) totalling £427k since 2014 (see 3.4). PRH interfaces with the **Centre for Interdisciplinary Performative Arts (CIPA)**, led by **Dundjerovic**, described in 1.6 below.
- **(new: 2017) Birmingham Music Education Research Group (BMERG: UoA23/33, 5 SRR, 8 PGR)**, cross-university cluster, led by Fautley (hosted School of Education, HELS faculty); RBC contribution led by **Whittaker**.

The UoA research directorate and cluster leads meet regularly (normally once per term) as the **Conservatoire Research Advisory Group (CRAG)** to oversee research strategy at RBC in relation to faculty and university policies and priorities.

1.2 Review of 2014 Research Strategy

Our strategic plan in REF2014 was largely predicated on further development of recognised successes. Our objectives have mostly been realised or exceeded, as summarised below:

Objective:	Outcome:
(a) seek follow-up funding for Integra projects.	3 AHRC grants awarded for projects with total value £587k: see 3.1. Additional BCU investment of £62k awarded for development of Integra Live software (2018): see 3.2.
(b) establish Birmingham Record Company as a label for new music focused on widening audience base.	BRC now fully established; 8 releases to date with international distribution via NMC Recordings (since 2018).
(c) seek follow-on funding for AHRC Tinctoris project.	AHRC grant secured for 'Interpreting the Mensural Notation of Music' (2017-2022): see 3.1.
(d) seek external funding for extension of Dingle's project in C20 British music criticism.	External funding not achieved but Dingle's project led to publication of ground-breaking <i>Cambridge History of Music Criticism</i> (2019), finalist (2 categories) in 2020 Prose Awards (Association of American Publishers).

(e) French Music Research Hub to seek funding for major collaborative projects (UK and abroad), conferences and networking events; including cross-institution project bid to AHRC.	AHRC grant awarded for 'Accenting the Classics' (2016-19): see 3.1. FMRH's position as a world-leading research group consolidated by hosting international conferences (2014, 2018), and edited volume, <i>Historical Interplay in French Music</i> (Routledge, 2018): see 4.1.
(f) support developing cluster in jazz research, particularly its interconnections between composition, performance and theoretical musicology; and interdisciplinary links with other cultural research in popular music undertaken in the School of Media.	Jazz Research has flourished in collaboration with cultural researchers in jazz and popular music in BCMCR (UoA34), creating one of the world's largest concentrations of jazz researchers in a single institution. Key indicators of success from RBC's involvement include Mawer's monograph, <i>French Music and Jazz in Conversation</i> (CUP, 2014); Whyton (co-ed.), <i>Routledge Companion to Jazz Studies</i> (2018); and development of practice-led PhD projects in Jazz (3 completions to date), including RBC teaching staff (1 completion; 3 in progress).
(g) continued support for existing strengths in Baroque musicology, and film & television music (Halfyard).	F17/18CM now brings together the strongest concentration of expertise in Baroque Music within the UK. As a signifier of reputational esteem RBC was chosen to host the international 2020 Biennial Baroque Conference (Covid19-postponement: 2021). Halfyard left RBC in 2019 (having published her monograph on Music in Cult TV, 2016). Screen music now represented by REMOSS, including <i>Recomposing the Past</i> , co-edited Whittaker (Ashgate, 2018).
(h) ongoing development of research activity among part-time/fractional performance staff regarded as a high priority.	PRH provides a coherent and inclusive research framework for all performance staff, including part-time and visiting lecturers.
(i) other composition, performance and musicology projects to bid for internal funding, supported by university-wide research strategy to invest in acknowledged areas of excellence.	ADM's Faculty Research Investment Scheme (FRIS) has supported development of individual research projects leading to musicological and practice-led outputs, and external funding bids. Total FRIS investment in UoA33: £165,919 (see 3.2).
(j) continued healthy recruitment of doctoral research students, supported by University strategy of PGR investment.	Discussed in 2.2; in summary, PGR recruitment has been robust, exceeding expectations for growth, with significant increase in PhD completions.
(k) new AHRC-funded Midlands3Cities Consortium for PGR funding noted as a positive development.	Consortium membership has resulted in marked increase in funded studentships at RBC (see 2.2).

1.3 Strategy to 2020

Performing Arts research beyond Music became integral to our post-2014 strategy anticipating the merger with Acting (2017). We have made 4 new appointments (SRR: see 2.1), nurtured research potential among existing staff (3 ERs), and expanded our doctoral community in Acting and Dance (10 PGRs).

Since 2014 we have raised our research ambitions in line with RBC's increasing international profile, using REF metrics as KPIs, formalised in a strategy document approved by ADM's **Faculty Research Committee (FRC)** in 2016. In summary:

Unit-level environment template (REF5b)

Within the conservatoire sector (Music), Birmingham Conservatoire came joint 3rd in GPA and 1st for **research power** in REF2014. Building on this strong performance, our overall strategic aim for REF2021 was to improve the quality of our research to lift our UoA league-table position from the mid-40s to the top 25-30.

Enabling objectives:

- Raise research-active FTE (SRR) from 17 (REF2014) to 20-25 [**actual FTE returned 29.7**]; improve **output** profile, from 50% 2* (REF2014), to 50% 3* (REF2021) and from 14% to 25% at 4*. This to be achieved by implementing an effective mentoring scheme and new research management processes including regular peer review.
- Consolidate and expand our **research clusters** (as above).
- Increase **external research income** from £1.13m (REF2014) to at least £1.5m (REF2021) [**actual income achieved: £1.6m**].
- Expand PGR community and **significantly increase PhD completions**, aiming for 35+ by the census date [**actual completions: 49**].
- Improve **environment** rating from: 3*(70)/4*(20) to 3*(60)/4*(40), through combined improvements at Faculty and UoA levels, including move to new Conservatoire building/facilities [**see 3.3**].
- Improve **research impact** profile: aspiring to reverse figures from 3*(60)/4*(40); to 3*(40)/4*(60).

1.4 Ensuring vitality and sustainability of impact

Our 2014-20 strategic objectives for maximising research impact were to:

- Integrate impact into music and performing arts research through a combination of:
 - designated Associate Director responsibility for impact; and
 - creation of bodies of research linked to clear external engagement and pathways to impact.
- Build upon existing research networks and enhance staff skills to establish effective pathways to impact. This has been achieved by:
 - developing RBC's existing public engagement programme as a city-centre performing arts venue, including specialist research-intensive festivals (see 4.3).
 - building on and developing strategic relationships with cultural organisations, broadcast networks, professional practitioners and other stakeholders in our research, locally, nationally and internationally (see 4.2).
 - workshops provided via ADM's **Researcher Education Development** programme (see 2.1).
- Support researchers to evidence reach and significance of their impact; achieved by:
 - Engagement of external impact consultant at faculty level.
 - Employment of RAs at UoA level to collect impact data for internal/external audit.

Success of this strategy is **evidenced in our Impact Case Studies**. In summary:

- **ICS-A: *From Archives to Stage: Enabling New Performances of French Music through Editing*** (FMRH); public performances and broadcasts at high-profile venues ranging from RBC's own concert halls to the BBC Proms and major opera houses worldwide.
- **ICS-B: *Building Creative Communities through New Music*** (CCC); impact stems from community engagement and collaboration at the heart of the research process, whether with amateur participants (*for-Wards*) or professional ensembles, setting new benchmarks for community/curatorial practice.
- **ICS-C: *Transforming Choral Experiences: Expanding Repertoire, Enhancing Cultural Life, Widening Opportunities*** (PRH, F17/18CM); impact on choral programming and practices worldwide, stemming from RBC's strategic engagement with Birmingham choral group Ex Cathedra.

Further examples of impact are documented in 4.2/4.3, below.

1.5 Strategic plan to 2025:

Our overall aim is for RBC to be a **world-leading and inclusive centre for Music and Performing Arts research**, embodying conservatoire-level excellence within a modern interdisciplinary university.

Following a period of expansion during 2014-20 (see 2.1/2.2), our strategy is to consolidate and sustain these gains, especially as we respond to the post-Covid environment. Accordingly, our strategic objectives are to:

- 1) **Continue to promote an open, inclusive research environment**, supporting staff development in line with the Vitae Concordat, underpinned by principles of equality and diversity.
- 2) **Continue to develop our research in clusters of expertise**, while anticipating some realignment of existing structures in response to a changing staff profile (succession planning).
- 3) **Maintain a vibrant and diverse PGR community**, aligned to cluster expertise.
- 4) **Build on our successful strategy for external grant capture**, especially:
 - a) pairing outstanding ECRs with senior researchers on grant applications;
 - b) developing large-scale bids with national/international partners in academia and industry;
 - c) diversifying our portfolio of external funding, including recognition of non-HESA sources.
- 5) **Develop new interdisciplinary research** across BCU, based on the models of Jazz Research, PRH/CIPA and BMERG. Building on preliminary work led by Profs. Dingle and Gebhardt (UoA34), we will establish a BCU Music Research Network to connect the work of more than 60 researchers across the different schools and faculties of the university, expanding the thematic and methodological scope of research far beyond the possibilities of a single department.
- 6) **Establish RBC/BCU as a national leader in practice research**, through:
 - a) bespoke training enabling practitioner colleagues to realise their latent research potential;
 - b) increasing our presence on the Research Catalogue (see 1.7);
 - c) sharing best practice via the Conservatoires-UK Research Forum, UK Practice Research Advisory Group, and European artistic research networks.
- 7) **Align research and knowledge exchange strategies to maximise impact**, including:
 - a) review of our successful models of public and community engagement (e.g., externally-funded projects *for-Wards* and *Orange Polar Bear*) to embed impact strategically into all research clusters, in line with BCU's aspiration to be the University *for* Birmingham;
 - b) greater engagement with BCU's STEAMHouse initiative (facilitating interdisciplinary research in collaboration with industry partners);
 - c) further integration of research with RBC's Learning and Participation outreach team (typically 40 events engaging with c.5000 participants annually);
 - d) making full use of our sector-leading digital infrastructure (see 3.3) for live streaming and real-time interaction at performances, seminars and conferences, to extend the reach of our public engagement activities.
- 8) **Build on existing good practice in research-informed teaching**, as commended by external examiners: alignment of REF/TEF/KEF strategies.

1.6 Interdisciplinary Research

Interdisciplinarity is manifest in the intersection of theory and practice in our research clusters, and especially in the constitution of Jazz Research, PRH/CIPA, and BMERG, which involve active participation of researchers from other UoAs across the university, including shared PhD supervision. Integra's longstanding collaboration with CEBE's (Faculty of Computing, Engineering and the Built Environment) **Digital Media Technology Lab (DMT-Lab)**, includes a shared UG programme (BSc Music Technology), alongside joint research projects (staff and PGR).

Our commitment to interdisciplinarity is signalled by the strategic appointment of interdisciplinary Research Professors at faculty level:

- **Dundjerovic**: Professor of Performing Arts (appointed 2015), research lead for BSA with interdisciplinary brief in Practice Research.

Unit-level environment template (REF5b)

- Whyton: Professor of Jazz Studies (appointed 2015), working across BCMCR/UoA34 and RBC/UoA33.
- Dudrah: Professor of Cultural Studies and Creative Industries (appointed 2016), based in BCMCR/UoA34 with cross-faculty interdisciplinary brief.

CIPA, led by **Dundjerovic**, aims to catalyse interdisciplinary research across the university and with a range of national/international partners. Examples include:

- Birmingham City Engineering Festival 'Dream Big' (2017), site-specific performance at Birmingham's Bullring Shopping Centre, celebrating achievements of women in engineering; collaboration between RBC, BCU Architecture and Engineering. Funded by Royal Society of Engineering public engagement grant (£15k).
- *Orange Polar Bear* (co-produced: BCU, Birmingham Repertory Theatre, National Theatre Company of Korea; directed by **Wynne-Willson**), part of the AHRC Creative Multilingualism project (2017–21), £4m programme investigating linguistic diversity and creativity (6-university consortium, led by Oxford University; Creative Economy strand led by Dudrah at BCU).
- 14th Architecture Humanities Research Association (AHRA) Conference (2017): 'Architecture, Festival and the City'. Hosted at BCU with participation of CIPA.
- EURAU (European Research in Architecture and Urbanism) symposium, 'Place, Practice and Performativity' (Jan 2020), co-hosted CIPA and BCU Architecture.
- 'Democracy through Drama: Conceptual and Pedagogical Framework', Erasmus+ (2017-19). Research into new pedagogical models involved 6 EU organizations (academic and non-academic sector), led by PI Kanira (BCU, Education) with contribution from RBC Applied Theatre (**Wynne-Willson** and ER Talbot).

BCU's STEAMHouse initiative includes funding for interdisciplinary projects (e.g., **Savan**/Gibson, new materials/technologies for musical instrument design, £5k, 2018-19), and links research expertise with creative industries more broadly, including 3 **Collaborative Doctoral Awards** supporting our strategic partnership with Birmingham choir Ex Cathedra (see 4.2).

1.7 Open-Access Research

We are progressing towards an **open research environment** in the following ways:

- All outputs are recorded in BCU's Open-Access Repository.
- Use of the Research Catalogue (international database for artistic research) for open-access publication of practice research (20 RC expositions included in REF2).
- Birmingham Record Company distribution (by NMC) includes free streaming of all titles via YouTube.
- Integra Live software (for live-electronics performance) is freely available via SourceForge.
- Principal outputs from the AHRC-funded Tinctoris project are freely available at www.earlymusictheory.org (translations, articles, critical editions); software outputs (computational musicology) available via GitHub.

Consequently, **a third of our REF2 return is open access**, above and beyond REF policy requirements.

1.8 Research Integrity and Ethics

RBC fosters a culture of research **integrity** (a BCU Core Value), and ensures that research is conducted according to appropriate ethical, legal and professional frameworks, obligations and standards. Our **ethical review** processes are based upon the British Sociological Association's guidelines. All staff and PG research projects are submitted to a multi-stage approval process via RBC and faculty-level Ethics Committees. RBC also participates in the national Conservatoires-UK Ethics Committee. BCU's Compliance Team oversees periodic review for externally-funded projects and the provision of training workshops for principal investigators.

2. People

2.1 Staffing strategy and staff development

Overview

RBC is an *inclusive research community*, embodying BCU's **People-focused** Core Value. Our return includes 35 staff with SRR, compared to 26 in REF2014. Additionally, 9 ERs, 18 VLs and 4 VRFs are supported by and contribute to our research environment, bringing the headcount of research-engaged staff to 66 – a significant expansion since 2014. In accordance with BCU's code of practice, VL colleagues do not have SRR for REF2021; nevertheless, they are included in our mentoring scheme and have access to researcher development activities.

Staff development strategy

ADM's 'Researcher responsibilities and support' policy document (approved by FRC in 2016) sets out support for, and expectations of, staff at each career stage, from ERs (pre-PhD) to Research Professors.

Primary aims of this policy are to:

- maintain and expand a vibrant and supportive research community;
- make transparent allocation of workload and responsibilities;
- support academic staff at each stage of a research career, including clear progression pathways;
- provide the mechanism and support for high-performing creative practitioners, often initially without PhDs, to develop as artistic *researchers*.

Staff development is coordinated via ADM's **Researcher Education Development (RED)** team, led by Prof. Mercer (UoA34). There are six support strands:

1. **Personal Research Development Planning** and Individual Performance Review.
2. **Workload Allocation Model (WAM)**. Staff development time: 0.1FTE, rising to 0.2FTE for staff undertaking PhDs; or Specific Research Responsibility (SRR) allowance at 0.25FTE, 0.3FTE or 0.5FTE.
3. **Faculty Research Investment Scheme (FRIS)** and **UoA Conferences, Mobility and Networking** funding.
4. **RED** workshop programme
5. **Researcher Mentoring** scheme
6. **Peer review** – drawing on cross-faculty expertise of AHRC Peer Review College members (**Savan**), AHRC Strategic Reviewers (Dudrah, Wall), and HERA Knowledge Exchange and Impact Fellow (Whyton).

Emerging Researchers (ERs) are supported through three stages:

- ER1: ERLab – initial scoping and development workshops.
- ER2: ADM Academic Doctoral Studentships – 5-year support package of fee-waiver and 0.2FTE WAM remission (with opportunity for 1 semester 0.8FTE sabbatical for thesis completion). 8 RBC colleagues have registered for this scheme since 2014 (including 1 completion and 1 sabbatical award to date).
- ER3: Post-Doctoral Development Programme.

Early-Career Researchers (ECRs) are supported through a development programme led by senior researchers, with workshops on publication strategies, planning for impact, grant writing, etc. **Mid-career Researchers, Readers and Research Professors** are supported through bespoke workshops (including for promotion application). The programme is underpinned by a mutually supportive, cluster-based mentoring scheme, in which every member of staff from ECR onwards participates as both mentor and mentee.

Unit-level environment template (REF5b)

Staffing and recruitment

There has been some natural staff turnover during the period: Woodley and Johnson have retired, Halfyard and Koller have moved to other institutions, while Bullock has taken a role in industry.

We have made several strategic appointments, both to fill the gaps in research and teaching expertise left by departing colleagues, and to strengthen our research clusters, notably Jazz and Performing Arts. These include (all open-ended, FTE contracts):

- Interdisciplinary Professors, Whyton (Jazz, UoA34) and **Dundjerovic** (Performing Arts): see 1.6.
- **Hudson** (Senior Lecturer, Head of Dance/Movement, 2015), **Wynne-Willson** (Senior Lecturer, Applied Theatre, 2015), **Somers** (Lecturer, Acting, 2016), expanding provision across **Performing Arts** in teaching and practice research.
- **Savan**, Senior Lecturer (now Professor) in Performance-led Research, Music (2016), building on work developed by Johnson, and with expertise in HIP complementing the work of F17/18CM.
- Dooley, Lecturer in Music Technology (2017), replacing Bullock. Dooley has since moved to a senior position elsewhere; his successor is yet to be appointed.
- **Bain** and **O'Gallagher**, Senior Lecturers in Jazz (2017), replacing Koller and, with Whyton, expanding RBC's contribution to the Jazz Research cluster.
- **Whittaker**, Lecturer in Music Pedagogy (2019); an RBC doctoral graduate and former Research Fellow in BCU's School of Education, he creates a strategic bridge with BMERG.
- **Hamilton**, VL, Composition (2015), converting to FTE Lecturer (2020), expanding research and supervisory capacity in the Composition cluster.

Post-doctoral Fellowships

Since 2018 we have appointed 7 postdoctoral fellows (fixed-term contracts): **Fletcher, Gardner, Hunt, Ingamells, Mwamba, Norman, Roberts** (all RBC PhD graduates). This faculty scheme to support outstanding ECRs has led to production of outputs as independent researchers and co-authored external funding applications with senior colleagues. Successful grants developed via this strategy are discussed in 3.1.

Supporting and rewarding research and impact

Implementation of a generous and transparent WAM system has transformed the provision and protection of staff research time since 2014. Staff are also able to apply to FRIS for further remission to complete specific projects. **Bennett, Churnside, Derry, Dingle, Perkins** and **Thompson** are all beneficiaries of such remission. Members of the research directorate are normally afforded a period of sabbatical leave to develop their personal research projects when stepping down from a leadership role (e.g. Woodley, 2015; **Dingle**, 2016).

Part-time and flexible working is supported, enabling many of our researchers to pursue portfolio careers in creative industries: 14 of our 35 SRR staff are employed on fractional contracts, mostly to enable **professional activity in composition and/or performance**; similarly, our 18 research-active VLs are all industry professionals. **Knowledge exchange** is thus embedded in our employment structures and working practices at RBC, facilitating relationships with industry partners **leading to impact and benefits for our research environment** as described in Section 4. Specific support for enabling research impact is described in 1.4, above.

Our annual promotions cycle recognises and rewards research achievements, resulting in: 1 promotion from VL to permanent FTE Lecturer; 3 promotions to Senior Lecturer; 2 to Reader/Associate Professor; and 5 to Professor, such that all research clusters now have professorial leadership and/or mentorship. Our research directorate is fully integrated in RBC's Senior Management Committee, chaired by Vice-Principal **Thompson**, whose own promotion into that role in 2018 was in part based on her significant research achievements.

2.2 Postgraduate Research

RBC has secured **49 PhD completions** in this period, compared with 11 in REF2014. We now enjoy one of the UK's largest PhD communities in Music and Performing Arts: robust recruitment (237 EOIs; 103 applications; 66 offers; 48 acceptances) means we currently have 48 students registered for a doctoral degree (FT:23; PT:25; FTE:35.5), including **27 funded studentships**.

Recruitment and studentships

Our involvement in the AHRC Midlands3Cities consortium (2013-19), and expanded Midlands4Cities (2019-), has been a major boost to PhD recruitment at RBC, resulting in **16 AHRC studentship awards**. In addition, BCU has invested in doctoral studentships aligned to its STEAM initiative, through which our students secured 11 awards (fully-funded to equivalent UKRI level).

In 2016 we introduced a **new MA in Musicology** as both a standalone award and, strategically, as **explicit preparation for doctoral study**. External examiners were 'impressed by the sheer variety of topics the student researchers covered... testimony to the rich and vibrant research culture at RBC' (2018 report). This sits alongside our established MMus which includes an integrated research project. Of PhD students registering since 2014, 18 are graduates of our own Masters programmes, including 2 so far from the new MA (both AHRC-funded); a further 5 have progressed from the MA to PhDs elsewhere.

Monitoring and support

Monitoring of PGR progress is overseen by the Faculty Research Degrees and Environment Committee. Full-time students have an **Initial Review** at 6 months (12 months PT), **Progression Assessment Panel** (public presentation of work-in-progress and viva voce with external examiner) after 1 year (or PT equivalent), and subsequent **Annual Reviews** until **Final Review** (6 months before submission). Any student considered 'at risk' (of untimely completion) is given SMART objectives with additional monitoring and support as necessary. This rigorous process has contributed directly to the 444% improvement in our completion figures.

Skills and career development

PGR students complete the **PGCert in Research Practice** within the first 6 months of FT study (12 months PT). This interdisciplinary programme, taught by research-active staff across ADM, draws on diverse practice research as well as more traditional modes of inquiry. After completion of the PGCert our PGRs benefit from ADM's innovative **PGR Studio** professional development programme, featured at Vitae Conference and UK Council for Graduate Education (2018) as exemplar of best practice in doctoral pedagogy. Within RBC we offer bespoke training responding to students' individual needs (e.g. source studies and critical editing seminars), regular composition and musicology seminars, and study days where students present work to their peers. **PGRs are fully integrated as junior members of our research clusters**, participating in meetings, seminars (including opportunities to present in our Public Research Seminar series) and conferences.

We have supported 9 of our highest-performing PGRs through an innovative **studentship extension scheme**, a fully-funded 6-month programme, including career development activities, preparation of outputs for publication, and mentorship from senior academics to prepare an application for our **post-doctoral fellowship scheme** (2.1, above).

The careers of our doctoral graduates testify to the success of RBC/ADM professional development activities. Two-thirds of our doctoral graduates since 2013 are currently employed in education and research, with the remaining third employed primarily in the creative industries. 58% are employed in HEIs, including postdoctoral positions and lectureships in the UK and overseas (e.g. Amsterdam Conservatorium; University of Applied Sciences, Darmstadt). 29% have lecturing and/or research positions at BCU, which currently employs 12 of our PhDs graduating since 2013 (FTE or VL).

2.3 Equality and diversity

REF5a details BCU's EDI policies and university/faculty-level initiatives. The following summary focuses on EDI practices as enacted at unit level.

In line with BCU's code of practice, **all** RBC academic staff may apply for SRR status, including WAM remission and resources to pursue a research career. Applicants submit a five-year research plan (which may include support to undertake a PhD), assessed by colleagues who have undertaken Advance-HE EDI training.

All researchers (PGR, VL, ER and ECRs, including those on fixed-term contracts), can receive Conference and Mobilities funding; ECRs (including fixed-term) can apply for FRIS funds.

Flexible and part-time working is supported for parental/caring responsibilities. Key faculty- and unit-level research meetings are held on Wednesday afternoons when all part-time staff are available, creating equality of opportunity for progression into leadership roles (evidenced by two 0.8FTE members of our research directorate). Research seminars are held within office hours for the benefit of colleagues with childcare responsibilities.

RBC's internal REF peer-review process is fully inclusive. Every researcher with outputs under review also reviews the work of colleagues. Panels include a balance of senior researchers (professors and readers) and ECRs, aiming for gender balance and inclusion of BAME researchers wherever possible. We conceive of peer-review as a supportive development activity, central to building a research community at RBC.

Our staff return in UoA33 includes 7 female (1 BAME) and 28 male (1 BAME) colleagues, a 20/80 gender split broadly reflecting the balance of FTE academic staff in RBC as a whole (25/75). Our outputs return includes a female/male percentage split of 23/77; while ICS-B foregrounds the impact of *for-Wards* (see 3.1): curation and artistic direction by **Gardner**, a female post-doctoral researcher of Afro-Caribbean heritage.

Although our demographic remains predominantly male, we have taken positive steps to address this gender imbalance within our research leadership team (CRAG) by adding our Vice-Principal and Head of Dance/Movement, such that it currently comprises 4F/7M (36/64). Our Visiting Fellows are 2F/2M (50/50). **Mawer** is a member of 'The 32 Profs' support group for BCU's female professoriate, and RBC academics are involved as mentors in ADM's Women's Researcher Network.

In our PGR community the gender split is 30/70 female/male. 15% identify as BAME and 10% have declared a disability.

We do not have sufficient data to report reliably on staff with disabilities, although we have assigned RA support to dyslexic colleagues where required. Similarly, we cannot report reliably on sexuality, although REF2 includes artistic research that engages thematically with queerness.

Signalling RBC's commitment to EDI, our principal Julian Lloyd Webber took a national lead as chair of Conservatoires-UK's EDI sub-committee (2018-19).

3. Income, infrastructure and facilities

3.1 Strategies for research income generation

In this cycle we have benefitted from BCU's reorganised Research & Innovation Gateway, with dedicated pre- and post-award support officers at faculty level. Regular bulletins inform staff of the latest funding opportunities; RED workshops include grant development, with funder-specific sessions for AHRC, BA/Leverhulme, etc.; mentoring and regular review helps colleagues to integrate external bid development into their research plans. RBC has two Associate Directors with a track record in successful grant capture overseeing development of applications from initial EOLs, through peer-review to final submission.

This strategy has led to **9 successful awards**, generating an income to BCU of **£1.6m from projects with a total value of £2.1m** – a substantial increase on the £1.1m income reported in REF2014. Most significant among these are:

- **Early Music Theory:**

Interpreting the Mensural Notation of Music, AHRC: **£683k (fEC £854k)**, 2017-22. Successor to 'The Complete Theoretical Works of Johannes Tinctoris' (AHRC: £400k; 2011-2014; funding extended by BCU to 2016); this second phase facilitating continued employment and career progression of **Dean** as PI (previously CI), and employment of research fellows **Goursaud** (previously a doctoral student attached to phase 1), Lewis (2017-19) and Plaksin (2020-). **Outputs:** all Open Access, described in 1.7. **Impact strategy:** Production and publication of OA software: (1) an interpretation tool for mensural notation for use by music editors and other researchers; (2) a learning tool to help students and performers master mensural notation.

- **French Music Research Hub:**

Accenting the Classics: Durand's Édition classique (c.1915–25) as a French Prism on the Musical Past, AHRC: **£369k (fEC £462k)**, 2016-19. PI **Mawer**, with CI **Sadler** (BCU), CI **Kelly** (RNCM); funded appointment of RA **Moore**. **ATC** grew out of FMRH's **research funding strategy**: building on launch symposium (2014); exploiting the diversity of expertise among the hub's members; the rich Conservatoire context to interface with performance; and strategic collaboration with strong research partners (RNCM). **Outputs** (to date): Mawer (ed.), *Historical Interplay in French Music* (Routledge, 2018); 14 international conference papers (2017-19); international conference (2018); research website, including recital recordings (2017, 2018, 2019). **Impact strategy:** to demonstrate the pedagogical dimension of the *Édition classique* through educational engagement (**ATC** conference recital with RBC pianists; Junior Conservatoire Workshop); to bring the **ATC** project and Durand edition to the general public, including a public 'Festival Parisien' (2017), showcasing RBC's new performance spaces.

- **Conservatoire Composition Cluster**

for-Wards, Arts Council England: **£89k (fEC £161k)**, match-funding: charitable foundations and partner organisations), 2016-18; PI **Cutler**, CI **Gardner**. Extending our commitment to widening public access and participation in new music in Birmingham (building on BCU's University *for* Birmingham agenda), *for-Wards* was co-curated with 9 leading music organisations and a compositional team of 837 Birmingham residents, including 10 professional composers and 40 diverse community groups. *for-Wards* attracted significant media coverage and was shared through 10 live events and a limited-edition vinyl release. **Impact** is detailed in ICS-B.

Documenting Music with Non-Sonic Elements, AHRC Networking: **£36k (fEC £43k)**, 2019-20; PI **Wolters**, RAs **Norman**, **Ingamells**. International partners Østfold University College, Norwegian Theatre Academy and Mousonturm Theatre (Frankfurt). The network developed a taxonomy and documentary methodology for experimental music performance with non-sonic elements. This was a **successful outcome of our post-doctoral scheme** (see 2.1), pairing Norman and Ingamells with senior researcher Wolters to develop the grant application.

- **Integra Lab:**

Transforming Transformation: 3D Models for Interactive Sound Design, AHRC: £40k (fEC £50k), 2015-16. PI **Bullock**; CI Poyade (Glasgow School of Art); commercial partner Two Big Ears (audio/games software company). The team designed and developed a novel interactive system enabling sound to be manipulated as though it were an invisible 3D object, catalysing a shift from technology-centric to human-centric workflows.

Augmented Vocality: Recomposing the Sounds of Early Irish and Old Norse, AHRC: £384k (fEC £480k), 2020-2022 (awarded June, commenced November, 2020). PI **Coccioli**; CIs **Hunt, Hall**, Ní Mhaonaigh (Cambridge University); commercial partners Birmingham Contemporary Music Group, Hard Rain Ensemble (Belfast), BIT20 Ensemble (Norway). Outputs will include new compositions, international performances, journal articles, conference presentations, and freely accessible online language/music resources. Post-doctoral researcher Hunt was principal author of the grant proposal, **another successful outcome of our post-doctoral strategy**.

- **Integra Lab with CIPA/PRH:**

Innovation in live performance: Developing interactive technologies for opera and theatre productions, AHRC UK-China Creative Industries Partnership: £25k (£57k fEC, match-funding: Shanghai Conservatory), 2019. PI **Coccioli**, CIs Dooley (Integra), **Dundjerovic** (CIPA/PRH), Williams (DMT-Lab); international partners: Shanghai Conservatory of Music, Shanghai Theatre Academy. Developing existing links between RBC/BCU and HEIs in Shanghai, the project built a consortium with industry partners, Birmingham Opera Company, HolosphereVR, and Shanghai Opera House, aiming to develop and co-produce innovative performances (theatre, dance, opera, Chinese opera, music theatre, immersive performances) using mixed-reality and interactive performance technologies. This was preliminary to a larger AHRC bid (value £494k, plus £1.37m additional commitment from partners) which was unfortunately not funded. However, creative outcomes from the pilot project were shared at Longyou International Music Festival, Quzhou, China (contributions from RBC researchers **Hunt**, Dooley and **Hall**, 2019), with future collaborations planned.

3.2 Investment for research and impact.

Beyond infrastructure development underpinning 3.1, we have made the following investments using QR money earned from REF2014:

- Annual conference and mobilities budget (£30-40k p.a.) administered at UoA level, open to all research-active staff and PGRs.
- Faculty Research Investment Scheme (FRIS) supports larger-scale activities (e.g. recordings, conference hosting, external bid development) via competitive application (an average of £27,600 p.a. secured for UoA33 projects).
- Awards from the above schemes have contributed to the production of the majority of audio-visual outputs submitted in REF2, often providing essential leverage as **match-funding for non-HESA awards** (see 3.4).
- Strategic appointment of Professors Whyton and Dundjerovic – key to development of Jazz Research and PRH/CIPA clusters.
- Part-funding our post-doctoral fellowship programme (7 fellowships).

Additionally, BCU offers Strategic Research Investment funding by competitive application, from which Integra was awarded £42k (plus £20k FRIS, 2018) to develop its open-source software, supporting its ongoing global impact (see 4.3).

3.3 Operational and scholarly infrastructure

RBC moved into its **new £57m purpose-built home** in September 2017. **Coccioli** (Associate Principal and Professor of Music Technology) oversaw the vision, planning and design of the new building with architects Feilden Clegg Bradley, to bring the quality of the physical infrastructure in line with the quality of our research, teaching and broader cultural mission in the region. The building won a **RIBA National Award (2018)**, referencing the “close collaboration of architect and

client team, producing a building that not only enhances the school's educational reputation but is surely destined to become one of Birmingham's most ... cherished public venues."

The building includes:

- **5 public concert venues:** **Eastside Jazz Club**, Birmingham's only dedicated jazz club; **Recital Hall** (150-seat) for solo and chamber music; purpose-built **Organ Studio** with Flentrop organ (completed 2021) funded by Wolfson Foundation gift, £500k; **The Lab**, black-box for experimental and immersive music and theatre performances; and **Bradshaw Hall**, an outstanding 500-seat concert hall. All venues are equipped with state-of-the-art live sound facilities (SSL consoles) and multi-channel surround diffusion systems (Meyer Sound, d&b audiotechnik).
- **7 large workshops** equipped with video projection and multi-channel sound diffusion.
- **7 state-of-the-art recording studios**, featuring industry-leading SSL consoles and a range of high-end loudspeaker systems (ATC, Bowers & Wilkins, Genelec)
- **100 practice and rehearsal rooms**
- A **distance-learning hub** featuring a range of video-conferencing tools for low-latency real-time collaboration across the world.
- A **fibre-optic digital infrastructure** unrivalled in the UK, including a dedicated Dante AV digital network, that connects all performance spaces for recording, live-streaming and broadcasting purposes.

Our well-established **Conservatoire library** comprises c.120,000 items of printed music, 300 pre-1850 printed or MS sources, 12,000 recordings and 80 music journal subscriptions, plus numerous subscriptions to online resources. Newly housed in BCU's Curzon Library with 24/7 access, it benefits from proximity to Performing Arts (previously BSA) resources and extensive collections built up by the Jazz and Popular Music Research Clusters in BCMCR. The library also houses the Royal College of Organists' specialist research collection. RBC holdings are overseen by two specialist librarians.

Our **Historical Instrument Collection** (140+ items) is available for staff and student research projects, and to external scholars by appointment (see 4.3). Significant acquisitions include a mid-19th century Wieck piano with benefits for historical performance research (**Thwaites**); restoration funded by QR, £2k, 2016.

3.4 Individual awards and commissions (non-HESA)

Researchers across composition and performing arts have received **113 individual awards and commissions** (non-HESA), supporting the production and dissemination of **95 outputs in artistic research** since 2014, with a **total value of £812,617**. Many of these are highly prestigious awards, including: 9 ACE (combined value £157,723), 12 Arts Council Ireland (£70,296), 3 Arts Council Northern Ireland (£20,000); and commissions: 2 BBC (£19,000), 3 BCMG (£23,750), 4 PRS (£19,494), and 4 RTE (£21,395).

4. Collaboration and contribution to the research base, economy and society

4.1 Research Collaborations, Networks and Partnerships

BCU's Core Value of **Partnership working** directly informs our strategic approach to research and impact at RBC. Most projects described in 3.1 involve collaboration with external academic and creative-industry partners, often with an international focus, leading to synergies of research and practice characteristic of the Conservatoire environment.

Furthering our commitment to national/international partnerships and networks, RBC hosted the following conferences:

- 2014 *Historical Interplay in French Music and Culture* (FMRH, resulting in edited book of same title, Routledge, 2018).
- 2014 *Jean-Philippe Rameau: International Anniversary Conference* (FMRH, F17/18CM, jointly hosted with St Hilda's College, Oxford).
- 2014 *Tinctoris Conference* (EMT, held at IMR, London).
- 2015 *Music in Transition: Changing Styles and Approaches in the Mid-Baroque* (F17/18CM, leading to edited book, expected 2021).
- 2016 *Music-Interaction Design* (Integra).
- 2016 *Rhythm Changes* International Jazz Conference (Jazz Research, with BCMCR)
- 2017 *Heaven is Shy of Earth: Julian Anderson at 50* (jointly hosted with GSMD; part-funded Music & Letters).
- 2018 *Brahms: Exploratory HIP Workshop for Piano and Strings* (PRH, 4-day event, international participation).
- 2018 *Editing, Performing and Re-Composing the Musical Past* (FMRH, AHRC project)
- 2018 *International Couperin Conference* (F17/18CM and FMRH, resulting in themed issue of *Early Music*, August 2020, guest-edited Sadler).
- 2018 *Slowing and Stilling: Foregrounding Process in Performance Practices* (PRH, in association with International Dance Festival Birmingham).
- 2019 *Technology in Musical Performance* (TiMP): inaugural symposium of new RMA study group, led by Hunt (Integra).
- 2020 *NIME (New Interfaces for Musical Expression)* International Conference (theme: *accessibility*). Held online under Covid-lockdown (Integra).

F17/18CM also successfully bid to host the 19th *International Biennial Conference on Baroque Music* in 2020 (Covid19-postponement: 2021). Similarly, we were to host the biennial *Music since 1900 Conference* in 2021 (Covid19-postponement: 2022).

Research exchange opportunities are supported via BCU's international office, examples include:

Savan, visiting professor, Schola Cantorum Basiliensis (2018), funded by the Swiss European Mobility programme: 3 visits, culminating in an international conference ('The Cornetto in Three Dimensions', 2019). Residency included research collaboration with DMT-Lab (STEAM-funded), testing 3D-printed replicas of historical mouthpieces.

Dundjerovic, visiting professor, University of São Paulo, Brazil (2007-present); resulting in two published books exploring Brazilian collaborative theatre, and practice-research ***Macbeth projeto***, discussed below (4.2).

Erasmus+ exchange, Tambov State University, Russia (BCU-lead, €35k, 2016-18). Practice-research collaboration exploring contemporary acting pedagogy, including a staged performance and research symposium (direction and keynote by **Dundjerovic**).

4.2 Key Research Users, Beneficiaries, Audiences

Birmingham Contemporary Music Group (BCMG) is an important long-term research partner, with which we launched the NEXT professional training scheme in contemporary music performance in 2018 (**Coccioli** co-director; funding from Art Mentor Foundation Lucerne), including an M4C-funded doctoral student. BCMG delivers an annual workshop featuring the work of our PhD composers, and has also commissioned significant works from our composition staff: **Wolters** (*Requiem to Let*, 2015), **Skempton** (*Field Notes*, 2014; *Rime of the Ancient Mariner*, 2015).

RBC's strategic relationship with the Birmingham choir **Ex Cathedra (ExC)** is detailed in ICS-C. Of relevance to RBC's broader research environment are **3 Collaborative Doctoral Awards** (BCU-STEAMhouse, 2017-) supervised by F17/18CM staff (**Churnside, Sadler, Savan, Skidmore, Thompson**), creating critical editions of previously unknown repertoire for performance by ExC. Editorial work-in-progress is tested by our resident 'research consort' of ExC scholars (4 RBC student singers and 4 graduates per year). The success of this scheme resulted in a further CDA, AHRC/M4C-funded, commencing 2021.

In Performing Arts, **Dundjerovic** led **Macbeth Projeto**, an interdisciplinary experimental performance developed through six performance cycles (2017-20). Collaborators and co-producers included local, regional and international partners: Centrala, Digbrew, IFTR, VUK Theatre, Prague Quadrennial, Shanghai Theatre Academy and Teatro Os Satyros, Brazil. Cycle #6 was completed in 2020 under Covid-19 conditions as a live digital (Zoom) performance, winning the Young-Howze Award for 'Collaboration of the Year' (2021). **Macbeth Projeto** has returned multiple benefits to our research environment, involving 3 PGRs, and directly informing UG/PG Acting pedagogy at RBC, in ongoing collaboration with Brazilian research partners.

Wynne-Willson directed *Orange Polar Bear* (2014-18), a bilingual applied-theatre production focusing on the experience of teenagers in Seoul and Birmingham, in collaboration with National Theatre Company of Korea, Hanyong Theatre Company and Birmingham Repertory Theatre. *OPB* received external funding of £372k from ACE and international partners (included in totals under 3.4), and reached a live audience of 4,877 in Seoul and Birmingham (86% attendance across 11 performances, Birmingham Rep; 100% attendance across 11 performances, Seoul National Theatre), including significant new audiences in the UK: 24% identifying as BAME; 31% first-time attendees at the Rep. Wynne-Willson presented research insights from *OPB* at international symposia (UK/Korea), and conference and outreach activities associated with the AHRC Creative Multilingualism project (see 1.6).

Whittaker's research with BMERG and local Music Education Hubs feeds into the ACE/DfE annual survey (<https://www.artscouncil.org.uk/children-and-young-people/music-education-hubs-survey>) which informs government policymaking. Whittaker represents RBC on the Birmingham Music Education Partnership committee, overseeing strategic planning of music education activity in the city. These relationships provide key insights into primary and secondary music education provision that inform RBC's Learning and Participation outreach activities.

Dingle has given numerous public lectures related to his Messiaen research, including The Prince's Teaching Institute (2015); Aldeburgh Festival (2016) with ornithologist Nigel Collar at RSPB Minmere, and Jerwood Kiln Studio, Snape; London's Barbican Centre (BBCSO, *Éclairs sur l'Au-delà*, 2014) and King's Place (*Quartet for the End of Time*, London Sinfonietta, 2014); and led a study event for Stavanger Konserthus, Norway (2018).

Similarly, colleagues have shared their research insights with concert audiences through pre-concert talks (Wigmore Hall, London Festival of Baroque Music, Cambridge Early Music Summer School), programme essays (BBC Proms, BBC Symphony Orchestra, Bonn Opera, English National Opera, London Sinfonietta, The Philharmonia) and non-academic blogs (e.g. **Derry**: guest blog for Town Hall Symphony Hall, average 187,000 visitors per month; also guest contributor to subreddit for 'Ask Historians', million+ readership).

Unit-level environment template (REF5b)

Our researchers contribute frequently to broadcasts on BBC Radio 3, including: 'Afternoon on 3', 'Building a Library', 'Composer of the Week', 'In Tune', 'The Early Music Show', 'Hear and Now', 'In Concert', 'Jazz Now', and 'Proms Extra'. **Mwamba** has presented the weekly R3 jazz and improvisation show 'Freeness' since 2019.

RBC's **Public Research Seminar Series** typically involves 12 presentations per year, featuring a vibrant mix of internal staff, PGRs and external speakers, reflecting the interests of our research clusters. Recognising the importance of role models, we aspire to a 50:50 gender balance among presenters (72 speakers across 82 events; 30F/42M overall; in the last 2 years 7F/9M, then 8/8), including 18 international speakers from 11 countries. Since Covid-19 the seminars have been delivered online, leading to a wider engagement with a more geographically dispersed audience internationally. In October 2018 we presented our first digital **Musicology Showcase**: 15 diverse presentations, live-streamed to a worldwide audience (YouTube/Facebook, 1800 views).

4.3 Wider Contributions to the Economy and Society, including Public Engagement

RBC researchers have engaged with **major international festivals** during the period. **Dingle's** edition/orchestration of Messiaen's *Un oiseau des arbres de Vie*, premiered at the **BBC Proms** (2015), and **Sadler's** significant research contribution to **Utrecht Early Music Festival** (2018), are detailed in ICS-A.

Cutler was composer-in-residence at the Walled City Music Festival, Derry (2014), leading a workshop for young composers with the Coull String Quartet. **Norman** held two residencies at the Künstlerhaus Mousonturm, Frankfurt, including an 8-day performance/installation at the festival 'Unfuck my Future: how to live together in Europe' (2019), engaging with diverse audiences as active participants in the performance. **Goursaud** is a committee member of the London Festival of Contemporary Church Music, advising on commissioning new music since 2017. **Fletcher** led workshops at Birmingham's 'Surge in Spring' (2019) and 'Ideas of Noise' (2020) festivals, enabling local residents to engage with RBC's diverse practice research. **Wolters** and **Norman** performed in the opening concert of Birmingham Fluid Festival (2017), celebrating new music by Queer musicians.

As a thriving public arts venue (500+ public events annually), RBC also hosts important festivals of its own, including **Frontiers** (annual new music festival) and **Birmingham International Recorder and Early Music Festival (BIREMF, biennial)**, through which world-class, research-led performances are held in-house, many of which are filmed and streamed worldwide. These festivals regularly premiere staff and PGR compositions and form a test-bed for research in performance practice.

Numerous researchers occupy **artistic director roles with prominent performing ensembles** as collaborators, beneficiaries and conduits of their practice research, including (among others): Decibel Ensemble (**Bennett**), Ex Cathedra (**Skidmore**), Gonzaga Band (**Savan**), His Majestys Sagbutts & Cornetts (**Roberts, Savan**), Kolektiv Theatre (**Dundjerovic**), Musical and Amicable Society (**Perkins**), Primrose Quartet (**Thwaites**). **Hudson** is currently Chair of Dance Hub Birmingham.

Integra's free, open-source software outputs since 2014 include the latest version of **Integra Live (v1.7.2)** and **Myo Mapper** (JUCE Award Winner 2017), enabling performance with live electronics via intuitive interfaces. The focus of an ICS in REF2014, Integra Live is now embedded in music technology courses at more than 20 HEIs internationally, e.g., Académie Supérieure de Musique de Strasbourg, Shanghai Conservatory, and Stellenbosch University. With over **33,000 downloads** to date (18,000 since 2014), Integra Live's global reach includes a significant user base in Brazil and China. Integra staff have delivered workshops for professional bodies and HEIs internationally (e.g., Stellenbosch University, South Africa; Universidad de los Andes, Bogotá; Conservatorio G. Verdi, Milan; Spectrum Festival, Malaysia; Zhejiang Conservatory, Hangzhou; Berklee College of Music; Audio Developers Conference; Camac Harp Weekend, Cardiff; Silpakorn University,

Bangkok; Sichuan Conservatory, Chengdu); plus workshops for school pupils aged 15-18 at RBC (2018, 2019).

RBC's **Historical Instrument Collection (HIC)** collaborated with BCU's School of Visual Communications to produce an 8-week exhibition at New Street Station (2018). HIC's external users have included the British Harpsichord Society, and individual luthiers and performers researching bows, harp-lutes and English guitars. The 2018 BIREMF included an exhibition of selected instruments alongside interactive displays, and their demonstration in a lecture recital by Andy Lamb (Bate Collection, Oxford). HIC instruments are featured in a commercial sample library (Soniccouture: ICS REF2014), used across a wide spectrum of the music industry internationally, generating annual royalties to RBC of c.5k.

4.4 Indicators of wider influence, contributions to and recognitions by the research base.

RBC is well represented at the Royal Musical Association: **Mawer** was elected to the RMA Council (2018-20), serving on the External Affairs Committee, Events Committee, and leading the Music Education Initiative (part of the RMA's EDI strategy: current focus on research-enhanced teaching and learning at sixth-form level). **Dean** has been RMA Executive Officer since 2001, while **Hunt** is founder-member and chair of the RMA Technology in Music Performance Study Group (2019-).

Helping to shape the future of research in the Conservatoire sector, RBC is represented at the Conservatoires-UK Research Forum (**Savan, Dingle**), and Association of European Conservatoires (**Coccioli**).

Coccioli is a member of the steering group for New Interfaces of Musical Expression (NIME) and Chair for the 2020 conference. He has provided peer reviews for AHRC, International Computer Music Conference, Sound and Music Computing Conference, Austrian Science Fund, and European Commission funding programmes.

Other external roles include:

- **Churnside**, committee member, Handel Institute; Programme Committee Chair, Baroque Biennial Conference 2020/21.
- **Dingle**, steering group member, Music Since 1900, and organiser of the next conference.
- **Fletcher**, founder-member, International Artistic Jazz Research group (partners in Graz and Vienna); inaugural symposium, Vienna, October 2019 (contributions from Fletcher and **Bain**).
- **Hall**, programme committee member, Innovation in Music and Convergence conferences (2019).
- **Savan**, member of Sub-Panel 33: REF2021.
- **Whittaker**, co-organiser, Medieval and Renaissance Music Conference (Edinburgh, 2020).

Journal editorship and peer review roles

RBC researchers are active as editorial board members and reviewers for leading journals and other academic publications. **Sadler** is a member of the editorial board for *Early Music* and was guest editor for special editions on Rameau (2016) and Couperin (2020). He was editorial board member for the *Journal of Seventeenth Century Music* (2015-19), replaced by **Thompson** (2019-). **Roberts** is general editor for Septenary Editions, while **Savan** sits on the editorial board.

Other editorial board memberships: **Mawer**, *British Journal of Music Education*; **Dundjerovic**, *Performance Research* and *Revista Sala Preta*; **Hudson**, *Journal of Dance, Movement and Spirituality* and *Journal of Dance and Somatic Practices*.

In addition, RBC academics have peer-reviewed submissions to the following journals since 2014: *Context*, *Danish Yearbook of Musicology*, *De musica disserenda*, *French Studies*, *Galpin Society Journal*, *Journal of Musicological Research*, *Journal of Musicology*, *Journal of the American Musicological Society*, *Journal of the Royal Musical Association*, *Malaysian Journal of Music Education*, *Music Analysis*, *Music & Letters*, *Music Theory Online*, *Revue de musicologie*,

Riffs, *RMA Research Chronicle*, and *Twentieth Century Music*; and book manuscripts for Ashgate, Boydell, Routledge, and California, Rochester, Oxford and Cambridge University Press.

Prizes, awards, fellowships

The excellence of our Composition research was recognised at the British Composer / Novello Awards with winners **Cutler** (Jazz category, 2016) and **Hamilton** (Choral category, 2018); and with further nominations in 2020 for Cutler (Large Orchestral category) and PGR Khyam Allami (Sound Art category). **Cutler** and **Bennett** won PRSF Composers Fund Awards (2016, 2017), and **Bennett** won an Arts Council Northern Ireland Major Individual Award (2018). **Hunt** was LPO/Leverhulme Young Composer (2013–14), including a new work for the LPO, premiered in Queen Elizabeth Hall; Royal Philharmonic Society/Wigmore Hall Apprentice Composer (2018–19); and Sound and Music 'New Voices' composer (2018–20). **Skempton** was awarded an honorary doctorate, Bath Spa University (2018).

Hudson's screendance work *Vis-er-al* was finalist at international film festivals in Islamabad (2020), Turin (2018) and Stockholm (2017). **Skidmore** was awarded the OBE for 'services to choral music' (2015); an honorary doctorate, University of Birmingham (2017); and a Gramophone Award for *A French Baroque Diva* (2015). **Whittaker** was Albi Rosenthal Visiting Fellow at the Bodleian Library, Oxford (2019), supporting his work in medieval pedagogy. **Mawer** is a Fellow of the Royal Historical Society.

Keynotes, invited lectures, performances, etc.

Some illustrative examples are included here:

- **Mawer**: keynote, *Les Six at 100*, Princeton University (2020); guest lecturer, Musik-Akademie Basel (2015).
- **Dingle**: keynote, *Théories et Conceptions de la critique musicale au xxe siècle*, Université libre de Bruxelles (2015); invited speech, *Environs Messiaen* Conference, Cornell University (2015). Panel chair, AMS conference (Rochester, NY, 2017).
- **Sadler**: many invited talks on French baroque music at leading French-speaking institutions, including Centre de musique baroque de Versailles (2014), Sorbonne Université (2014), Université catholique libre, Brussels (2016), Bibliothèque nationale, Paris (2017), Université de Genève (2019).
- **Churnside**: invited paper, Fondazione Cini, Venice (2014).
- **Savan**: HIP workshop, University of Oregon, Eugene, as invited artist (with HMSC), Oregon Bach Festival (2014).
- **Dundjerovic**: keynote and workshop, Prague Quadrennial of Performance and Stage Design (2019).
- **Coccioli**: many keynotes and masterclasses in 12 countries across 4 continents; sample listed under **Integra** (4.3, above).
- **Cutler**: guest lecturer in composition in **China**: Beijing Modern Music Festival, Beijing Normal University, Shanghai Conservatory, Sichuan Conservatory, Wuhan Conservatory. **Italy**: Udine Conservatory. **Ireland**: St Patrick's College, Dublin. **South Korea**: Inje University. Jury member for international awards, including **BBC Inspire** Young Composers Competition (2016), **Trillende Lucht Award** (Holland, 2016), and **Gaudeamus International Composers Award** (Holland, 2017).

External PGR (national / international)

RBC academics have worked as external supervisors and PGR examiners at other HEIs in the UK and internationally, e.g., **External supervision**: Leiden, Liverpool Hope, Newcastle, Royal Conservatory Brussels; **External examining**: Aix-en-Provence, Cambridge, Durham, Glasgow, Open University, Oxford, Queensland Conservatorium, RCM, RCS, Royal Conservatory The Hague, Royal Holloway, Schola Cantorum Basiliensis, St Andrew's. These exchanges feed reflexively into BCU's innovative SEDA-accredited Community of Practice supervisor development programme (7 RBC supervisors accredited to date).

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