

<b>Institution:</b> University of Southampton
<b>Unit of Assessment:</b> 33 Music
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p><b>1.1 Context:</b> The Department of Music at Southampton is vigorous, brimming with original and significant research, and is committed to using that research to contribute to scholarship and cultural life. Focusing primarily, but not exclusively, on European art music, we aim for depth and breadth in three principal areas: <b>composition</b> (score and studio based), <b>musicology/ethnomusicology</b> (historical, sociological, technological, text-critical and theoretical approaches), and research-led <b>performance</b>. Composition strengths include contemporary classical, experimental music, jazz, media and pop. Research expertise in musicology/ethnomusicology includes: gender, sexuality and queer studies; global music histories; musical institutions; reception; sound studies; opera and musical theatre; music and social inequality; analysis; critical organology; early music; disability studies; and global popular music. Performer-researcher strengths include 16<sup>th</sup>-21<sup>st</sup> century performance, and performance is integrated into both musicology and composition where possible, for example in the performance of new compositions, text-editing and historical performance practice.</p> <p><b>1.2 Research Strategy:</b> The overall aim of our research strategy is to support staff, at all career stages, to produce original research of international significance. Our 2014 research plan focused on developing partnerships and the expansion of PGR activity, and we have achieved our goals. The Department's robust research strategy enabled us to respond to staff changes which arose from university re-structuring, Seltz's death (filled with a permanent appointment), and the expiry of fixed-term Turner Sims Professorships: we emerged as a more integrated and better consolidated department, though conscious of the need for continued work on gender and diversity. Our strategy has enabled our priorities to remain unchanged, in terms of research output, grant capture and research student community, within a turbulent environment. The on-going success of our strategy is evidenced in our research outputs, which include significant musicological monographs, collections of essays, award-winning journal articles, recordings and compositions (see §4.9, §4.10). We have continued to obtain prestigious grants, building on our successes in previous assessment cycles, and fulfilling our aim to diversify our funding sources over this REF period (§3.1, §3.2). Large and smaller-scale grant successes have supported travel (to archives, collections and for fieldwork), pilot studies and research and development work, impact activities, and the forging of new networks. Large-scale grants provided staff with time and resources to develop substantial projects, and enabled us to appoint postdoctoral researchers – Agresta, Bevilacqua, Faulds, Hewlett, Williamson (all AHRC); Guthrie (British Academy); Mantica (Marie Curie); Martin (Turing) – who have enhanced our research culture and improved our gender balance. Since REF2014, our PGR activity has increased (§2.7-§2.11), with underpinning funding sources diversifying (§2.6).</p> <p><b>1.3 Future Research Strategy:</b> Our research strategy from 2021-25 will remain largely unchanged, but subject to modification in light of the changing landscape.</p> <p>(1) In the short term, we will audit the impact of Covid-19 on research plans and schedules (including archive closure, performance cancellation, travel restrictions, unexpected teaching demands) in late-summer 2021, at which point we will review and modify our strategy, adopted since 2014, as necessary.</p>

(2) We will mentor PGRs to thesis completion in exceptionally challenging circumstances, including adapting PGR provision to accommodate new career paths, funding patterns, and training needs. We will engage proactively with the Faculty of Arts and Humanities and AHRC SWW-DTP training programmes and continue to provide bespoke support for Music PGRs through workshops, training days, and professional opportunities.

(3) Longer term, we will maintain and expand research partnerships both internally and with external research partners and organisations. We will continue to work with colleagues to develop and extend partnerships in our own and other Faculties and Institutes (§1.11), with existing external partners within academic networks (§4.1), and beyond (performing organisations, heritage bodies, §1.6-§1.8).

**1.4 Impact and Public Engagement:** We have a long-standing and mature culture of research impact and public engagement, and well-developed routes for achieving impact in the arts sector, education and health. We act as consultants for internationally-renowned musicians, festivals, concert halls and opera houses, recording companies, television/radio stations, and heritage bodies. And our practitioner-researchers are successful composers and performers whose work features in high-profile contexts outside academia, generating significant cultural impact on non-academic audiences, as well as cultural and economic impact for arts organisations (§1.6, §1.7, §1.8, §4.3, §4.5, §4.6). Given the subject-specific nature of our work, impact is managed directly from the Department, with support from the Faculty. Since 2014, we have continued to analyse the differences between academic influence, public engagement and impact; how each reflects a different relationship between research and non-academic constituencies; and to structure our activities accordingly. We recognise that impact has to be developed from research and does not just happen on its own.

**1.5 Impact Strategy:** Our impact strategy throughout the assessment period has been to develop and maintain:

- (1) strong partnerships and networks to benefit non-HE organisations and other constituencies;
- (2) an environment where impact-producing activity is recognised, valued and supported for staff at all points in their careers;
- (3) resources for impact activity;
- (4) dynamic interaction between text- and practice-based research.

Success in these areas is evidenced in our impact case studies (ICS) and other impact activities (§1.6-§1.8, §4.3). REF2021 requires us to make a small selection of our impact activities: the two ICS we chose to submit (*Music, Home and Heritage*; *Musica Secreta and Celestial Sirens*) are among the best developed and most wide-ranging, but most research projects developed in the Department have an impact dimension to them, as well as public engagement elements (§4.11).

**1.6 Research-based Relationships with External Partners:** We developed strong artistic networks and relationships with external partners, allowing us to maximise research impact by influencing professional practice and forging routes to new audiences. Specifically, we continued research-based institutional partnerships involving projects and/or training with the National Trust, Jane Austen's House Museum, Chawton House Library, National Early Music Centre, Sound Intermedia, London Sinfonietta, Buccleuch Living Heritage Trust, Sydney Living Museums, Horniman Museum, and Casa Ricordi; and created new partnerships with the non-

governmental organisation, Centro DAEA México, and English Heritage among others. Partnerships have also emerged and continued with major **recording labels** (all that dust, Chandos, Hyperion, Linn Records, Naxos, Obsidian, Signum, Warner Classics), **performing groups** (Ensemble Paramirabo, Ensemble Nikel, London Sinfonietta, Lutes&Ukes, Musica Secreta, Orchestra of the Age of the Enlightenment, Plus Minus, Theatre of the Ayre, Workers Union), **media producers** (BBC2, BBC4, BBC R3, BBC New Creatives and BBC R4 (UK); ABC Classic FM, ABC Radio, SBS (Australia); Deutsche Kultur Radio (Germany); ORF1 (Austria)), **festivals** (Brighton Early Music Festival, Donaueschingen, HCMF, Handel Festival, Göttingen, mise-en (New York), Parma Verdi Festival, York Early Music Festival, Bard Music Festival), **concert halls and opera houses** (Glyndebourne, Kings Place, Opéra Comique, Queen Elizabeth Hall, Royal Opera House, Sarasota Opera, Teatro Réal Madrid, Welsh National Opera, Wigmore Hall). These external partners draw on our research and broaden the scope of beneficiaries. We encourage our ECRs and PGRs to contribute to our various impact activities, facilitating their engagement with non-HE partners: PGR Fabian was placed as an intern at Boughton House to create materials for Jane Austen's House Museum; ECR Faulds collaborated on exhibitions and recordings for the *Music, Home and Heritage* project.

**1.7 Impact Focus:** We continue to focus our impact around areas of particular strength: early music, historical performance and heritage, and new music creation. We achieved this through external support from the AHRC Follow-on Funding Scheme (Brooks, Everist, Kenny, Oliver), AHRC Networking Scheme (Brooks), ACE (Finnissy and Pinnock, Stras), and funding included in research grants (Bretherton, Brooks). Further support from the University's Public Engagement with Research Fund supported work by staff including Oliver's *The Virus Within: Hearing HIV*, Polfreman's *Capturing the Contemporary Conductor* motion capture project, as well as student projects such as PGR Gostick's public event at Wimborne Minster based around his research.

**1.8 Future Plans for Impact:** A growth area of impact is opera, particularly with ECR Mantica's work with the Royal Opera House, and Izzo's appointment to the General Editorship of Works of Giuseppe Verdi (University of Chicago Press and Ricordi) and resulting collaborations with, amongst others, Festival Verdi Parma and Welsh National Opera. Future plans for impact include continued focus in certain areas (music, home and heritage) and the development of others (including opera and musical theatre).

**1.9 Research and Impact Support:** Support for departmental impact and research is coordinated by the Head(s) of Research together with our designated Impact Director, whose responsibility is both impact and public engagement work. Together, this team reviews our research and impact activities, incorporating University and Faculty strategies, to support staff with their research and impact goals and careers; coordinates bids to outside bodies; and, in consultation with the Head of Music, the sabbatical schedule, postgraduate areas including recruitment and funding, and regular research events (§2.11). This team also helps identify grant schemes, prepare applications, organise internal peer-review, using senior academic staff from across the University as panellists for all major bids before submission. The Faculty (which includes six other UoAs) provides financial coordination and administers awards, and further support is provided by the University's Research and Innovation Services (RIS, REF5a§1.5). The Head(s) of Research monitors the progress of externally-funded research grants via regular reports. Our Impact Director shares best practice in developing pathways to impact, helps staff construct solid impact plans for funding bids, monitors progress, and advises on evidence collection and impact support mechanisms more broadly. We also support staff in cultivating

national and international media publicity, which broadens exposure to research findings and can lead to further impact. This system has sustained our grant successes for research and impact: 54 applications worth £7.8M were made to UK funders during the cycle, resulting in 21 awards worth over £1.779M, as well as £294K in successful international bids (§3.1, §3.2). Our strike-rate with AHRC applications was 57%, well over the average sector success-rate of 32%.

**1.10 Research Integrity:** Music shares a well-developed structure for supporting research integrity. PGRs receive specific training on research integrity, data management, equality, diversity and inclusion (EDI), ethics and risk management strategies, and all staff and students must obtain approval from the Faculty Ethics Committee before research begins (REF5a, §2.8). RIS provides specialist research integrity support, advising on research bids, IP, ethics and contracts. Everist led seminars on research authorship and management for the AHRC; was a member of the interdisciplinary council for doctoral affairs at Université de Paris-Sorbonne (2015-18) focusing directly on issues of research ethics and integrity; and represented the Arts and Humanities at the UK Research Integrity Office (2014-18), where Brooks was also an advisor. Malcomson co-led workshops with PGRs on strategies and ethics of conducting fieldwork in violent contexts (IMR, London; UNAM, Mexico).

**1.11 Interdisciplinarity:** We actively encourage and facilitate the interdisciplinarity which is core to our research and impact activities, many of which extend well beyond Music studies. Our interdisciplinary collaborations involve arts-science (Irvine, Owen Norris, Oliver, Polfreman), cultural policy (Pinnock), Science and Technology Studies (Irvine, Martin), heritage (Brooks), Latin American studies (Malcomson), multi-media and theatrical composition (Crawford, Finnissy, Oliver, Shlomowitz), postcolonial studies (Irvine), queer theory (Bretherton) and theatre studies (Everist, Izzo, De Lucca, Shlomowitz). Staff lead and participate in worldwide networks which bring together researchers and practitioners from a broad range of fields (§4.1), as well as collaborating with internal and external partners from Health Sciences, History, Engineering (Institute of Sound and Vibration Research, henceforth ISVR), Winchester School of Art (WSA), and the Web Science Institute (WSI). Significant cross-Faculty collaborations include hosting artist Dr Aura Satz through a Leverhulme Artist in Residence project with ISVR and the John Hansard Gallery (Brooks); the BA-funded *Capturing the Contemporary Conductor* project with Health Sciences (Oliver, Polfreman); *Music for Cochlear Implants/More from Music* with ISVR/Auditory Implant Service (Oliver, Polfreman); Irvine's non-executive directorship of the UKRI-supported Web Science Institute (linked to the Turing Institute, of which Southampton is a member and Irvine a Fellow); and movement research with Health Sciences (Owen Norris). Several PGRs have been funded through these initiatives (§2.5). Additionally, Music staff and PGRs contribute internally to the centres for Medieval and Renaissance Culture (Stras, Kenny, Brooks), Eighteenth-Century Studies (Irvine, Brooks), Mexico-Southampton Collaboration (Malcomson), and Parkes Centre for Jewish/Non-Jewish Relations (Irvine) to develop research and impact resources.

**1.12 Open Research Environment:** We take a proactive approach to the open research environment. 100% of our publications conform to obligatory open-access requirements, having used funds available for Gold access for eligible publications. We host several open-access, free at-point-of-use, online research tools (two at REF2014, six at REF2021) to provide access to research findings in musicology from the middle ages to the nineteenth century. During the assessment period, we made datasets arising from both staff and doctoral students' research freely available via the University's ePrints repository (REF5a, §2.4). This included conducting a

retrospective audit of doctoral dissertations that included significant datasets. We also took a public leadership role in questions relating to open access, for example Everist was invited to present on the open-access journal at the *Future of the Book* conference, London, 2017. Technology research (Polfreman) has been geared towards open data and open/free software so that others can benefit from access to audio, video and motion-capture data for their own analyses (§4.1). Links with festivals (including Cheltenham Science Festival and Southampton Science and Engineering days) enabled demonstrations of our technology research to a wide public.

## 2. People

**2.1 Recruitment and Staff Development:** Our recruitment priorities are to: attract the best applicants from an international pool; improve EDI; maintain existing research strengths and develop new areas. Supported by our physical infrastructure (§3.3,§3.4), our staff development strategy for colleagues at all career stages is focused on research training, planning, mentoring, and annual appraisal. Our staff body includes established leaders in their fields, and mid- and early-career researchers who already enjoy international reputations. Formal individual research and impact planning meetings are conducted annually by the Head(s) of Research with all staff to talk through work in progress, and future research and impact plans, with more informal meetings scheduled as required. Early-career researchers (ECRs, including post-docs, staff and research fellows within 8 years of PhD completion) are also advised on dissemination strategies, funding options, probation and careers. Our demographic has shifted during this REF cycle: the percentage of women has increased from 30% to 38% (now 6 women, 10 men); the number of staff on fixed-term contracts reduced from 12 to 4, with the ratio of fixed-term to permanent contracts reducing from 1:2 to 1:4; non-UK staff has increased from 36% to 44%; and the majority of staff are now mid-career. Promotions during the period include Izzo, Kenny, Mirka, Stras to Professor; Bretherton, De Lucca, Oliver, Malcomson, Shlomowitz to Associate Professor; and Crawford from Lecturer Level 4 to 5. ECRs and PGRs went on to permanent jobs (including Guthrie to the University of Bristol, St-Cricq to Université de Rouen, and Wang to Sichuan Conservatory of Music). Our REF submission reflects our demographic, with 42.9% of outputs submitted by women; of the five researchers with three or more outputs submitted, three are women (Brooks, Malcomson, Stras).

**2.2 Equality, Diversity and Inclusion:** Our most evident contributions to EDI in the sustainability of the discipline relate to disability, gender, and LGBTQ+. Stras leads in the field of disability studies. The department has a long-standing commitment to gender equality (e.g., Brooks and Stras researching, editing and promoting performances of music by women; Chapman's performances of contemporary women composers). Several staff members identify as LGBTQ+, and we have actively cultivated LGBTQ+ music scholarship both nationally and internationally (§4.8). Support for EDI is evidenced through a range of Departmental, Faculty and University activities and policies (REF5a,§3.8). The Department has a dedicated EDI Officer, and EDI is a standing item on Departmental committee agendas. The Departmental workload model and institutional timetabling procedures are employed to effectively support colleagues who are carers and/or have health issues. Flexible working is discussed when colleagues return from parental, prolonged sick or compassionate leave, and the Department and University have a well-established 'flexible working procedure' which facilitates requests for temporary part-time working. Colleagues may attend meetings virtually to facilitate flexible working. All staff and PGRs attend mandatory EDI training. Close attention is given to equal opportunities in appointment processes, with regular reports to Senate and dedicated staff development



sessions. Our staff body is international and diverse in age, gender and sexuality, with diversity in ethnicity evidenced in our PGR cohorts. Music staff collaborate with the University's Pulse LGBT+ Staff Network. The School of Humanities (within the Faculty of Arts and Humanities) is preparing a submission for the Athena Swan Charter Bronze Award, to complement the University's Silver Athena Swan Award. In this cycle, over half of the promotions in Music were of women, and in the next REF cycle, we aim to improve our gender balance and staff diversity.

**2.3 Research Time:** Our timetables provide staff with one day a week of research time during the semester, with university vacations prioritised for research. Staff are entitled to 1 semester of institutional research leave in 7. Schedules for funded study leave and sabbaticals are coordinated by the Head of Department, in combination with the Department workload model. In the first months of the Covid-19 crisis we were able to maintain research leave for Music staff when most leave in the university was postponed.

**2.4 Internal Research Funding:** ECRs receive an annual research allowance to support and pump-prime their work, and all research staff may apply for support for research and impact activities from the Faculty Strategic Research Fund. Priority is given to ECRs to support the development of projects and their research trajectories. For example, Malcomson was awarded an internal ECR 'Annual Adventures in Research' grant (2015) which provided the basis for later successful bids to the British Academy Newton Fund (2016) and a Leverhulme Research Fellowship (2017). Further internal funding opportunities include the Global Partnership Award (Boak and Stras, 2015), the Public Engagement with Research Fund (Oliver 2017 and 2018; Polfreman 2019; PGR Gostick 2019; Crawford 2020) and the Santander–UoS Latin America Fund award (Malcomson 2015). Part of the overheads from external grants and consultancy is assigned to investigators' research accounts, offering incentives for large grant applications and enabling other funds to be used to support researchers across the Department.

**2.5 PGR Research Funding:** In line with our research strategy, our PGR funding sources expanded during the cycle to include the AHRC (where we performed well above-average, with 30 studentships), Wolfson, ORT/Marks, Leverhulme Maritime Futures, EPSRC Web Science, DAAD (German Academic Exchange Service), The British Friends of the Hebrew University, Jerusalem Institute of Contemporary Music (Siday Fellowship), Anglo Israeli Association (Karten Trust), Leibniz Institute for European Studies Mainz, the Maltese government, the Southampton Marine and Maritime Institute, RCUK Web Science DTP, and University of Southampton Vice-Chancellor (now Presidential), Strategic and Intra/Cross Faculty scholarships. Most of our PGRs receive full or substantial part funding. Where student research costs are not included in their funding, PGRs have successfully bid for University (World Universities Network, WUN) and Faculty funds for research expenses (e.g. visits to archives, specialist software, concert premieres and conference attendance). We also raise student awareness of external sources (RMA, SMA, PRS Foundation, Music & Letters, Louise Dyer fund).

**2.6 Support for PGRs:** PGR support provides a solid framework for developing research projects with appropriate resources to ensure successful competition. Students work with a supervisory team, sometimes including co-supervisors from other institutions (e.g. Bath Spa, Bristol, Cardiff) or internal supervisors outside Music (Archaeology, Art, History, English, Engineering, Sociology, Web Science). PGRs undertake an annual academic needs analysis, which is met through individual, subject-specific, and more generic PGR research training offered by the Faculty and the University (REF5a, §3.7). This includes focusing research and writing strategies, and viva preparation. Monthly supervisory meetings are standard for full-time

students, with the flexibility of meeting more frequently, especially at the beginning of their studies. Annual review procedures are set by the University, supported by our PGR Tracker tool, ensuring progress is monitored rigorously, and that research students receive periodic feedback from outside their supervisory team. Faculty policy on PGR support is overseen by Music's Doctoral Programme Director.

**2.7 PGR Training:** Our extensive PGR research training programme facilitates successful progression through the PhD and career preparation in both academic and non-academic ('alt-ac') fields. We maintain a **PGR Reading Group** (with Bath Spa) and a monthly **Writing Club** providing group feedback on students' chapters. In-depth discipline-specific training is provided at our **four staff-student seminar** groupings that meet during the weeks of the Hartley Residency events (§2.11). Our regular **PGR skills workshops** provide further discipline-specific training, including writing abstracts and rehearsing conference presentations, especially prior to RMA, AMS and BFE/RMA student conferences, and other subject-specific conferences where our PGRs frequently present. Regular workshops with professional performers are held for composition students. PGRs participate in Faculty and external training opportunities, including AHRC SWW-DTP and EPSRC Web Science training events (available to all PGRs), British Library introduction days, RMA publication and CV workshops, and other events. The Faculty hosts a dedicated PGR website with resources from training workshops.

**2.8 PGR Exchanges:** Beyond PGR engagement with our impact activities (§1.6), PGR exchanges are facilitated through our wide-ranging international links. PGRs have spent time at Konstanz, Mainz, Utrecht, Vienna, and UMass Amherst, one of our WUN partners. Irvine took a group of our PGRs to collaborate with Hong Kong University, Chinese University of Hong Kong, National Taiwan University, Seoul National University and Tokyo University of the Arts at the annual East Asian Research Seminar (2018).

**2.9 Post-PhD Support:** Our annual grant-writing workshops are designed to actively support PGR applications for post-PhD funding and employment. During the period, our PhD graduates won prestigious post-doctoral awards from the British Academy (Newton Fellowship), the Social Sciences and Humanities Research Council (Canada), Marie Skłodowska-Curie Actions; were appointed to posts at Oberlin College, Bristol and Maynooth University; and Glatthorn was awarded a *Music & Letters* prize for best original article (2018). Our mentoring policy has also been successful in the longer term, for example, before completing his PhD, Bretherton joined the Department as a Research Fellow for an AHRC project in 2007; by 2013 he was appointed Lecturer; and by 2018, he was Associate Professor, leading an AHRC project creating an entry-level position for a Southampton PhD as Research Fellow (Williamson).

**2.10 ECR Support:** Support for ECRs begins before they arrive, when they are assigned a mentor and an office with their name on the door. Within the standard university probation procedures, ECRs with permanent contracts receive regular reports from, and meetings with, the Head of Department and Head(s) of Research, and a biannual review at the Faculty Promotions Committee. All ECRs have annual research planning meetings with the Head(s) of Research to discuss research and career plans. ECRs usually register for the HEA-recognised Postgraduate Certificate in Academic Practice course; and postdocs are provided with teaching opportunities to enhance their research-led teaching skills required in the current job market, according to the stipulations of their funding. The Faculty organises regular ECR events on topics determined by current ECRs, such as grant writing, submission and peer-review process. A colleague in the Faculty has over-arching responsibility for all ECRs, and provides additional support, both formal

and informal (including social meetings for ECRs to share experiences together and with the Faculty ECR Champion). ECRs also hold formal meetings with the Faculty ECR Champion to raise issues relating to Departmental, Faculty and University, and broader policy and/or practice. ECRs contributed to the coordinated responses to the proposed revisions of the Concordat in 2019, and more broadly, our support implements and aims to surpass the requirements of the *Career Development of Researchers Concordat* (REF5a, §3.5). ECRs actively participate in all Departmental research events: they present their work at our regular staff-student research seminars (§2.11); their research papers are read by mentors before being sent for publication; and they have similar opportunities to rehearse conference presentations and receive the research support provided for PGRs, as well as contributing to assisting PGRs in this regard.

**2.11 Research Events:** A range of highly-stimulating research events regularly bring our community together. Until 2016, **PGR integration into research culture** was further fostered by weekly research **seminars** by national and international external speakers, followed by a reception for all staff, PGRs and MMus students. Student feedback, and staff initiative, indicated that this social contact was valuable as it facilitated networking, but they hoped for more prolonged interaction with scholars to aid cohesion and develop sustainable relationships. From 2016, we responded by developing the **Hartley Residencies in Music**, an annual programme of four intensive week-long visits by eminent scholars, performers and composers. We mirror the international nature of our research student cohort with the visitors we invite, and have to date hosted Hartley Residents from the universities of Bristol, Chicago, Durham, Huddersfield, London, Mainz, Manchester, McGill, North Carolina at Chapel Hill, Toulouse, and William & Mary. During the residency, speakers work intensively with both staff and research students in a variety of contexts, including workshops and seminars for PGRs and formal presentations (a keynote lecture by the visitor, a response by a member of UoS staff, and a round-table discussion), as well as individual and small group meetings to discuss staff and students' own research. We also include formal presentations by current staff or PGRs as part of each residency. One of the four residencies is dedicated to composition and features masterclasses, workshops and presentations with an invited composer and an invited performer or chamber group. Hartley Residency composers have visited from the UK (including Bath Spa, City, Guildhall, RAM) and Germany (freelancer Joanna Bailie), and professional performers have included soprano Juliet Fraser, percussionist Håkon Stene, Riot Ensemble, cellist Oliver Coates and guitarist Tom Pauwels. In 2017, we opened up participation to a broader composition student cohort and were joined by students from UK, German and Irish institutions. Hartley Residents also participate in our **staff-student seminar groupings**: Music in Medieval Europe (MIME), Music Analysis Seminar (MAS), Music on the Global Stage (MOGS) and Sound Heritage (SH). These seminars have been strategically designed to complement externally-focused seminars/residencies, support PGR/ECR development, and represent a valuable addition to our research environment. From 2019, we also hosted regular **First Edition Book Seminars**, showcasing new work by external and internal scholars, and live-streamed our principal events, furthering existing and new discussions with scholars from global northern and global southern institutions.

**2.12 Incoming Visiting Scholars:** Links with scholars in other institutions has also been enhanced by international fellowship winners and Erasmus scholars: Bakke, Sveen and Fernández (Erasmus visiting scholars), Barancoski (CAPES Postdoctoral Fellowship, Brazil), Coletta (US Fulbright Global scholar), Montgomery (US Fulbright Senior scholar).



### 3. Income, infrastructure and facilities

**3.1 External Research Income:** Over the cycle, we have diversified our sources of support, sustaining our external research income with awards from UK funders in excess of £1.7M and over £294K from sources not included in HESA statistics (§3.2). Notable achievements include the AHRC-funded projects *Music, Home, and Heritage* (Brooks, £665K), *Queer Music, Queer Theory, Queer Music Theory* (Bretherton £177K) and *Medieval Music, Big Data and the Research Blend* (Everist £50K); the British Academy funded mid-career fellowship project *Listening to China* (Irvine £123K); the Turing Institute funded *Jazz as Social Machine* (Irvine with Cardo, WSA, £70K), Leverhulme Research Fellowships awarded to Malcomson (*Violence, Youth and Hip Hop in Mexico*, £49K) and Mirka (*Hypermeter and Phrase Structure in Eighteenth-Century Music*, £44K); an IMR Professorial Fellowship to Everist (*The Political Impulse, Gluck-Reception, and Parisian Stage Music during the Second Empire*, £40K); and a British Academy Postdoctoral Fellowship to Guthrie (which resulted in her permanent appointment at the University of Bristol). Our projects received many smaller amounts from the BA/Leverhulme (Oliver, Polfreman), BA Newton Fund (Malcomson), Ambache Musical Trust (Stras), ACE (Finnissy and Pinnock, Stras), HEFCE Newton Fund (Malcomson), Medical Research Council Engagement Seed Fund (Oliver) and National Coordinating Centre for Public Engagement (NCCPE) (Stras). The Department had significant success in funding impact, with AHRC Follow-on funding obtained for: the *Composition for Cochlear Implantees* collaborative project with ISVR (Oliver, £79K); *Cantum Pulcriorem Invenire* (Everist, £79K); *Jupiter: Mozart in the 19th-Century Drawing Room* (Everist, £78K); *Songs of Home and Distant Isles* (Brooks, £76K); and *Markets for the Masque* (Kenny, £30K). An AHRC network on *Sound Heritage* was established in collaboration with the University of York (Brooks, £33K).

**3.2 Non-HESA Research Income:** Non-HESA sources include the (US) National Endowment for the Humanities funded *The Works of Giuseppe Verdi* (Izzo, £132K, £50K and £46K), Max-Weber-Stiftung funded *Dreams of Germany* conference (Irvine, with Gregor in History, £26K), Canadian Council of the Arts funded *Pythagoras' Toolkit* (Oliver, £25K, with Ensemble Paramirabo and Dotted Line Theatre); *PERFORMART* ERC Consolidator grant participation (De Lucca, £15K), as well as research fellowships from Harvard University (Brooks), Ministry of Science and Technology, Taiwan (Irvine), the Humboldt Foundation (Mirka). Other income includes smaller sums from scholarly societies such as the AMS (Stras). Further applications (to the AHRC and other bodies) continue to be submitted and developed.

**3.3 Infrastructure Supporting Research and Impact:** Collegial and organisational support for research and impact is detailed in §1.9, §2.2-§2.10. Additionally, all PGRs are supplied with a laptop during their PhD, free scanning and photocopying facilities, and music-specific and generic software as required. In addition to Library facilities, we have a dedicated PGR study room (open 24/7 pre-Covid) with 12 workstations (MIDI keyboards, monitors etc), and rehearsal spaces for composer and performer PGRs. Fully-equipped offices are provided for all staff including ECRs, with a computer and specialised equipment. Generic and more specialised software (signal-processing, notation) is provided by the University, including extensive hardware and software support. Staff have large monitors, pianos, Midi keyboards and playback equipment in offices if required, as well as a wide range of portable equipment for external audio-visual capture/presentation.

**3.4 Performance Infrastructure and Equipment:** Over the cycle, we have invested an average of £98k per annum in research/impact-related performance infrastructure and equipment. Composition and technology research is supported through the provision of two acoustically treated recording studios, each with live room, Mackie control surface, a variety of microphone pre-amplifiers, and both 5.1 surround sound and 2.1 stereo monitoring. Mobile recording is also fully technologically supported. Studio developments are on a rolling 3-5 year basis, adapting to the needs of staff, students and technological change; a refurbishment was completed in 2014-15, with further investment in industry-standard studio equipment and software in Summer 2020. Our largest facility is the 350-seat Turner Sims concert hall, enabling staff and students to rehearse, perform and record in a professional setting. Our performances are supported by our Head of Performance Planning, an administrator whose remit includes research projects involving PGRs and staff. Our dedicated Keyboard and Early European Music rooms house an extensive collection of Renaissance and Baroque instruments, as well as 18<sup>th</sup>-20<sup>th</sup> concert harpsichords, clavichords, spinets, and square and grand pianos. This collection of keyboards is linked to our strategy to extend research connections and the audience-development conditions of funded research. Recently funded projects such as *Music, Home, and Heritage*, *Songs of Home and Distant Isles*, *The Jupiter project* and *The Trembling Line* demonstrate the inter-relatedness of acquisition and location. In addition to instruments on campus, we have access to excellent organs in Winchester Cathedral, Salisbury Cathedral and local churches.

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

**4.1 Collaborations:** Internal and external collaborations remain at the core of our research. **Internally**, we work together on projects within the University (§1.11) and the Department, including Chapman, Finnissy and Kenny performing composers' work; Oliver and Polfreman collaborating on the *Capturing the Contemporary Conductor* project; and Brooks, Everist and Owen Norris on sound heritage projects (§4.3). **Externally**, we are key players in national and international research networks, many of which are interdisciplinary (§1.11) and involve institutions in the global north and south. Everist co-directs the AHRC-funded network *France: Musiques, Cultures, 1789-1918*, which includes an open-access online database with over 250 contributors, and annual conferences in France and the USA. Brooks founded and directs the AHRC-funded *Sound Heritage* network, contributed to the AHRC-funded *Gossip and Nonsense in Renaissance France* network (with colleagues at Exeter, KCL and in the USA and continental Europe), the *France 1600* network (with colleagues from the universities of Poitiers, Paris IV-Sorbonne and the Centre de Musique Baroque de Versailles), and was musicologist-in-residence at the Bard Summer festival (2018-21). Chapman was an affiliate artist to the AHRC *Research Centre for Musical Performance as Creative Practice*, Artist-in-Residence at the Foyle Special Collections Library, KCL; her collaborative tours with premieres by women composers include Diana Burrell (Harwich Festival, 2015), the Efthymiou twins (King's Place, 2017), Kaija Saariaho (LSO Jerwood Composer project, 2018), Stevie Wishart (Dartington International Summer School, 2019). Irvine chaired the steering committee of the *GLOBE18 Consortium* (which included colleagues from the universities of Southampton, Bordeaux Montaigne, Chawton House, Potsdam, Delhi and All Souls, Oxford), is a member of the *Turing Institute Digital Humanities and Data Science Working Group* (collaborating with the British Library, National Archive, National Archive of Scotland), and partners with ACE-funded Jazz South in his *Jazz as Social Machine* project. De Lucca collaborates with colleagues at Centre National de la Recherche Scientifique and École Française de Rome on the ERC-funded *PERFORMART* project. Malcomson collaborated with Olvera-Gudiño, CIESAS, Mexico, on a British Academy

Newton funded project. Oliver collaborated with Swanson (Department of Infectious Diseases, KCL) on the *Hearing HIV* project (2017-18), the Cohan Collective (leading to Blast, BBC), and takes a leading role in ACE-funded *soplaylist*. Polfreman collaborated with the London Sinfonietta and Sound Intermedia on the *Hands on Sound* project to explore deploying live electronics effectively in musical control, and with motion capture company VICON for the *Capturing the Contemporary Conductor* project. Following on from an internal Global Partnership Award (£6K) won by Stras and Boak, we developed an international partnership with the University of Chicago Music Department which led to joint projects, including staff exchanges and residencies involving PGRs. In addition to the **PGR collaboration and training** detailed in §2.16-§2.12, we have staged performance projects focused on new music by students, faculty (especially ECRs) and other composers (e.g. Remembrance Day, 2014; Loop Project, 2016; SHIFTS, 2019; IN THE ALPS, 2020) which also enabled students to work with living composers and facilitated performance collaborations: Southampton's Hartley Loop Orchestra incorporates student performers, as well as internal and external professional musicians.

**4.2 Fellowships:** Visiting fellowships, many awarded on a competitive basis, further promoted collaboration with partners at home and abroad. Incoming visiting scholars are detailed in §2.12. Department staff held fellowships at CIESAS, Mexico (Malcomson, 2015), CUNY Graduate Center (Bretherton, 2018), Grieg Academy, Bergen (Owen Norris, 2016), Harvard (Brooks, 2017), Hochschule für Musik, Freiburg (Mirka, 2017), Mainz (Everist, 2016), McGill (Bretherton, 2018), National Chiao Tung University, Taiwan (Irvine, 2015), RCM (Owen Norris, 2007-18), RNCM (Owen Norris, 2011-20), School of Advanced Study, London (Everist, 2014-15), SUNY, Potsdam (Brooks, 2016), Universidad Complutense, Madrid (Izzo, 2018), Université de Toulouse-Mirail (Brooks, 2016), and University of North Carolina, Greensboro (Owen Norris, 2014).

**4.3 Non-HE Research Beneficiaries:** We have engaged broadly with non-HE research beneficiaries, contributing to the economy and society, primarily through cultural activities, ranging from festivals, concert halls and opera houses to record labels, museums and heritage bodies, and radio/TV stations, and their audiences (§1.6, §4.1, §4.5, §4.6). Collaborations between colleagues with text- and practice-led portfolios are encouraged to achieve impact. Our musicological research concerned with performance history and critical editions often envisages public performance as a crucial outcome. Mantica's reconstruction of Donizetti's *L'Ange de Nisida* (completed while a PhD student at Southampton) received its world premiere, conducted by Mark Elder, at the Royal Opera House (2018). Stras' documentary research on Renaissance music is accompanied by concerts and recordings. New critical editions and the first-ever recordings of conductus were a key outcome of Everist's *Cantum pulcricorem invenire* project. Everist acted as consultant for the Royal Opera House Covent Garden, The Royal Ballet, Red Byrd, and Trio Medieval. The recordings of the *Jupiter* project, led by researcher-performer Owen Norris, and benefitting from Everist's work in Mozart reception and Brooks' in heritage studies, reached 4<sup>th</sup> in the US Billboard Classical Albums chart. Owen Norris also delivered research-related broadcasts on BBC R3 *Building a Library* (2014-19). De Lucca's research featured in BBC2's *Mozart in Prague*. Pinnock drew on his research on cultural policy to advise the Southampton Cultural Development Trust (2016-19). Contributions to public health provide the context for Oliver and Polfreman's *Compositions for Cochlear Implants/More From Music* project (with ISVR) which is improving music appreciation and quality of life for people with cochlear implants, while their *Capturing the Contemporary Conductor* project (with Metcalf, Health Sciences) is creating an open-access catalogue of movements, sound and video to help

study conducting (§1.12). Both musicological and composer/performer-practitioners' research has involved commissions and collaborations with industry (Bretherton, IBM; Crawford, Porsche and BMW). Performances of our composers' and performers' music at concerts, on recordings, radio and other media, and their engagement as judges and guest teachers at festivals and summer courses, reflects their considerable presence (Chapman: Jurow International Harpsichord Competition (USA), Prix Annelie de Man (Netherlands); Finnissy: Aldeburgh, CoMA, Dartington Summer School; Kenny: Cleveland International Guitar Festival, Lute Society of America, NCEM Young Composers' Award, York International Early Music Competition; Owen Norris: Leeds and Montreal International Piano Competitions; Shlomowitz: Tzvil Meudcan (Israel), Hatched Academy (Australia), Luxembourg Composition Academy).

#### 4.4 Contribution to the Sustainability of the Discipline (Musicology/Ethnomusicology):

Individually and collectively, we make substantial contributions to the international research base in all three main areas of our activity. Southampton's ethnomusicologists/musicologists play decisive roles in the **national and international research infrastructure**. Everist led the Royal Musical Association as President (2011-17). Bretherton served as a 'First Trustee' of the Society for Music Analysis (SMA) (2016-17), contributing to setting up this new charity (he previously served as Treasurer/Administrator of the SMA, 2011-16). Stras is a founder member of the AMS/SMT disability interest group (2006-), Irvine was co-chair of the AMS Global East Asia study group, and staff served in other roles for the AMS, including as Corresponding Member (Everist 2014-) and members of Council (Everist 2013-18, Irvine 2015-17), Performance Committee (Stras, 2017-18), Kinkeldey Award Committee (Brooks 2017-18, chair 2019), Cohen Prize (Everist 2018-20, chair 2019), Jackson Prize (Everist 2016-18). Other influential roles include Co-Director of the American Institute for Verdi Studies (Izzo, 2003-present); Trustee of the Purcell Society (Pinnock, 2008-); and Malcomson's membership of the boards of the British Forum for Ethnomusicology (2013-16), Latin American Music Seminar, SAS, London (2013-) and the Institute of Musical Research (2015-20). PGR Kent-Muller served as student rep on the SMA board (2018-19). We are active as **research assessors** worldwide, serving on AHRC assessment panels in the UK, and using panel membership to inflect assessment criteria and ideology in national science foundations in Austria, Australia, Belgium, Czech Republic, France, Germany, Israel, Italy, Poland, Switzerland, and the USA, as well as the European Science Foundation. In addition to advice on promotions, institutional research reviews include Goldsmiths, and the universities of Bologna, Cambridge, Cyprus International University, Durham, Hong Kong Baptist, Paris, Salzburg, Winchester, and York. We have examined research degrees in the UK, Australia, France, Ireland, New Zealand and Spain. Department staff serve on **editorial/advisory boards** for international publications including *Cultural Trends*, *H-France*, *Lyrebird Press*, *Music Analysis*, *Music Theory and Analysis*, *Music Theory Spectrum*, *Musica disciplina*, *Musique Baroque de Versailles*, *RMA Research Chronicle*, *Rossini Critical Edition*, *Women and Music*. While much of our peer-reviewing work has been in the field of music studies (including *Acta Musicologica*, *American Music*, *Cambridge Opera Journal*, *Early Music History*, *Eighteenth-Century Music*, *Ethnomusicology Forum*, *JAMS*, *Journal of Music Theory*, *Journal of Schenkerian Studies*, *JRMA*, *Music Analysis*, *Music & Letters*, *Music Perception*, *Music Theory Online*, *Popular Music*, *Studi Musicali*, *Studi Verdiani*, *Women and Music*), we have also peer-reviewed articles beyond the discipline (*Jewish Culture and History*, *Journal of Hispanic Studies*, *Journal of Political Economy*, *Latin American Research Review*, *Museum & Society*, *Revista Mexicana de Sociologia*, *Speculum*, *The Italianist*). We have also acted as peer reviewers for monograph proposals for Ashgate, Cambridge University Press, Oxford University Press, Routledge, University of Chicago Press and University of Rochester



Press. In addition to the edited collections submitted as REF outputs, Brooks is co-editor for the *Bloomsbury Cultural History of Music*; Everist edited the *Perspectives on the French Musical Press in the Long Nineteenth Century* special issue of *Journal of Music Criticism* (2019); Irvine co-edited *Musikalisches Denken im Labyrinth der Aufklärung* (2015); and Malcomson co-edited the *Bloomsbury Encyclopedia of Popular Music of the World: Latin American Genres* (2014). Staff at all career stages have contributed over 100 **keynotes** and invited lectures at major conferences and universities nationally and internationally during the cycle.

**4.5 Contribution to the Sustainability of the Discipline (Composition):** Our composers contribute to the new music infrastructure as performers: Finnissy is a noted pianist, and Oliver (Workers Union) and Shlomowitz (Plus Minus) direct contemporary music ensembles. Crawford has produced (including recording and mix engineering) for jazz, contemporary classical and electronica artists and performed live electronics for the Bournemouth Symphony Orchestra. Finnissy is one of the UK's most distinguished voices in contemporary music: his work featured at the BBC Proms and was performed regularly worldwide, and he became the subject of numerous scholarly studies. Martin had a three-month residency at Ecole Supérieure d'Art, Aix-en-Provence, France, where she worked on soundscape composition and performance with the Locus Sonus research group. Oliver received commissions from Ensemble Paramirabo (Canada), London Sinfonietta, Riot Ensemble and Juice Vocal Ensemble; and performances at venues and festivals included Queen Elizabeth Hall, Mise-En Festival (USA), Aldeburgh Festival, Şerefiye Sarnıcı Klasik Müzik Konserleri (Istanbul), and Wigmore Hall. Shlomowitz had commissions at festivals such as Donaueschingen (Germany), Transit (Belgium), Ultima (Norway) and Tzliel Meudcan (Israel); performances at venues including Musikprotokol (Austria), Klang Festival (Copenhagen), Arena (Latvia) and Rainy Days (Luxembourg); and was featured on the BBC Radio 3 New Music show.

**4.6 Contribution to the Sustainability of the Discipline (Performance):** Since 2014, we have remained a hub for practice-led performance research in a dynamic university research context. Owen Norris is a pianist well-known for research-led chamber music projects; he has directed or collaborated on seven recordings for BBCCO, Chandos, EM Records, Harvard University Press, Naxos and Hyperion since 2014. Owen Norris regularly gives recitals and keynote lecture-performances at academic conferences, festivals and other venues (including Beaulieu, Cambridge, Cobbe Collection, Oxford, RAM, RNCM, St John Smith Square, York Early Music Festival). As the UK's leading contemporary harpsichord performer, Chapman's research has ranged from concerts on original virginals owned by Charles II (Hatchlands, 2019) to new work for amplified harpsichord with electronics (Borough New Music, 2019). As a pioneer she helped commission over 20 new chamber works for original baroque instruments (Trio Aporia) featured at the ICMC (International Computer Music Conference, Utrecht 2016) and unusual venues throughout the UK. As an influential early music performer, Kenny has toured extensively; recorded numerous projects including *The Masque of Moments* with Theatre of the Ayre; and performed widely, from the Proms, Carnegie, Queen Elizabeth and Wigmore Halls to The Pierre Boulez Saal (Berlin) and numerous festivals (Bruges, Cleveland, Cologne, Salisbury). Kenny is also active in new music, performing theorbo parts especially composed for her by Sally Beamish, James Macmillan, Nico Muhly and Rachel Stott.

**4.7 Conferences:** We have hosted several international two-plus-day conferences at Southampton: *SotonMAC* 2019, the *Society for Music Analysis International Conference* (Bretherton); the *UK & Ireland LGBTQ+ Music Study Group Symposium* 2019 (Bretherton); and elsewhere: *Dreams of Germany* 2015 (German Historical Institute London, Irvine with Gregor,

History); *The Score and Beyond: Performing, Staging, and Experiencing Verdi* 2016 (Everist, Izzo). One-day conferences and study days hosted at Southampton and elsewhere have also been central to our scholarly infrastructure. Brooks organised study days on *Sound Heritage* (2015-2016, Southampton, Chawton House, Tatton Park; 2019, RCM); De Lucca on *Aristocracy and Theatre in Rome (1644-1740)* (2019, École Française de Rome); Irvine on *Rethinking Eighteenth-Century Empires* (with the Southampton Centre for Eighteenth-Century Studies, 2015), *Sound and Listening in Sino-Western Perspective around 1800* (with Kam, National Chiao Tung University, Taiwan, 2015), and *Hubert Parry as Music Historian* (with Thormählen, Royal College of Music, 2018); Malcomson on *Music, Creative Engagement and Violence in Contemporary Mexico* (with Olvera Gudiño, IMR 2016), *Music, Political Activism and the State* (with IMR mentee, Andrew Green, 2016), *The Ethics and Aesthetics of Studying Music in Situations of Conflict and Violence* (with Bithell, Nooshin and Wood, IMR 2018), and *Music in Video Games* (with Everist and Donnelly, Film, 2014). We also acted as members of conference programme committees (De Lucca: *Biennial Baroque Music Conference*, Salzburg, 2014 / Pavia, 2016; Everist: *Presse et opéra en France, 1750-1850*, Lyon, 2014; *Francophone Music Criticism, 1789-1914*, Rochester, NY, 2017; *Institutionalization in Music History*, Sibelius Academy, 2018; *Ars Antiqua III*, Lucca, 2018; *Écrits de compositeurs et espace médiatique*, Lyons, 2018; Malcomson: 'Expressive Cultures' co-Track Chair, *Latin American Studies Association Congress*, 2020).

**4.8 LGBTQ+ Inclusion:** With the aim of promoting LGBTQ+ inclusion in the discipline, LGBTQ+ members of staff collaborated in establishing the UK & Ireland LGBTQ+ Music Study Group which is affiliated with all major academic music societies in the UK and Ireland. The *UK & Ireland LGBTQ+ Music Study Group Symposium* (2019) that we hosted was themed 'Legacies of Resistance, Responding to Oppression', and attracted PhD students, ECRs, freelance musicians and activists from Europe and the USA. Bretherton's AHRC-funded *Queer Music Theory* project has also involved visiting professorships at McGill and CUNY Graduate Center, where he collaborated with leading LGBTQ+ scholars.

**4.9 Awards (Composition/Performance):** Major awards have evidenced the significance and reach of music research at Southampton. Awards for practice-research in performance and composition include Kenny winning a Grammy with Ian Bostridge for best solo vocal recital for *Shakespeare Songs* (Warner Classics) (joint winner 2017). In 2017, Kenny also won a Gramophone Early Music Award and the Diapason d'Or de l'Année 'Early Music' for *Lachrimae or Seven Tears* with Phantasm (Linn). Chapman received the Bestenliste Preis der Deutschen Schallplattenkritik (Keyboard Instrument Award) 2015 for *The Oriental Miscellany* (Signum Classics), recordings of the Indian songs transcribed for harpsichord and adapted by William Hamilton Bird (1789). This album also reached 14 in the Indian iTunes Classical Music Charts. Shlomowitz won the Sixth International Johann-Joseph-Fux-Opera-Composition competition (Austria, 2016), providing a commission to compose an opera, *Electric Dreams*. Oliver was one of two selected composers in the Riot Ensemble Call for Works 2014, and was shortlisted for the British Composer Awards 2017 Contemporary Jazz Composition category for *Loop Concerto* (2016). PGR student Graham was shortlisted for the British Composer section of the ISCM's 2019 World Music Days Festival.

**4.10 Awards (Musicology/Ethnomusicology):** Our ethnomusicologists/musicologists have gained prestigious awards: AMS's Roland Jackson Award for outstanding work in music analysis (Mirka); AMS's Noah Greenberg Award for outstanding performance projects (Stras); J.M. Thomson Prize for best article published in *Early Music* by an ECR (De Lucca); a Citation of

Special Merit of the Society for Music Theory (Mirka for *The Oxford Handbook of Topic Theory*); Best Collaborative Project Award, Society for the Study of Early Modern Women (Stras); an honourable mention for the Society of Ethnomusicology's Bruno Nettl Prize for outstanding contributions to the history of ethnomusicology (Malcomson); and two finalists in the Association of American Publishers' Awards for Professional and Scholarly Excellence Awards (Everist with Kelly, Stras). Guthrie was awarded the RMA Jerome Roche prize, and PGR Taylor won the Musicians' Union Terence Pamplin award for the best research in organology.

**4.11 Public Engagement:** Our public engagement accolades include Stras receiving the Best Individually-led Project Award at the NCCPE Engage Awards 2014, for her *Celestial Sirens* project; the Festival Verdi Parma, directed by Izzo, winning the prestigious Best Festival, International Opera Awards 2018; and Brooks' *Songs of Home* exhibition (2019) winning the 2020 MAGNA award for the best temporary or travelling exhibition from the Australian Museums and Galleries Association. With the Covid-19 crisis, staff and student research-practitioners who could, contributed new compositions: Shlomowitz wrote 55 short pieces for people living together, receiving media coverage from BBC Radio Solent and *The Daily Telegraph*; Oliver and PGT Sones composed for Honeybourne's Contemporary Piano Soundbites. PGR Leith live-streamed 18+ Hesperia-at-home concerts, was awarded an ACE Emergency Coronavirus Response Grant, and appeared on R3 and in virtual concert series using material from her thesis research.