

Institution: The Open University
Unit of Assessment: D33 Music
<p>1. Unit context and structure, research and impact strategy</p> <p>1.1 Departmental context</p> <p>Since REF2014 the Music Department has expanded its intellectual breadth by recruiting staff in new areas and further developing research collaborations. Staffing FTE has increased by c.35% and postgraduate research student (PGRS) completions by 50%. Staff and PGRS research is carried out within a highly supportive and collaborative environment.</p> <p>Open University (OU) Music is submitting 14.4 FTE (16 staff) to REF2021 compared with 10.6 FTE (12 staff) in 2014. In 2014 our research specialisms included historical musicology, music analysis, editing, performance practice, film music, ethnomusicology, popular music, acoustical research, and organology. University investment has funded expansion into sound studies, feminist musicology, music technology and composition, laying the groundwork for future innovative collaboration and PGRS recruitment across disciplines and sub-disciplines. All submitted staff belong to the Music Department, which is situated within the School of Arts and Humanities in the Faculty of Arts and Social Sciences, except for Sharp, an instrument acoustics specialist based in the Science, Technology, Engineering and Mathematics (STEM) Faculty. Emeritus professors Burrows and Herbert remain highly active in collaborative research projects and PGRS supervision. Music staff are dispersed around England, Scotland and Wales, and engage in local research in all four nations of the UK as well as in international projects.</p> <p>Music's distinctive research culture is characterised by collaboration, evidenced in the design of several research projects as well as in the processes by which we support staff. This collaborative approach is a natural correlate to OU teaching methods, to which the collective authorship of teaching materials is central. A collegial approach to staff management and development underpins the allocation of time, financial resources and support for career advancement:</p> <ul style="list-style-type: none"> • financial assistance has been targeted at junior researchers and those with less available research time • constructive peer review supports the production of outputs and grant applications for both experienced and inexperienced researchers • the proactive development of staff has led to nearly half of the Music Department being promoted since REF2014. <p>1.2 Progress on 2014 research plans</p> <p>We have successfully achieved the strategic aims set out in the Music REF2014 submission, which were to:</p> <ul style="list-style-type: none"> • Maximise the potential of ideas and the sharing of resources by focussing on collaborative research projects with members of the University and external individuals, agencies and institutions • Facilitate expansion, focus and momentum by pursuing large-scale external research funding • Enhance our research training culture by integrating staff research with PGRS recruitment • Where possible and appropriate, strengthen the part Digital Humanities plays in research projects • Embed impact further within our research culture. <p>Details of progress in these areas follows.</p>

1.2.1 Internal research collaborations

Collaborations between staff within the Department and across the University have flourished. **Burrows's** and **Coffey's** monumental Handel Documents project with independent scholars Anthony Hicks and John Greenacombe, founded in 2007 and funded by the AHRC, the Handel Institute and the Winton Dean Fund, is nearing completion. The Acoustics Research Group, founded c.40 years ago and now directed by **Sharp**, and the Literature and Music Research Group, founded by **Samuels** in 2008, continue. In 2014 **Coffey** founded the Early Modern Research Group, which now involves **Barker** and c.30 colleagues from three other OU arts disciplines. A collaboration with the University's Knowledge Media Institute (KMi) has been central to the AHRC-funded Listening Experience Database (LED) and Horizon 2020 Polifonia projects (see 1.2.2.) and is enabling **Williams** to develop further an open-access online database of Stockhausen concerts, 1950–1972. **Barlow**, **Clarke** and **Herbert** are collaborating on a history of Welsh music for Cambridge University Press. PGRS have been co-supervised with colleagues in Art History, Education, Philosophy, Religious Studies, Sociology and Statistics.

1.2.2 Collaboration with external agencies and institutions

OU Music researchers have led or substantially contributed to successful external collaborations. The LED project (PI **Rowland**, Co-Is **Clarke**, **Moohan**, **Herbert**, Research Associate **Barlow**) included UK collaborators at the Royal College of Music and Glasgow University and international collaborators at the National University of Ireland, Galway. Collaborative outputs include two sets of freely available online conference proceedings and a *Nineteenth-Century Music Review* special journal issue. **Moohan** (OU in Scotland) runs a Royal Society of Edinburgh-funded Cultural History of Glasgow Research Network which involves external colleagues in art history, church history, creative writing, social history, literature and local history from the universities of Glasgow and Strathclyde, Glasgow's museums, church archives and the city's Parks Department. **Thompson** leads an AHRC project, Tinnitus, Auditory Knowledge and the Arts, with staff from Oxford Brookes University, members of the British Tinnitus Association and the Oxfordshire Visual Arts Development Agency. **Sharp's** research in acoustics has produced collaborations with woodwind manufacturers, professional musicians and institutions including the Royal College of Music, Oxford Brookes University and IRCAM (Paris). A multi-institution European grant, 'Polifonia' (Co-Is **Barker**, **Barlow** and **Herbert**), is funding 11 universities, institutes and other institutions in France, Ireland, Italy and the Netherlands to develop open access tools and methods for the discovery, integration and exploitation of European musical heritage resources on the web. Further external collaborations are discussed in Section 4.1.

1.2.3 External funding

During the assessment period all but two members of Music staff received external funding totalling £1,147,776 in research income to the university. Research momentum in the Music Department has benefitted from a supportive and inclusive culture of grant acquisition enabled by rigorous peer review (see 2.3) in which less experienced researchers gain experience of modest bidding before targeting larger grants (see 3.1).

1.2.4 Integration of research themes with PGRS recruitment

PGRS activity has intensified in this assessment period, and there is now closer alignment of staff and student interests. The growth in PGRS numbers can be attributed in part to our taught Masters qualification (fully online, with c.80-100 students annually) which is shaped by OU staff research interests and approaches.

1.2.5 Strengthen our role in Digital humanities (DH)

Herbert's Minter Database of seventeenth- and eighteenth-century trumpet repertoire continues to be a foundational resource for international research and during this REF period KMi (see 1.2.1, 1.2.2) has worked with Music colleagues to develop further databases using increasingly sophisticated technology. KMi used linked data to create the database of listening experiences for the LED project and then developed innovative search methods to locate accounts of listening in digitized books. These accounts had previously been sought out using time-

consuming and often unproductive online word searches, but KMi's new methods have been much more successful at locating documentary evidence of listening. The methods can also be deployed with productive results in other humanities contexts and several peer-reviewed publications on digital methods have resulted from the work. KMi's research has proved foundational for the Polifonia project, which aims to develop a digital ecosystem for European Musical Heritage in which music objects will be set within their cultural and historical context using linked data technology. KMi is also working with **Williams** to transform his Stockhausen concerts database with linked-data technology. DH methods have also been fundamental to the development of non-book elements in a PhD submission (see 2.5).

1.2.6 Impact

The Music Department's impact strategy has built on the themes articulated in REF2014, with the main beneficiaries of our research identified as:

- a) performers
- b) musical instrument manufacturers
- c) curators, librarians and archivists
- d) television and radio producers
- e) educators, especially university, school and instrumental teachers
- f) health and wellbeing practitioners.

The examples below show how staff research has impacted on these groups.

a) Performers: Staff at the OU have a longstanding commitment to producing scholarly music editions. Editions by **Burrows** have been important for performances in venues worldwide as reflected in impact case studies in REF2014 and the current exercise (Case Study 1). **Moohan's** first comprehensive edition of the music of Robert Johnson (c.1500-c.1560), much of which has been unavailable hitherto, is being used in the UK and North America for first modern performances, some of which the OU has supported financially with a view to increasing public understanding of a composer significant in Scottish and English culture. **Rowland** has completed an edition (not yet published) of Chopin's rondos for Edition Peters, publishers of the latest authoritative edition of the composer's works.

OU research on performance history continues to inform performers worldwide, as illustrated in **Herbert's** work on brass instruments, which has impacted on performers in the UK and the US (Case Study 2). **Williams** has promoted greater public understanding of early electronic instruments and their development through his work with museums. His reconstructions of works, particularly by Stockhausen, on restored electronic instruments have informed their performance in the UK, Europe and North America. **Rowland's** current research on the interpretation of piano notation will be of significance to both professional and amateur pianists.

b) Musical instrument manufacturers: **Herbert's** research has informed the reconstruction of historical brass instruments in Switzerland (Case Study 2). **Williams's** reconstructions of works on restored electronic instruments has informed the manufacture of reproductions in Paris for the instrument maker Westfinga, which makes instruments that recreate King Tubby's sound (over 100 units have been made) and the production of a plug-in for the web-based firm Acustica. **Sharp's** research on woodwind instrument design informs the manufacturers Howarth in London.

c) Curators, librarians and archivists: Both impact case studies for REF2021 demonstrate our close relationship with colleagues in the heritage sector. The University has recently invested significantly to enable the findings of **Burrows's** and **Coffey's** Handel Documents project (Case Study 1) to inform public awareness of the composer's life and music by producing short films about Handel's activities in London and historically informed performances at the Foundling Museum. The project has also informed the work of curators in the UK and Germany. Similarly, **Herbert's** research on brass instruments has shaped the work of curators in Belgium and Switzerland (Case Study 2). **Williams** works closely on electronic instruments with curators at the Science Museum, London, the National Media Museum, Bradford and St Cecilia's Hall and Music Museum, Edinburgh (see 4.1).

d) *Television and radio producers*: The OU's partnership with the BBC is the only such partnership the BBC maintains (Institutional Environment Statement (IES) 2.2). OU staff serve as nominated academics (a role that is distinct from invited media consultancies) to provide sustained input into the design and production process. **Barlow** was the nominated academic for the BBC World Service series *The Music of Time* (2017 – 6 million listeners), exploring how music gains meaning in and from cultural, political and economic contexts. **Williams, Samuels** and **Kolassa** were nominated academics for the BBC radio series *A History of Music and Technology* (2019 – 13.59m listeners). **Sharp** was the nominated academic for the BBC series *Sound Waves* (2017 – 1.34m viewers). To supplement these programmes, staff members produced learning materials for the OU's OpenLearn website, an open-access repository of educational materials consulted annually by over 12m users (see IES 2.1).

e) *Educators*: The two REF 2021 impact case studies describe the use of OU Music's research by university, college, school and instrumental teachers in the UK and abroad. Members of the Department are also developing educational materials for A-Level music teachers (available on the Department website) which derive from our research publications and relate directly to the current Pearson, AQA and OCR A-level syllabi. **Hamer's** research prompted her engagement as a consultant by Pearson Edexcel when they redesigned their A-level syllabus in 2015 to incorporate works by women composers.

f) *Health and wellbeing practitioners*: **Thompson's** AHRC Tinnitus project (1.2.2) is developing tools and resources for the British Tinnitus Association's support groups. Through the development of an art exhibition in partnership with the Oxfordshire Visual Arts Development Agency that centres questions about aural diversity and hearing disabilities, it will contribute to the Agency's policies and best practices. **Golding**, who works on British mental institutions in the nineteenth century, is currently working with a singer to develop approaches to impact based on her research.

1.3 Open resource environment

The Music Department has produced several contributions to the University's OpenLearn site (IES Section 2.1), such as the freely available Introduction to Music Research and material to accompany BBC series (above, 1.2.6 (d)). Other specialist open resources include the three databases described in Section 1.2.5: **Herbert's** database of trumpet repertoire, the LED database and **Williams's** Stockhausen concerts database. The LED project has also published in open access format two volumes of peer-reviewed conference proceedings, supported by RCUK Research and Innovation funds, following involvement in the AHRC-funded *Academic Book of the Future* project (hosted at UCL). **Coffey** has contributed online essays to the University of Vienna's public resource *Musikleben des Spätmittelalters in der Region Österreich* (a project funded by the Austrian Science Foundation). **Moohan's** Cultural History of Glasgow Research Network project website contains a set of short toolkits for family and local historians to help less-experienced researchers understand the nature of different archival materials and their utility for research.

1.4 Research and Impact for the next 5 years

Building on the work of the current assessment period we will:

- Further develop the Music Department's supportive and collaborative research culture (see Section 2)
- Strengthen internal and external collaborative research across disciplinary and sub-disciplinary boundaries
- Grow research leadership both in collaborations and on national and international research bodies and associations
- Increase grant capture to enable and expand research
- Pursue impact in all areas of research, particularly in the six areas outlined in 1.2.6
- Extend the support offered to PGRS in respect of the personal challenges they face and their distinctive skills development needs (see 2.5).

1.5 Research Integrity

The Music Department is committed to the University's policies on research integrity, including the principles outlined in the Concordat to Support Research Integrity and the ethics and PGRS supervision policies described in the IES (2.4). Staff and PGRS who conduct ethnographic research also follow the ethics guidelines of relevant subject associations. As a member of the Committee of the British Forum for Ethnomusicology (BFE), **Dueck** helped review that body's ethics statement and led the adoption of a statement of inclusion and a conference code of conduct.

2. People**2.1 Staffing composition and strategy**

The OU Music Department comprises 15 staff (11 at REF2014): 7 female and 8 male. There is one professor, 8 senior lecturers and 6 lecturers (including two early career researchers (ECRs)), spread across the age spectrum. During this assessment period four members of staff have retired or moved to another institution. Professors **Herbert** and **Burrows** retired in 2013 and 2015 respectively, but have subsequently been involved in major OU research projects as emeritus staff (**Herbert** the LED and Polifonia projects and **Burrows** the Handel Documents project), supervising research students and contributing to our research culture by their active presence at research seminars. **Richards** retired in 2019. **Tackley** moved to the University of Liverpool in 2016, having been promoted to a chair at the OU.

The Music Department's staffing strategy has been to:

- expand research and curriculum breadth by appointing new staff
- appoint staff at a junior level, whether replacing senior staff or expanding into new areas
- increase individuals' contract hours and make staff permanent wherever possible
- maximise the research potential of all staff and develop them towards promotion.

This strategy has been implemented successfully. Since 1 August 2013, 6 new staff have been appointed, all at lecturer level: **Clarke** (2014), **Dooley** (2020), **Hamer** (2018), **Kolassa** (2018), **Thompson** (2020) and **Williams** (2017). Their expertise spans composition, historical musicology, music technology, sound studies, and women's studies. Staff who were employed initially on fractional, temporary, or teaching-only contracts have had their hours increased and made permanent, as follows:

- **Barker**, on a succession of teaching-only contracts from 2012, was made full-time and permanent on a teaching/research contract in 2016
- **Clarke** was appointed to a fixed-term 0.4 teaching/research contract in 2014 and was made full-time and permanent in 2016
- **Coffey**, on a temporary lectureship from 2012, was made permanent in 2015
- **Williams** was appointed to a 0.5 fixed-term teaching/research contract in 2017 and was made full time and permanent in September 2020
- **Hamer** was appointed to a fixed-term, full-time, contract in 2018, made permanent at 0.6 in 2019 (with 0.4 continuing fixed-term) and then full-time and permanent in 2020.

Staff research potential has been realised through mentoring and financial support. The Department has allocated research time equitably (including for staff tutors, who have less contractual research time than others – see IES 1.2, and 2.3 below), supporting the production of outputs and the acquisition of grants irrespective of staff status and seniority. Success in developing individuals' research is evidenced by 7 promotions to senior lecturer on the basis of their teaching and research record: **Barker**, **Clarke**, **Coffey**, **Dueck**, **Winters** and staff tutors **Golding** and **Moohan**. Criteria and processes set down by the University govern promotion and the four promotion tracks are described in the IES (3.1).

Our strategy for staff appointments and development will remain in place for the next 5 years except that we aim to consolidate, rather than expand further, the Music Department's number of sub-disciplines.

2.2 Recruitment, probation, appraisal, contractual research time and training

University policies and procedures for staffing are set out in the IES (3.1). All staff are recruited according to the University's fair selection policies and processes. The Head of Department oversees mandatory probation, annual appraisal and the University's academic workload planning system to ensure that teaching and research development needs are addressed, and coordinated workload planning undertaken. A contractual minimum of 79 days per annum (less for staff tutors) is set aside for research, and since there are no University terms at the OU staff can take blocks of research leave at any time of the year. This meant, for example, that **Dueck** was able to take leave from his duties as head of discipline to conduct five periods of ethnographic fieldwork outside of the UK between 2017 and 2019. Extensive facilities are available to meet staff development needs, including media and IT training relevant to research dissemination and impact.

2.3 Staff development culture

In addition to the University's support for researchers (including ECRs - IES 3.2 and 3.3) the Music Department's strong collaborative research culture develops staff in a variety of ways. An annual research review for each member of staff takes place with the Department's research leads (currently **Rowland** and **Coffey**) and feeds into appraisal. During the review, publication and conference plans, grant applications, public engagement and impact activities are discussed. Detailed conversations include, for example, project prioritisation, which journals and funders to target, how to balance time between outputs and impact activities, conferences and networking. These conversations are followed up informally throughout the year, supported by face-to-face and online research events at which Department members present and discuss their work.

All departmental grant applications are scrutinised thoroughly for feasibility and rigour through a peer-review process undertaken by the two research leads with others in Music and in other disciplines as necessary. Similarly, it is common for outputs by both senior and junior staff to be reviewed prior to submission in order to ensure research excellence. In addition, new and inexperienced staff are assigned a research mentor, whose advice and guidance covering the full range of research activities can be called upon at any time.

A priority for the University's strategic research investment in the Department (£185,000 – see 3.2) has been the development of staff tutors and less experienced researchers. For example, **Moohan** (staff tutor) was bought out of teaching and administrative duties to complete her edition of Johnson's music, for which performances, music typesetting and publisher costs were also funded. **Barker** was bought out of teaching responsibilities and funded for research trips to Italian archives and **Williams** was funded for research trips to Germany. Conferences organised by **Hamer** (staff tutor) and **Kolassa** (ECR) were funded or under-written.

2.4 Supporting impact

Since 2017 a Music Impact Officer (0.4) has been employed with University investment funds who has supported staff on 7 impact projects (see 3.3) and has significantly broadened the Department's impact activities by establishing relationships with non-academic organisations and beneficiaries. The Officer is managed by **Coffey**, the Department Impact Lead, who has completed internal and external impact training and who advises staff on impact associated with their research projects. **Coffey** is supported by **Rowland**, one of the Faculty's two impact leads. Impact plans for every member of the Music Department are discussed in detail during annual research reviews and at Department workshops and away-days.

2.5 Postgraduate Research Students

Since 1 August 2013, 15 PGRS whose lead supervision took place within the Music Department have graduated (compared with 10 in REF2014), including two from overseas. Three more PGRS primarily supervised by **Sharp** in the STEM Faculty were awarded PhDs. A further four students co-supervised in Music who completed in the period had lead supervisors in

Computing, Education, Religious Studies and Sociology. In the 2019 Postgraduate Research Experience Survey, the OU was ranked fifth out of 103 HEIs for overall PGRS satisfaction.

PGRS activity is supported by a Music Postgraduate Convener (formerly **Coffey**, currently **Barlow**) who oversees recruitment, supervision, training, support and examination. The Convener ensures that procedures laid out in the University's Research Degrees Handbook are followed, including requirements for fair selection, dual supervision (minimum 10 supervisions per annum for full-time and five for part-time students), probation (literature review, project plan, presentation and viva), six-monthly progress reporting, and examination by an independent panel. Access to a range of resources for skills development is provided through the OU Graduate School's web portal, ensuring parity of experience to all OU students irrespective of their physical location. Face-to-face and online careers services provide personalised advice and all PGRS can apply to shadow academics and ALs on module teams. Full-time students are allocated workspace, a computer and IT assistance as well as funding of up to £1000 per year for research expenses. Part-time students are given IT assistance and allocated £500 a year. (See IES Section 3.4 for further details of the University's PGRS provision.) The Faculty provides student mentors and tutorial support, and a Director of Research Degrees chairs regular meetings of postgraduate conveners to ensure that good practice is shared across departments.

From 2013 to 2019 the OU was part of the AHRC Consortium for Humanities and the Arts South-East England (CHASE) DTP1, through which 5 OU doctoral music students have been funded. Since 2019 the University has been a member of the AHRC DTP2 OOC consortium with Oxford and Cambridge universities. Both partnerships have significantly augmented the training opportunities provided to PGRS.

Students' research has been aligned increasingly with the expertise of OU academic staff (see 1.2.4) and represents the breadth of the Department's research. Cross-departmental research has been promoted and the Department has recently agreed to include practice-based elements in PhD study, following the appointment of new staff in relevant areas. PhDs with other non-book components are encouraged: in 2017 an AHRC-funded OU student based at the National Library of Wales produced as part of his thesis a database with hyperlinks and geographical mapping to examine the context of Welsh traditional music.

The OU's distinctive mission (IES 1.1) requires it to cater for the needs of all types of student, irrespective of background, age and disadvantage. (For example, the OU currently has c.30,000 students who declare a disability.) Consequently, music PGRS vary in age from their 20s to their 70s and most study part-time, because their life circumstances do not permit full-time study. They are widely dispersed, both around the UK and in places as far away as Poland, Italy and North America. Many OU Music PGRS study for their degrees following several decades' absence from formal education and many have first degrees in subjects other than music (for example, engineering and mathematics). These diverse backgrounds provide the PGRS community with an unusually rich and wide range of knowledge and experience, but also distinctive life and skills challenges.

Meeting these challenges is a priority which we address through especially robust supervisory support and training, as follows:

- Personally tailored supervision at the OU, in other venues such as the British Library, or via email and online
- Skills training sessions in, for example, research methodologies, writing conference proposals, presenting conference papers, receiving peer review and viva preparation
- Interactions with other part-time and full-time students as well as Department members and Masters students at biannual research days at which there are opportunities to give papers
- Automatic access to the online research training materials that comprise the taught Music MA
- Encouragement to use their OU funding to attend archives and conferences.

The Department has also organised large-scale events, notably the British Forum for Ethnomusicology (BFE) - Royal Musical Association (RMA) research students' conference in January 2020, which was held on the Milton Keynes campus with around 150 attendees and which enabled OU PGRS to engage with their peers, give conference papers and gain experience in conference organisation and administration.

The department supports its students following completion by awarding visiting academic status to some, principally to support publishing projects through continuing Library access, IT facilities and email, involvement in the departmental research culture, and personal advice. Research by the current 3 visitors spans music and statistical methods, sixteenth-century English chamber organs, and cyborg music (music and philosophy). Around half of former Music PGRS have been successfully supported in producing academic publications.

2.6 Equality and diversity

The Music Department implements fully the University's policies and practices intended to achieve equality for all staff and research students (IES 3.5). Since REF2014 both women and men from the Music Department have been appointed to leadership roles, including male and female Heads of Department and male and female roles within the School (**Clarke** as Director of Teaching and **Coffey** as Director of Research). There are both male and female research leads within the Department.

The OU scrupulously applies fair selection processes for those of protected characteristics during the job application process, including (successfully in a recent recruitment round) interviewing candidates remotely. A confidential, University-wide process enables staff to declare a disability. Three members of current staff have done so and, following full investigation and discussion, adjustments to working practices have been offered. All have been able to carry out research in an equivalent way to others by producing scholarly outputs, presenting conference papers and invited talks, winning research grants, supervising PGRS and entering fully into the Department's research culture.

The dispersed nature of our staff and research student community underlines the importance of the range of University measures for facilitating remote working, which are environmentally friendly, promote well-being and have been of great benefit during the COVID-19 crisis. It is commonly accepted that Music meetings can be attended remotely using University-approved software; those with caring responsibilities regularly use these facilities, as do those with temporary workload pressures. Department meetings are scheduled where possible to accommodate part-time workers and to avoid travel during rush hours. Adequate meeting breaks are scheduled in campus-based meetings. During the pandemic, the flexible approach to remote working intensified, ensuring continuity of work, not least for those with home-schooling and additional caring responsibilities. Additional weekly virtual coffee mornings and informal 'drop-ins' with the HoD have also been organised to enable socialising and additional personal support.

Changing working patterns arising from personal circumstances are accommodated as, for example, when a member of the Department moved to 0.4 FTE for childcare reasons following support and consultation after a period of leave. Working patterns within the Department are also routinely adjusted to accommodate research leave, attendance at conferences and other research events.

The University recognises that part-time employees can be overlooked during promotion discussions and action has been taken to ensure that this has not occurred in Music. Consequently, one part-time member of Music staff has achieved promotion to senior lecturer and another (who subsequently moved institutions) was promoted to a chair during the assessment period. Fixed-term staff and staff tutors receive the same research privileges as other staff members and particular care has been taken to ensure that their research is given equal priority to others both in respect of funding and time management.

An exceptional level of support and care is provided for the diverse PGRS community. In this period a student with modest first-degree results had two periods of leave because of open-heart surgery, but completed her PhD having in the meantime published some of her work in refereed journals. Another PhD student who took a break for health reasons wrote 'I am really thankful for your support over the last couple years ... you've offered me exceptional academic and pastoral support, which appears to far outstrip any of the supervision experiences of my peers, for which I'm deeply grateful.'

2.7 REF2021 Preparations

The OU's music submission was prepared by four members of the UoA (two male, two female) who were appointed according to processes set out in the University's REF Code of Practice and who received the required Equality and Diversity training. One member of the panel has a declared disability.

In accordance with the Code of Practice all individuals within the potential submission pool were assessed for submission according to the level of their responsibility for research and their research independence: all academic members of the Department have been submitted. The panel selected outputs on the basis of dual readings of each submitted item and in consultation with an external adviser (a former REF subpanel chair). All those submitted have been consulted on the text of this Environment Narrative. Following the University's confidential invitation to submit individual circumstances to determine any reduction in the overall output submission pool, the cases of three staff were approved, but no reduction has been claimed.

3. Income, infrastructure and facilities

3.1 External research income

In the current assessment period total grant income was £1,147,776 (comparable with the return for REF2014) and from 2015/16 to 2018/19 (years for which HESA data is available) the OU was consistently within the top 22 institutions for music grant funding, and mostly within the top 15.

Major grants (award values) in this period include:

- £1,539,001 (two AHRC grants) for the Listening Experience Database (LED) Project (PI **Rowland**, with **Barlow**, **Clarke** and **Moohan**)
- £76,432 (various funders) for **Burrows's** and **Coffey's** Handel Documents project
- £44,413 for **Samuels's** Leverhulme Symphony and Novel project
- £19,929 for **Moohan's** Cultural History of Glasgow network (The Royal Society of Edinburgh).

Thompson joined the Department in 2020 with an AHRC grant of £100,225 for her Tinnitus project and €3 million of Horizon 2020 funding was recently awarded for the Polifonia project (worth €484,936 to the OU; Co-Is **Barker**, **Barlow** and **Herbert**) (see 1.2.2). In March 2019 **Coffey** was awarded £54,814 Leverhulme funding for her project Music and Empire but was unable to commence the work during the assessment period because of COVID-related travel restrictions.

Most other members of the Department have received smaller grants for archive visits or conference organisation including **Barker** (2), **Coffey** (3) and **Hamer** (2). Grant awarding bodies in addition to those listed above are The British Academy, the Handel Institute, the Institute of Musical Research, Music & Letters, the Royal Musical Association, the Society for Renaissance Studies, the Wellcome Trust and the Winton Dean Fund.

The Music Department's strategy is to focus on grant capture as a means of enabling and expanding research. LED funding enabled the establishment of an entirely new collaborative research project; funding for the Handel Documents project provided employment for four specialist research assistants, archival visits and the means to obtain document copies; Leverhulme Fellowships provide time for researchers to complete monographs; **Moohan's** funding enabled the founding of a new network with colleagues in the university and heritage sectors; and other smaller amounts have supported travel to conduct research and for the

organisation of conferences. All but two members of the Music Department succeeded in obtaining external funding in this period and we continue to facilitate all Department members to bid, encouraging less experienced researchers to apply for more modest funding prior to submitting larger bids.

Departmental advice and peer review for grants is described in Section 2.3. Essential administrative support provided at Faculty and University level includes:

- information and guidance on awarding bodies, success rates and bidding opportunities
- coordination and capacity planning for bidding support
- advice and guidance on costings, ethical and contractual elements of grant applications
- management and guidance for current grants, ensuring proper financial planning and probity.

3.2 Internal research funding

Internal research funding of c.£265,000 has been allocated from a variety of sources, including:

- £185,000 University strategic investment
- £16,655 Faculty strategic investment
- £7877 UK Research and Innovation (UKRI) Block Grant administered by the University
- £6,450 Faculty support for the Medieval and Early Modern Research Group
- smaller amounts of Faculty funding for personal research (conference attendance, archival visits, etc) totalling c.£50,000.

University strategic funding has been used to extend the contract of a full-time, temporary ECR (**Kolassa**), to buy out a staff tutor (**Moohan**) and another junior researcher (**Barker**) from teaching and administrative duties for periods of research, and to fund the 0.4 Impact Officer. It has also funded conference and seminar organisation (especially by junior researchers, in order to widen their networks and influence), impact activities, research travel and other smaller-scale expenditure largely targeted towards junior researchers and staff tutors (2.3, 2.4). UKRI Block grant funding enabled the open-access, online publication of LED outputs. Faculty funding enabled some impact activities as well as research travel, archival work and document sourcing. Faculty administrative and secretarial staff have generously supported conference and seminar organisation (4.4).

3.3 Research infrastructure and facilities

Research at the OU (including the Graduate School) is overseen by the PVC (Research, Enterprise and Scholarship). Within the Faculty, the Associate Dean for Research supports the Executive Dean in research matters and chairs the Faculty Research Board, which takes a strategic overview of research (including PGRS). The Faculty Research Office works closely with the University's central Research and Enterprise team and Graduate School to support bid development, the management of awards, research student administration, and the distribution of internal funds for research. The Faculty's Director of Research Degrees oversees all formal PGRS matters (see 2.5). Day-to-day support for research events, correspondence and other research related matters is provided by the Department Secretary.

The OU Library's support for research is distinctive in focussing on staff and students who work remotely from the University's headquarters at Milton Keynes. It contains large collections of online journals, e-books and databases such as British Newspapers 1600-1900, Eighteenth Century Collections Online, Naxos Music Library, Retrospective Index to Music Periodicals (1800-1950) and many others (IES 4.2) which have been particularly useful during the pandemic. Library Services also provide 24-hour helpdesk support, training in a variety of research areas and freely available, fast inter-library loan facilities. The Library's open-access repository Open Research Online (IES 2.3) contains most of Music's publications from the last c.20 years (excepting editions and some monographs).

Music Department facilities include a collection of historical keyboard instrument copies used particularly by **Rowland** and equipment for making field recordings, used especially by **Dueck**

and **Williams**. Dedicated space was made available in the OU's London office to support **Burrows's** and **Coffey's** Handel project. The Acoustic Research Group, directed by **Sharp**, runs facilities including two anechoic chambers, a laser laboratory, a high-speed camera, a scanning laser doppler vibrometer, professional quality microphones and a wide range of measuring apparatus and high-performance computing equipment.

3.4 Impact Infrastructure

The Faculty employs a Head of External Engagement and an Impact, Enterprise and Knowledge Exchange Manager who leads on relationships with non-academic bodies. The 0.4 Department Impact Officer (managed by the Department's Impact Lead, **Coffey**, and supported by Faculty Impact Lead **Rowland** – see 2.4) has gathered evidence for impact in several areas, including:

- the life and music of Handel (Impact Case Study 1 - **Burrows** and **Coffey**)
- music for brass instruments (Impact Case Study 2 - **Herbert**)
- the music of Robert Johnson (**Moohan**)
- film music (**Winters**)
- reconstructing electronic music performances (**Williams**)
- well-being and music in nineteenth-century asylums (**Golding**)
- musical instrument acoustics (**Sharp**)

These measures have enabled the discipline to target promising current and future areas of impact and invest funding where required.

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

4.1 Collaboration

Collaborations occur within the Music Department and with eight other university units: Art History, Education, English, KMi, Philosophy, Religious Studies, Sociology and Statistics. All these are described in 1.2.1. Details of external collaborations in which OU researchers play a leading or other substantial role (described in 1.2.2) include:

- collaboration with the Royal College of Music (RCM), 2012-2019 on two AHRC project grants
- inter-institutional funded partnerships between Glasgow's universities and conservatoire, museums and civic bodies for **Moohan's** Cultural History of Glasgow project
- collaboration with Oxford Brookes University, the British Tinnitus Association and the Oxfordshire Visual Arts Development Agency for **Thompson's** Tinnitus project
- Collaboration with 11 European universities and other institutions for the Polifonia project.

In addition, **Dueck** has worked collaboratively on funded projects with institutions in the UK and abroad:

- What Is Black British Jazz? (AHRC, with OU colleagues in Music and Sociology)
- Online Networks and the Production of Value in Electronic Music (AHRC, with an OU colleague in applied linguistics and another in the School of Computing at Kent University)
- The Aesthetics of Reconciliation in Canada (Social Science and Research Council of Canada (SSHRC) with colleagues in music, art history and English from Queen's University, the University of Alberta, the University of British Columbia, and Memorial University)
- Music and Modernity among First Peoples of North America (SSHRC and Colorado College, with colleagues in music and anthropology from universities across the United States and Canada, including Colorado College, Queen's University, Memorial University, New York University, and the University of California, Davis).

Un-funded national and international collaborations have also broadened the scope of OU research. **Williams's** work on recording history has involved practice-based research with the English Department at the University of Cologne and workshops at London's Science Museum and Bradford's National Media Museum. He is a founder member of the Laboratory for Live

Electronic Audio Performance Practice, which has held recent workshops in Edinburgh and Phoenix, Arizona. In 2017 **Winters** brought together 52 scholars from Europe, North America, Africa and Australia for his co-edited [*Routledge Companion to Screen Music and Sound*](#). He also co-edits Ashgate's Screen Music book series and the journal *Music, Sound and the Moving Image* with international and interdisciplinary collaborators at Rhode Island College, Carleton University, Liverpool John Moores University and Carleton College, Northfield, Minnesota. **Coffey** is co-editing a volume, *Handel in Context*, which includes 29 authors from the UK, Europe, North America, Australia and **Clarke** is currently co-editing a volume of *The Oxford Handbook of Music and Christian Theology* with 23 authors from Europe and North America. **Hamer** is co-editing the *Routledge Companion to Women and Musical Leadership: The Nineteenth Century and Beyond*, bringing together over 60 scholars from Europe, the Americas, Asia, and Australia.

The Faculty's Research Office ensures that appropriate formal collaborative agreements with other institutions and with other units within the OU are made, liaising with other OU offices as necessary. Agreements cover finances, intellectual property, data protection, reporting and any other issues required to establish secure working arrangements.

4.2 Engagement with key research users, beneficiaries or audiences

Many of the OU's Music Department have strong links with practitioners in the music industry and education (see 1.2.6) by virtue of their own involvement in those areas. **Dooley** has worked with performers in the UK, China and Europe as part of his composition and performing activities. For many years **Herbert** worked as a professional trombonist, establishing connections with fellow musicians who later benefitted from his brass instrument research in their performances and teaching (Impact Case Study 2). **Moohan's** directorship of the Glasgow St Mungo Singers has provided dissemination and impact opportunities for her edition of Robert Johnson's music. **Rowland's** professional performances and recordings on early keyboard instruments have introduced him to networks of both performers and instrument makers, informing his research and yielding opportunities for impact. **Williams** regularly organises and participates in performances of Stockhausen's music involving restored electronic instruments, impacting the work of fellow musicians and instrument restorers (see 1.2.6(b)). **Barker's** experience of school teaching and working with local education authorities has shaped the Music Department's strategy for developing materials to support the school music curriculum.

Engagement with BBC audiences is fostered through the OU's unique formal agreement with the BBC (1.2.6(d)). The Music Department's partnership with the Orchestra of the Age of Enlightenment since 2016 has resulted in public lectures by Department members on London's South Bank and contributions to several of the OAE's videos (for example, **Samuels's** 'The Birth of the Symphony' and **Winters's** 'A lost art: music in silent film'). **Coffey's** relationship with the Foundling Museum and the London Handel Festival has led to historical recreations of early Handel performances and the development of a series of freely available short films on London locations connected to Handel. **Samuels's** organisation and delivery of study days for the Oxford Lieder Festivals, **Moohan's** public lectures in Glasgow relating to the works of Robert Johnson, **Rowland's** study day on Mozart performance issues for Benslow Music and **Williams's** lectures on performances of Stockhausen's music in the UK, Bruges, Karlsruhe, Kürten, and Luxembourg have informed audiences of their research findings. **Sharp** has given around a dozen talks in schools about his experience as the nominated academic for the BBC series Coast. **Winters** gave a pre-performance talk and was involved in a Proms Plus discussion in 2019 based on his film research which was broadcast on BBC Radio 3 during the concert's interval.

Members of the Music Department support the work of institutions in the heritage, music and education sectors. **Burrows** was a founding member (now chairman), and **Coffey** is a council member, of the UK's Handel Institute, which supports the work of musicians and researchers (including music editors) worldwide. **Clarke's** research on church music informs his membership of the Liturgical Subcommittee of the Methodist Church's Faith and Order Committee, which

develops, evaluates and advises on liturgical resources for Methodist worship and has prompted his election to a four-year term on the executive committee of the Society for Christian Scholarship and Music. **Moohan's** networking grant has informed exhibitions and given coherence to digitisation projects among Glasgow's libraries and archives. **Barker** has created initiatives to support the teaching of music through contact with schools and exam boards, which has informed the collaborative work with the OAE described above. **Dueck** has served as a member of the scholarly committee for the Catholic University of Central Africa's Quinzaine de la Musique Liturgique, a workshop for amateur and professional church musicians.

4.3 Wider contributions to the economy and society and engagement with diverse communities and publics

Aside from the open resources described in Section 1.2.5, members of the UOA have contributed articles to the online news site The Conversation, including **Winters's** 'How Star Wars music lets us feel the Force' (16 December 2015) and **Clarke's** 'The choirmaster whose carols became the sound of Christmas' (23 December 2015) and 'Silent Night: the story of the carol that paused a war' (20 December 2018). This last prompted an invitation to speak on Times Radio's Christmas Eve breakfast show in 2020.

Dueck in collaboration with Dr Kisito Essele (Catholic University of Central Africa) organised and presented a study day on the notation of traditional Cameroonian music, open to the general public, at the Catholic University of Central Africa in November 2017; the event was attended by composers and musicians from the city of Yaoundé. **Hamer** is the Lead of the Parenting and Caring Working Group of the recently formed Equality, Diversity and Inclusion in Music Studies Network and on the Advisory Council of DONNE: Women in Music. **Rowland** is Chair of the Trustees of the Commonwealth Youth Orchestra which aims to unite young musicians from around the Commonwealth by supporting performances, recordings and composition. In 2020 **Thompson** was commissioned by Nottingham Contemporary to hold a public programme study session based around her monograph, [Beyond Unwanted Sound \(2017\)](#), and has presented work at international arts/music festivals such as CTM Festival, Berlin; Mutek Montreal; DICE Festival Berlin; and Noisexistance, Hamburg.

4.4 Contribution to the sustainability of the discipline

Members of the Music Department have contributed leadership to the development of interdisciplinarity in the University and externally through the establishment and development of research groups (1.2.1, 4.1). In addition, a particular feature of this assessment period has been the involvement of two-thirds of the Music Department in the organisation of international conferences (as organisers, or on conference committees). Some conferences have been organised on behalf of associations and other bodies: **Clarke** and **Coffey** convened the BFE-RMA research students' conference (Milton Keynes), **Coffey** organised two Handel Institute conferences (London), **Dueck** helped coordinate several conferences during his tenure as conference liaison for the BFE and **Barker** served on the conference committee for the International Conference on Baroque Music (Cremona). Others have organised conferences with a narrower focus: **Coffey's** three Medieval and Early Modern Places conferences (Milton Keynes and London) in association with the research group she founded; **Dooley's** International Conference on New Interfaces for Musical Expression (Birmingham); **Golding's** 'The Music Profession in Britain' (London) and 'Music, Mind and Body' (Milton Keynes); **Hamer's** three conferences on aspects of women in music (Senate House, London and the universities of Bangor and Liverpool) as well as two 'Music since 1900' conferences (Glasgow, Huddersfield) and a Gerard Manley Hopkins conference (Liverpool); **Kolassa's** 'Music and Disruptive Pasts: Between the Popular and the Arcane' (Milton Keynes), **Rowland's** and **Barlow's** two LED conferences (London and Milton Keynes); and **Winters's** film music conferences (Surrey University, RHUL, Huddersfield, New York).

4.5 Wider influence

Members of Music at the OU hold positions within non-HE institutions and on publication boards. As well as his chairmanship of the Handel Institute, **Burrows** is also co-General Editor of the *Hallische Händel-Ausgabe*. **Dueck** has been a member of the BFE committee and has been a member of the editorial board for Oxford Handbooks – Music. Sharp is a Fellow of the Institute of Acoustics, chair of the European Acoustics Association Technical Committee on Musical Acoustics, Secretary of the Institute of Acoustics Musical Acoustics Group, Secretary of UK Musical Acoustics Network, and a member of the Acoustical Society of America Technical Committee on Musical Acoustics. Six members of the Department are on journal editorial boards: **Dueck**, **Hamer**, **Rowland**, **Sharp**, **Thompson** (3) and **Winters** (2).

During the assessment period articles have been reviewed for c.35 journals and manuscripts have been reviewed for most of the major academic publishers in the UK and North America. Members of the UOA have also played a full role in reviewing research proposals for grant awarding bodies and promotion cases for other institutions (several reviews and tenure cases in the UK, Europe and North America).

The quality of Music research has been acknowledged in awards, fellowships and invited lectures and performances. **Burrows's** and **Coffey's** Handel Documents Volume 3 was named by BBC Music Magazine as one of its books of 2019. **Dueck** contributed a chapter to the volume *Music and Modernity among First Peoples of North America* (2018) which won the Ellen Koskoff prize from the Society for Ethnomusicology and the Ruth A. Solie Award from the American Musicological Society. **Winters** received the Liverpool University Press reviewing prize in both 2016 and 2018 for his work with the journal *Music, Sound and the Moving Image*. In 2014 **Hamer** was elected Centenary Young Fellow at the Royal Society for the Encouragement of Arts, Manufacturers and Commerce, in 2015 **Clarke** took up a research fellowship at Southern Methodist University (USA) and in 2019 **Thompson** held a Nominated Fellowship at the Institute for Advanced Studies in the Humanities, University of Edinburgh. In 2020 **Coffey** was invited to give the Stanley Sadie Lecture at the Handel & Hendrix Museum and **Thompson** was invited to deliver the Le Huray Lecture at the annual RMA conference. Members of Music (**Clarke**, **Dueck**, **Hamer**, **Rowland** and **Thompson**) have given keynote lectures at conferences in the UK, Italy and Spain. **Dooley** has given invited performances of his music in the UK, Austria, Germany and China.