

<b>Institution: University of Oxford</b>
<b>Unit of Assessment: 33 Music, Drama, Dance, Performing Arts, Film and Screen Studies</b>
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p><b>1.1 UoA structure and context of research</b></p> <p>The Faculty of Music at Oxford (which comprises the Unit of Assessment) is committed to undertaking and disseminating scholarly and practice-led research of the highest quality across the broadest historical and geographical range. Our shared ethos is to avoid narrow specialism and disciplinary sub-division. Rather, we seek to foster a large, thriving and diverse community of researchers, from postgraduates and early career scholars to senior professors and emeriti. We are committed to the study of music and sound in all manifestations, encompassing performance, composition, psychology, pedagogy, sociology, ethnomusicology, anthropology, history and analysis. Situated within the Humanities Division (alongside the faculties of Classics, English, History of Art, History, Linguistics, Medieval and Modern Languages, Oriental Studies, Theology and Religion, and the Ruskin School of Art), the Faculty accommodates a rich programme of interdisciplinary work, much of it enabled by our involvement with the Oxford Research Centre for the Humanities (TORCH) which sits at the heart of the Division. We reach a wide range of audiences through our public engagement, impact, and knowledge exchange activities, in addition to regular appearances in the national and international media, as well as sustaining a substantial record of research publication and grant capture. Over the assessment period, the UoA has maintained a volume of research output which surpasses its return in REF2014: our researchers have published over 500 items, including 13 monographs, 18 co-edited or jointly authored volumes, more than 130 peer-reviewed articles, 10 editions, 12 commissioned compositions and 22 CD recordings. Our staff have organised some 100 conferences and workshops and given more than 1,000 papers, public lectures and research-based performances. They have given 42 keynote addresses across the globe, and submitted over 200 applications for internal and external funding with a consistently high track record of success. Compositions by our composers (Saxton and Harry) have been performed around the world to critical acclaim, and Oxford choirs and instrumental ensembles have been regularly nominated for major industry awards. We have supervised 69 doctorates to completion with an increasing range of interdisciplinary supervision. We have been able to celebrate a number of colleagues (from across the career spectrum) who have received prestigious awards in recognition of their research achievements (Bent, Born, Liao).</p> <p>We recognise that our research has the potential to achieve far-reaching impact beyond academia and seek to embrace such opportunities proactively. The expertise of our researchers is valued by a broad range of local, national and international organisations and communities, from music festivals and venues, libraries and museums to media, policy bodies, educational trusts, government departments and NGOs. Key beneficiaries include children, prisoners, arts professionals and practitioners, and a cross-section of public audiences and consumers. In many cases, individuals from disadvantaged backgrounds have, through the intervention of our researchers, been able to engage with music-making with tangible and measurable results in their personal enrichment and development.</p>

## 1.2 Strategic research aims

Our research strategy builds upon the strategic aims and objectives identified in our REF2014 return, in particular sustaining the Faculty's reputation as an internationally acknowledged centre for theoretical, critical, historical, analytical, empirical, creative and pedagogical research. We have sought to meet the challenges of maintaining critical strength in depth in a number of ways: firstly, through the appointment of new postholders in innovative and strategically important areas (summarised in section 2); secondly, through continuing support for the career pipeline via the recruitment and mentoring of early career researchers, contributing to the discipline's broader sustainability; and thirdly through successful large-scale external funding bids, which have enabled us to explore new scholarly and creative problems and to undertake vital primary research. In addition, we are committed to fostering continued interdisciplinarity, open scholarship, and to reaching new audiences through enhanced impact and public engagement.

### *Interdisciplinarity*

Located within such a large and diverse group of humanities faculties, we recognise that much of our ongoing and emerging research is intrinsically interdisciplinary. Most researchers contribute to more than one research area, and many of these areas have natural affinities with other disciplines. The Faculty actively promotes and facilitates cross-disciplinary collaboration within music and with other disciplines.

The Faculty has been one of the driving forces behind TORCH since its inception in 2013, which facilitates bottom-up initiatives by humanities researchers at all stages of their career with particular emphasis on interdisciplinary collaborations and wider engagement. With its support, our researchers have led networks on Global Brazil (Stanyek), Colonial Ports and Global History (Liao), Embodiment and Materiality (Clarke), Theatre on the Move in Times of Conflict (Andries), and Song (Tunbridge). Additionally, interdisciplinary research activity is galvanised through externally funded projects: post-doctoral researchers from neighbouring disciplines, ranging from medieval comparative literature to contemporary urban design, are firmly embedded within the 3 ERC projects hosted by the Faculty (discussed below).

### *Supporting practice-led research*

We embrace and benefit from the rich interface between scholarship and practice-led research, and the range of practical activity reflects the diversity of the faculty as a whole. For example, the Electronic Music Practice REsearch group (EMPRES, established in 2017), bringing together academics and practitioners from within and beyond the faculty, is a crucial hub for practice-led research in electronic music. The Faculty maintains equally strong links with several ensembles devoted to research in historically informed performance, including the Academy of Ancient Music (through an AHRC Collaborative Doctoral Award) and the Academy of Ancient Music (through Williams's Rameau project), and it has hosted its own research-led groups, including Accordes! (directed by Holden), and Contrapunctus (directed by Rees). Such projects bring the fruits of our research to a range of venues and audiences, including the Sheldonian Theatre in Oxford, Modern Art Oxford, and many locations in the UK and beyond.

### *Open Research*

The faculty has sought to promote and advance Open Access research. We deposit our research outputs in ORA (Oxford's Open Access repository), beyond those mandated by the REF exercise, so that they are fully publicly available to all who wish to access them. One of Oxford's longest running online projects, the Digital Image Archive of Medieval Music (DIAMM), which was one of

our Impact Case Studies in 2014, now contains over 62,000 images and has developed new search facilities for its online repository in collaboration with Digital Humanists from McGill University (<https://simssa.ca/>). DIAMM was instrumental in the digital reconstruction and restoration of the Tudor Partbooks (an AHRC-funded project in collaboration with Newcastle University). In collaboration with Imperial College, the Bate Collection has produced publicly available scans of selected historical instruments for 3D printing (2016). Grimley's AHRC Research Fellowship led to the AHRC Follow-on project 'Digital Delius: Interpretation, Performance, and Analysis', during which a freely accessible online catalogue of Delius's works was created by Bullivant in collaboration with the British Library (impact case study). Grimley and Bullivant are engaged in further work in music encoding and digital transformation in collaboration with colleagues from the Oxford e-Research Centre (OeRC) and the British Library.

We expect high standards of research integrity, and require staff to adhere to ethical, legal and professional frameworks implemented University-wide. The University is a signatory of the San Francisco Declaration on Research Assessment (DORA). Research involving human participants and personal data is subject to review by the University's Research Ethics Committee.

#### *Future Strategic Aims and Objectives*

A key development over the next 7 years will be the opening of the Stephen A Schwarzman Centre for the Humanities. Funded by a GBP150M gift, it will house seven of the Humanities Division's faculties, including Music, with bespoke performing spaces with a new 500-seater state-of-the-art concert hall (described in more detail below). The Schwarzman Centre offers enormous transformative potential for the faculty in coming years, in terms of interdisciplinary research, impact, public engagement, and knowledge exchange. In addition, we shall prioritise the following key strategic aims and objectives:

- To sustain our strength in depth across the broadest range of disciplinary, cross-disciplinary and interdisciplinary research, identifying and helping to shape new strategic areas of innovation (for example, in AI and music ethics) while maintaining a strong critical presence in other core areas of our activity;
- To build actively upon our existing work in decolonisation and diversity, in light of the Black Lives Matter and Rhodes Must Fall movements, to create a more inclusive research culture and continue to address Oxford's historic legacies of discrimination and exclusion. Working with students, staff, and external partners such as the Rhodes Trust, we will re-shape our research practices in light of our Athena SWAN commitments, extend opportunities such as Oxford's Black Academic Futures scheme, and respond to national initiatives such as the 2020/1 Research England/Office for Students call for Improved Access and Participation for Black, Asian and Minority Ethnic groups in Postgraduate Research.
- To continue to engage with Open Scholarship, digital media and innovation, through our involvement with the new 5-year Digital Scholarship@Oxford (DiSc@Ox) initiative, supported by a GBP2.4M grant from the University's Strategic Research Fund. Grimley and Bullivant are in dialogue with other members of the DiSc team, and planning future projects on linked data and music encoding (MEI); the research of other colleagues (Born, Ouzounian, Hulme) engages vital questions of agency and affect in digital musical cultures and sound design.

### 1.3 Impact Strategy

We strongly believe in the capacity of our research to have a transformative impact upon the wider community. This commitment is supported by the Humanities Division's substantial financial and administrative assistance for impact: over the REF period, we have benefitted from GBP136k of support for impact and knowledge exchange projects. Knowledge Exchange Fellowships, offered by TORCH, support ECRs and enable teaching buyouts for permanent staff to develop public engagement and impact projects: examples include 'Unlocking Late Schumann' (Tunbridge, with Oxford Lieder Festival) and 'Vehicles' (Harry, an opera for children, with Operasonic, impact case study), 'Eighteenth-century Tunebooks' (Little with the English Folksong and Dance Society) and 'Transforming the Operatic Voice' (Young with McCaldin Arts). The Humanities Cultural Programme, which is part of the Schwarzman Centre, has also supported public performance derived from or connected with our research, including the Oxford Schools Intercultural Music Exchange (Ponchione-Bailey, with the Oxfordshire Music Education Partnership) and The Shakespeare Music of Guy Woolfenden (Broad, with the Shakespeare Birthplace Trust).

We actively seek opportunities for engaging external beneficiaries with the Faculty's research activities. Butterworth's project, 'Music, Transformation and Rehabilitation in UK Criminal Justice' considered how music was used and conceptualised as a tool for transformation by organisations across crime prevention, prisons and probation/resettlement themes. Ouzounian's ERC-funded 'Sonic Cities' is working alongside designers and architects to explore ways in which urban sonic environments in selected cities across the world can be rethought for the benefit and health of their inhabitants.

## 2. People

### 2.1 Staffing strategy and career development

The Faculty is a highly collegiate community of researchers whose work involves almost every aspect of musical study. Membership is defined in three ways: academic postholders in the university who are *ex officio* faculty members (and normally retain membership as emeriti); college nominees; and other elected individuals who are involved in the Faculty's teaching or research activities. The Faculty's executive decision-making body is its Board, which comprises all postholders and can elect members from the colleges and wider academic community.

The diversity of our research environment is significantly enriched by the University's collegiate structure, and the Faculty acts as a convening hub which brings Oxford's extended research community together. The core of Faculty postholders is joined by around 35 additional members, the majority of whom are college-only employees and postholders. Colleges provide substantial opportunities for early career researchers (through Junior Research Fellowships), their own research centres and, above all, their teaching staff. Many of our college-based colleagues are distinguished researchers. The Faculty actively uses the University's Recognition of Distinction exercise to reward their contributions all the way up to personal professorships (e.g. Burden).

The University of Oxford has developed a comprehensive Code of Practice for the Employment and Career Development of Research Staff (last revised in August 2019). Closely mapping to the national Concordat to Support the Career Development of Research Staff promulgated by Vitae UK, the Code of Practice underpins the work of Oxford staff at every level of the institutional structure. The European Commission's HR Excellence in Research award, first gained by the University in 2012, was renewed in 2016 and 2018. Grimley's role as Deputy Head of the

Humanities Division (from 2019) has included oversight of the Code of Practice and its implementation, which is managed locally by the Chair of the Faculty Board, the Director of Research, and the Faculty Head of Administration and Finance.

Key components of the Faculty's career development provision include:

- University entitlement to sabbatical leave of one term in every seven; optional further research leave to prepare external funding applications and larger research projects;
- ensuring that new arrivals and ECRs are offered support by a Faculty mentor on research; new postholders also benefit from a lighter teaching load at the start of their interim period of office (normally 3-5 years);
- a (voluntary) annual academic appraisal for all staff, designed to support the development of long-term research planning (including funding applications);
- financial support, which includes a research allowance (GBP1,000 per annum) for postholders as well as members of the wider Faculty, funds to support conferences and other research events, and support for performance-led research and other activities. Additional funding is provided by colleges and Divisional initiatives;
- dedicated professional services support from a Divisional Research Facilitator, with specialist grant expertise;
- promotion through the University's Recognition of Distinction exercise: In this REF cycle, Rees and Tunbridge were promoted to Professorships, Maw to an Associate Professorship;
- training events offered by the Divisional Team for researchers, including sessions on external research funding applications for early-career and permanent staff, and on generic skills and issues relevant to careers in higher education and beyond.
- Further opportunities for professional development are offered through the university's Centre for Teaching and Learning (CTL, described below).

Colleagues who have retired from the University during the census period have been replaced by postholders with expertise in similar or cognate areas (Quinney *vice* Higginbottom, Tunbridge *vice* Franklin, Leitmeir *vice* Dreyfus, Grahl *vice* Darlington). These appointments have both consolidated our traditional research strengths and also diversified our research activity. Wollenberg's position, for example, was filled with a specialist in sound art, urban art and experimental music (Ouzounian), who has also continued Wollenberg's legacy by promoting the study of women musicians and composers.

During the census period, we have created two new additional full-time academic posts, one in Music Education and Migration (Dieckmann 2018) and a second in Popular Music Studies (Hill, appointed 2020 for start in April 2021). Together with the Director of Performance post (created in 2015 and held by Clein, Kenny and Collyer), these positions bring innovative new areas of expertise to the faculty and significantly expand our existing coverage, working closely with postgraduates and ECRs as well as senior colleagues on both practice-led and scholarly projects.

Beyond 2020, we have identified a need to complement and augment our existing strengths, for instance in Chinese and/or South Asian Music, Music Psychology, and Curatorship of the Bate Collection of Musical Instruments. In each of these areas, potential exists for fruitful collaboration with other researchers beyond the Faculty (Oxford China Centre, Experimental Psychology) and with local communities, archival holdings, or collections. We hope to be able raise funds to endow these positions. We also seek to support entrepreneurship among our students and staff, and in



co-operation with the Said Business School (part of the Social Sciences Division), we are establishing a Visiting Professorship in Music Business to strengthen our engagement with industry and to provide further opportunities for knowledge exchange.

## 2.2 Early Career Researchers

We provide a fully joined-up strategy to recruit and support the work of a large group of ECRs, who sit at the heart of our Faculty community. They work across the full range of the Faculty's research interests, alongside senior mentors in their particular sphere of expertise. During the census period, we have focused on supporting ECRs to win competitive external fellowships with detailed academic and professional services advice and matched funding if required. These reflect the breadth and depth of the faculty's research interests and involve senior faculty members as mentors, and experts. These include 3 Leverhulme Fellows, working on jazz and improvisation, music and colonialism in East Asia, and French music criticism (Doffman, Liao, Moore) and 3 British Academy Fellows, working on Mahler reception, vitalism and biopolitics in contemporary music practice, and music ethics and morality (Stoll-Knecht, Browning, Butterworth). A further British Academy fellow (Phillips) will start in Oxford on 1 January 2021. Applications to other funding schemes have been equally successful, including a Newton International Fellowship (Lopatin on music of the Italian Trecento), a Mellon Fellowship (Vuoskoski on music perception) and a Marie Skłodowska-Curie Fellowship (Einarsdottir on an ethnography of chapel choirs). College-funded Junior Research Fellowships are intensely competitive and provide a rich resource of high calibre ECRs in music who are then incorporated into Faculty life. The colleges also contribute to ECR support through a total of 8 competitively awarded JRFs during the census period; the faculty integrates them completely into its research environment; two further JRFs started in 2020. Visiting scholars also enrich the research environment through college association (e.g. San Martín Arbide at Wolfson), benefitting both from their collaboration with Faculty researchers and also from the community and intellectual exchange offered by membership of the college. In addition, we have appointed 5 ECRs as cover for colleagues who have obtained externally-funded research leave or undertaken major administrative roles (Bullivant for Tunbridge; Doffman for Born; Llewellyn for Leach; Wedler for Grimley; Hodgson for Ouzounian). The faculty sees Departmental Lectureships as career development opportunities, and supports postholders accordingly with contracts, research support, training, and mentoring. Their contracts include dedicated time for research and personal development.

ECRs take full advantage of the unique research environment of the collegiate university and of TORCH, both of which foster cross-disciplinary collaboration and networking. They have regular meetings with their Faculty mentor and benefit from research-led teaching opportunities. They are strongly encouraged to apply for Faculty and Divisional funds to boost their research and receive facilitation support for external grant applications. Representation and support are offered by the Oxford Research Staff Society (OxRSS), which has elected members from every faculty within the Division, as well as from representatives on the Divisional Research Committee. In 2021, as part of its commitment to the Concordat, the Humanities Division will appoint a new Academic Advocate for Research Staff alongside an enhanced package of support for ECRs, including the creation of a dedicated university hub; the Advocate will work closely alongside the Faculty Director of Research to support our researchers in Music.

This network of training and mentorship has helped our ECRs to secure academic positions at other institutions, often before the completion of their fellowships. Postdocs have attracted further major research grants (e.g. Stoll Knecht: Swiss National Science Foundation, 2019-23) or have

gone on to teaching and research positions at the Universities of Alberta (Morabito), Cardiff (Moore), Kent (Herbert), Limerick (Giraud), Nottingham (Boyd-Bennett), Northumbria (Butler), and Oslo (Vuoskoski), as well as taking up fixed-term positions at the Universities of Oxford (Wedler), Sheffield (Doffman) and Trento (Varelli). During the REF period, every Oxford post-doctoral researcher progressed to another funded research position, fixed-term or permanent, after the end of their tenure.

Post-doctoral research staff have similarly been able to benefit from career development opportunities offered through their contribution to major projects and are eligible to apply for internal research funds. Ponchione-Bailey progressed from the AHRC-funded TCHIP project to a Leverhulme Fellowship at Sheffield, and all three research associates recruited for Kügle's MALMECC ERC project (Music and Late Medieval Court Culture) left their positions a year before the end of contract to take up permanent or long-term positions. Slater was appointed directly to a University Lectureship at Cambridge; military and Masson secured a permanent research position at Liège; Murray moved to another post-doctoral position at Utrecht.

Our ECRs make an invaluable contribution to our research culture. Alongside major peer-reviewed articles and book chapters, they have published a total of 8 monographs (often produced during their fellowship and published directly thereafter). They are supported with internal and institutional funds for pump-priming and networking activities and make successful applications for externally funded research grants. Several interdisciplinary research networks were co-founded by ECRs, e.g. Andries's *Theatre on the Move in Times of Conflict* (with Siviter from Bristol, 2019-20) *Colonial Ports and Global History Network* (co-founded by Liao, based at TORCH), and the project 'Nineteenth-century Musicians as Annotators' (Morabito and Phillips with Nicholas Mathew at Berkeley).

### 2.3 Emeriti

We warmly welcome and support the ongoing activities of our emeriti, who remain members of Faculty after retirement and continue to make significant contributions to our research environment. The All Souls Research Seminar in Medieval and Renaissance Music, convened by Bent for nearly three decades, remains among the most prestigious forums for new research in this area. Strohm's Balzan project on a Global History of Music, funded through a Balzan Prize, hosted some of its landmark workshops in Oxford. Wollenberg's legacy as a pioneering researcher of women composers is sustained through conferences and concerts, held at the Faculty and Lady Margaret Hall. During the census period, Allen, Bujic and Franklin have all published substantial new monographs (in Franklin's case drawing on his 2010 Bloch Lectures at Berkeley).

### 2.4 Research students

The Faculty continues to recruit very strong doctoral candidates internationally, a reflection of our international reputation as a centre for excellent research and of the vibrancy of our PGR community. The Faculty has drawn funding from successive AHRC schemes (the Block Grant Partnership, 2014-18; Open-Oxford-Cambridge Doctoral Training Partnership, 2018-current), as well from other sources: in 2016, two further doctoral students (one in composition, the other in musicology) were funded through an AHRC Collaborative Doctoral Award to work with the Academy of Ancient Music.

On average, the Faculty currently offers 5-7 DPhil studentships and a minimum of 2 funded PGT places (Master of Studies) annually. Additionally, many international students secure funding from

governments or the grant agencies of their home countries from bodies such as the Rhodes Trust. Colleges devote increasing resource to the internal funding of postgraduates (often enabled through individual donations and endowments); scholarships for these are made through the Faculty's Graduate Studies Committee, and in recent years colleges have made a significant contribution toward the challenging match-funding requirement of the current AHRC DTP. The Faculty has access to funding through the Clarendon Fund, the Ertegun Humanities Graduate Scholarships (offered in conjunction with the Mica and Ahmet Ertegun Foundation and based at a generously appointed centre in central Oxford), and other schemes. We recognise that postgraduate funding has the potential to become a highly progressive vehicle for improving access and diversity, as the announcement of the University's Humanities-led commitment to 10 Black Academic Futures scholarships in September 2020 indicates. This is only a start, and we will actively seek to identify and promote further such opportunities within our next REF cycle.

Integrated support and career development for PGR students takes several forms, including a dedicated academic supervisor, a college advisor alongside a range of College, Faculty and Divisional training and support facilities. A termly online system of appraisal and review (Graduate Supervision Reporting) enables students to reflect critically on their progress. Prior to submission of the thesis, PGR students have to pass two milestone examinations (Transfer and Confirmation of Status), which provide them with feedback from internal assessors.

Professional development opportunities are provided via training seminars through the University, the Humanities Division and the Faculty, and institutionalised in the AHRC Doctoral Partnership. Graduate students are supported by the Faculty to organise their own peer-support events, such as the 'Shut up and write' sessions (co-convened with Early Career Researchers), GRACIAS (Graduate Research and Career Improvement Advice Sessions), and the Seminars for Composers in Oxford—Research and Development (SCORD), which receive Faculty funding.

PGRs form an integral part of our research community. They convene the weekly Graduate Colloquia, which feature distinguished visiting speakers alongside Faculty postholders, ECRs and advanced doctoral students. Graduates play a full part in practical composition workshops led by visiting composers, and participate in performance groups such as Ensemble Isis and Contrapunctus. There are several research-led Graduate reading groups (e.g. on Medieval Music, convened by Leach; and on Early Modern Music, convened by Leitmeir and Rees), and graduates contribute vigorously to the Faculty's impact activities, working as research assistants on initiatives such as DIAMM, Born's ECR-funded MusDig project, the AHRC-funded Transforming 19th-Century HIP (TCHIP) or The Tudor Partbooks projects.

The Faculty warmly encourages its PGRs to make the most of the training and personal development opportunities offered by the University's Learning and Teaching Training programme. The CTL offers routes to a Postgraduate Certificate in Teaching and Learning in HE and an accredited Teaching Recognition Scheme. The University's Language Centre supports our students' language skills, and offers 11 online courses (including Russian and Georgian) in addition to a large number of courses on site. We are committed to equal opportunity in the recruitment and support of graduate students, and to supporting graduates with children through nursery provision and flexible working. Faculty support is further enhanced by the comprehensive range of courses offered by the Humanities Division, which includes a full-time Training Officer and easily accessed specialist advice on Career Development.

The success of the Faculty's doctoral students is reflective both of their own excellent research and the support they received during their studies. Upon graduation, many have entered the



profession at high-ranking European and American universities, either through post-doctoral positions (e.g. MacGregor in Harvard and, as Marie Skłodowska-Curie Fellow, at Royal Holloway; Pistorius to a Leverhulme Fellowship at Huddersfield; Owen to a Junior Research Fellowship in Cambridge; Spencer to an AHRC post-doctoral Fellowship in Birmingham) or through direct permanent appointments (e.g. Lewon at the Schola Cantorum Basiliensis; Witek via a post-doctoral position at Aarhus to a permanent post at Birmingham).

## 2.5 Visiting Researchers and Residencies

The collegiate University welcomes external researchers through its Visiting Fellowship schemes available primarily through colleges, e.g. Muller (Stellenbosch) at Christ Church (2018), and Wiesenfeldt (Weimar-Jena) at Magdalen, 2019) and Research Fellowships (such as the Albi Rosenthal Fellowship in Music at the Bodleian Library, awarded to scholars such as Cunningham (Bangor), Rawson (Canterbury Christ Church), Rutherford (Manchester), and Whittaker (Birmingham Conservatoire). The Weidenfeld-Hoffman Foundation has endowed Humanitas Visiting Professorships at the Universities of Oxford and Cambridge, held by distinguished practitioners in the field. During the census period, Oxford hosted Ian Bostridge (2014-15), Sérgio and Odair Assad (2015-16), and Andreas Scholl (2016-17) as Visiting Professors in Classical Music and Music Education and Christian Thielemann (2015-16) as Visiting Professor in Opera Studies.

## 2.6 Equality and Diversity

The Faculty is committed to increasing equality and diversity of access and opportunity in all aspects of its work and research culture. 4 out of 6 new permanent postholders are female. Recent appointments have also led to a notable increase in ethnic diversity. Much of the work of our most recent appointees (Ouzounian, Dieckmann, Hill, Hodgson) directly addresses themes and issues beyond the white European art music tradition, and the work of other colleagues (Born, Stanyek, Grimley) engages questions of race and postcolonialism. Through participation in initiatives such as the Division's UNIQ+ (piloted in 2019), and Black Academic Futures (launched in 2020) and in engagement with external organisations, the Faculty is committed to make its postgraduate education available to a greater number of deserving candidates from ethnically under-represented or socio-economically deprived backgrounds. Grimley hosted a visiting scholar from Nigeria (Olusegun Titus), working on music and environment in the Niger Delta as part of the university's Africa-Oxford initiative, and they continue to collaborate. Colleagues are playing an active role in the Decolonisation and Rhodes Must Fall debates across the university, and the Faculty has published its own statement on the Oxford and Colonialism platform, addressing historical legacies and acknowledging the need for further change.

The Faculty has undergone intensive scrutiny for gender inequality in preparation to its successful application for an Athena SWAN Bronze Award (2019). Its analysis presented a detailed action plan (by means of further investigation and targeted action) that had been identified in the process. The Faculty's Equality, Diversity and Inclusion Committee was established in 2020 for the same purpose but with a wider remit. It is chaired by a postholder and welcomes representatives of different constituencies within the Faculty.

### 3. Income, infrastructure and facilities

#### 3.1 Income

Our externally generated research income increased consistently throughout the census period from GBP578K in the Academic Year 2013/14 to GBP748K in 2014/15, GBP681K in 2015/16, and increased to close to GBP900K from 2016/17 onwards, declining slightly in 2019/20. At a cumulative total of GBP5.4M, the Faculty has thereby more than doubled the volume of its grant capture during the REF2014 period (c.GBP2M).

The vitality and strength of the Faculty's research environment is evinced not merely through the volume of grant capture. Grants were awarded to researchers across the entire career range (from graduate studies and ECR researchers right up to established researchers). The ERC contributed most to the Faculty's externally generated income, reflecting its ambition to encourage blue-skies research at scale. During the REF period, Born completed her ERC-funded 'Music, Digitization, Mediation: Towards Interdisciplinary Music Studies' (EUR1.7M, 2010-16); in 2015, Kügler (University of Utrecht) brought his project 'Music and Late Medieval European Court Cultures' (including funding for three post-doctoral researchers and a programme administrator, EUR2.186M, 2016-2020) to Oxford; and the work of Ouzounian's ERC project ('SonCities', EUR1.99M, 2020-2026) will extend beyond the current REF cycle. At time of writing, a further ERC application by Born has reached the second stage of the Horizon Europe programme and is awaiting a final result.

Faculty researchers have secured funding from a range of international bodies, notably Stroh's Balzan Musicology Project 'Towards a Global History of Music' (2013-2017), supported by the International Balzan Foundation (GBP488k), but also including the Polish Academy of Sciences (Leitmeir), the Gerda-Henkel-Stiftung (Varelli), and the Association Paléographique Internationale (Varelli).

The Faculty also has a consistent track record of securing funding from national associations. The AHRC, British Academy and Leverhulme Trust have been the main sources of support during the cycle, via post-doctoral fellowships, small research grants and large-scale projects. The AHRC funded 'Music, Empathy and Cultural Understanding' (PI Clarke, 2014), 'Digital Transformations' (PI Ouzounian, Col Born), 'Hearing Trouble: Sound Art in Post-Conflict Cities' (PI Ouzounian, 2015-18) and 'Pet Sounds: Social Media & Collaborative Composition' (PI Ouzounian, 2015-16), 'Digital Delius: Interpretation, Performance, and Analysis' (PI Grimley, 2018-19), 'Transforming C19 HIP' (PI Holden, Col Clarke, 2016-21), plus a one-year fellowship (Grimley, 'Delius, Modernism, and the Sound of Place').

The Leverhulme Trust awarded Major Research Fellowships to two postholders for three-year projects (Leach, 2015-18; Tunbridge, 2019-22). ECR Liao obtained an Early Career Fellowship, college-employed Maw a one-year Research Fellowship (2018-19), and Llewellyn (then Professor at the Schola Cantorum Basiliensis, now research fellow at Vienna) a visiting professorship (2014-15). Fabio Morabito pooled funding from Oxford, the British Academy and the Leverhulme Trust for his project on '19th-Century Musicians as Annotators'. Upon completion of her Oxford DPhil, Little secured GBP75k from the Patricia Baines Trust to fund her salary as a research associate at the Faculty's Bate Collection.

Faculty research activity has also been supported from a wide array of other sources including the Music & Letters Trust and the Royal Musical Association, the Arnold Schönberg Centre, the

Britten/Pears Foundation, the Centre for Eastern European Language-Based Area Studies (CEELBAS), Diaphonique, the German Historical Institute, the Maison Française d'Oxford, and the Society for Music Theory.

The University's John Fell Fund (JFF), funded by an annual transfer from the University Press, offers pump-priming and seed-corn funds that support key strategic research initiatives and foster new networks and collaborations. The Humanities Division receives an annual allocation of GBP500K from the Fund, which it distributes via regular termly competitive calls. During the census period, the Faculty has regularly sought seed funding it has identified as priorities, submitting an average of 9 applications per year with a success rate of 67% (totalling over GBP1M). These awards have enabled significant conferences and workshops and supported practice-based research, such as a ground-breaking nineteenth-century chamber music course connected with Holden's AHRC TCHIP project (2017), or the vocal ensemble Contrapunctus, led by Rees, for recordings of repertoire from the Baldwin partbooks (in connection with the Tudor Partbooks project) and a project on 'Rhetoric Enacted in the Music of Renaissance Spain' (2017-19). JFF has been a vital contribution toward our success in attracting major external grants (such as Ouzounian's ERC award). Additionally, it has supported conferences that have resulted in major edited books (Aspden, *Operatic Geographies*; Bullock and Grimley, *Music and the Nordic Breakthrough*), and practice-based research leading to innovative recordings (Holden's *Accordes!* recording of Tchaikovsky and Fuchs from her 'Expressive Asynchrony' project) and creative outputs (Harry's *Vehicles: A children's opera*). More recently, it funded a project scoping digital musical curation at a National Trust property, The Firs (Edward Elgar's birthplace), in connection with ongoing research by Bullivant and Grimley. The Faculty has ensured ECR research also benefits, from Varelli's work on chant fragments to Butterworth's 'Music, Transformation and Rehabilitation in UK Criminal Justice'.

### 3.2 Facilities and infrastructure

This high level of research activity, across a broad and diverse range of fields, is sustained through a suite of dedicated on-site facilities and library resources. In summary, these comprise:

1. A music library, containing c. 20,000 items of printed music, and 25,000 books and journals, and nearly 5,000 CDs, alongside a vast range of electronic and audio-visual materials and facilities. Alongside these generous holdings, the Faculty library provides specialist advice and curation. The Faculty library collections are co-ordinated with those of the Bodleian library (no. 5), and benefits from the expertise of a specialist librarian, Martin Holmes, who simultaneously serves as Alfred Brendel Curator of Music.
2. The Faculty's studio facilities support an expanding range of creative and practice-led research (such as TCHIP) as well as research on digital music. The studio plays a key role in supporting the Electronic Music Practice RESearch group (EMPRES), established as a collaborative initiative between the Faculty's composers and academics working in closely related fields (Clarke, Stanyek, Ouzounian), and directed by the Faculty's studio manager (Hulme). The studio has negotiated a professional relationship with Sennheiser, which provides high-specification equipment, professional training, and staff expertise.
3. The Bate Collection of Musical Instruments (est. 1968) houses an extensive collection of instruments, comprising more than 2000 items and including the most comprehensive collection of European woodwind, brass and percussion instruments in Britain. Half of its collection is on permanent display. The Bate's ethos differs from most other museums of

instruments in that the collection is designated for practical use by students and attracts visiting organological and performance practice researchers including Gabriele Ricchiardi from the University of Turin, Douglas Yeo from the Boston Symphony Orchestra and Anneke Scott from The Prince Regent's Band/Boxwood and Brass. A hive of practice-based research for half a century, the Bate also experiments with the latest cutting-edge technology. In collaboration with Mark Witkowski of Imperial College, London, the 18th-century French serpent (no. 504) was digitally measured to create an open-access Computer-Aided Design file, which can be used for digital 3D printing, and Walden (JRF, The Queen's College) is currently working on a virtual micro-tuned keyboard in conjunction with instruments from the collection.

4. A dedicated professional services team, which, in close alignment with the Divisional Research Office and TORCH, provides support for the development of applications for large-scale research projects as well as other research activities (such as workshops and conferences).
5. The Bodleian Library, a copyright deposit library since 1610, holds over 500,000 items of printed music and 4,000 music manuscripts from all periods of music history (including the Sadler Partbooks, which were digitally restored as part of the AHRC-funded Tudor Partbooks project). The Bodleian has expanded its significant holdings through major donations from book collectors, including Harding (1957, which makes it the major holder of American song material on this side of the Atlantic), Tyson (1998, for first editions of Haydn, Mozart, Beethoven and Schubert) and Rosenthal (2006). It continues to purchase relevant material, including, most recently, the Odling portion of the Sterndale Bennett archive, which sits alongside the library's already extensive holdings of music by Sterndale Bennett's colleague Felix Mendelssohn (such as the *Hebrides* Overture) and that brings works such the 6th Piano Concerto into the public domain for the first time since the composer's death. The development of the collection and support for researchers is overseen by the Alfred Brendel Curator in Music.
6. In addition to the Bodleian's holdings, Oxford college libraries also possess uniquely valuable items. Christ Church has an extensive historical collection of printed music and manuscripts of English and Italian music before 1700, and Magdalen College holds significant sources including chant, a few pages of an early 15th-century choirbook and, at one time, the 'Worcester' fragments, which were studied by Varelli, who also curated an exhibition and conference on the materials (2018).
7. The close involvement of Oxford's major choral foundations make a significant contribution to our practiced-based and philological research. The chapels of two of the three choral foundations (Christ Church and New College) and the chapel of Queen's College are directed by Faculty postholders (Grahl, Quinney, Rees). Their editions, performances and recordings (for instance, of music by Taverner, repertoire from the Eton Choir Book, and of Parry's *Songs of Farewell*) strengthen our commitment to impact beyond the immediate academic community.
8. Close collaboration with musical venues in Oxford. The Holywell Music Room and the Jacqueline du Pré concert hall (owned and run by St Hilda's College), SJE Arts (St Stephen's House) and other performing spaces such as Modern Art Oxford and the Northwall Theatre provides the platform for performance-led research and composition, and the work of groups such as Oxford Contemporary Music, the Oxford Lieder Festival and Oxford Philharmonic Orchestra.

9. The facilities in the Schwarzman Centre for the Humanities will have a transformational effect upon the Faculty's activities during the coming period. In addition to the new concert hall, performing and music research spaces will include studios, the faculty is involved in planning a black box theatre, a rehearsal hall, and some less formal venues within the building (to be completed in 2024-5). These spaces will provide opportunities for interdisciplinary collaboration and public engagement. Because of its strategic importance, the Faculty has taken a leading role in shaping the Humanities Cultural Programme which is embedded in the Faculty's research.

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

##### **4.1 Conferences and seminar series**

The Faculty maintains a bustling schedule of research events and academic meetings. The keystone is the weekly Research Colloquium series, convened by graduate students, which showcases the entire range of research activity in music studies broadly understood. They are complemented by more specialised series: from the long-running All Souls Seminars in Medieval and Renaissance Music (est. 1992) and the Seminar in Ethnomusicology and Sound Studies (est. 2010 by Stokes, convened since 2012 by Stanyek), to the Oxford Seminar in Music Theory & Analysis (est. 2018 by Cross and Wedler) and the newly formed Oxford Seminar in the Psychology of Music (est. 2021 by Clarke). Burden and Thorpe have hosted the Annual Dance Symposium since 1998.

Additionally, our researchers are actively encouraged to become involved in many seminar series to take advantage of and contribute to Oxford's rich interdisciplinary opportunities. Moving seminars online under lockdown has created the unexpected benefits of global reach and greater inclusivity. The Faculty is committing to finding ways to build upon these advantages in its future provision.

During the REF period, our researchers have organised or co-organised well over 100 conferences and workshops. The organisers represent the entire spread of researchers active in the Faculty: doctoral students, curators (including the Bate Collection), college lecturers, post-doctoral researchers, Faculty postholders, and emeriti. Oxford has served as the venue for some 60 conferences (many of which attracted international speakers and delegates). Highlights include: 'Jean-Philippe Rameau: International Anniversary Conference' (2014, organised by Williams and Sadler), the RMA/BFE study day on Music and Mobilities (2015, organised by doctoral student Hoh), the 2nd International Conference on Music and Consciousness (2015, organised by Clarke, Clarke and Herbert and resulting in an OUP edited volume in 2019), the International Conference on Nineteenth-Century Music (2016, organised by Bullock, Grimley, Tunbridge et al.), 'Spectralisms' (2017, organised by Cross), 'Clara Schumann (née Wieck) and her World' (2019, organised by Davies), 'Approaching Creative Expression after the 2011 Egyptian Revolution: Challenges and Possibilities for Current Scholarship' (2020, organised by Sprengel), and 'Song Beyond the Nation' (2018, organised by Bullock and Tunbridge and resulting in a British Academy edited volume in 2021).

Like many other UK conferences and workshops, organised by Faculty researchers, these events were successful in engaging practitioners as well as external partners, e.g. Cross's 'Birtwistle at 80' (BBC/Barbican, 2014), Bullivant and Grimley's 'Digital Delius: Unlocking Digitised Music



Manuscripts' at the British Library (2018) or Tunbridge's 'German Song Onstage' (in collaboration with Loges, Wigmore Hall and the German Historical Institute).

Outside the UK, Leitmeir organised the conference 'For eyes and ears: The choirbooks of the Bavarian State Library', 2016, including a public concert and a liturgical performance) and Butterworth the first SIMM (Social Impact of Making Music) Research Seminar at the Sibelius Academy, Helsinki (2018), alongside Kügle's HERA and ERC-funded conferences and others. Strohm's Balzan project 'Towards a Global History of Music' held 13 international workshop-conferences in the UK, Austria, Germany and Jerusalem during the REF period.

#### 4.2 Honorary Positions, Prizes and Awards

The distinction of individual researchers is regularly recognised through awards, prizes and honorary positions. These include a Radcliffe-Brown Lectureship in Social Anthropology, British Academy (Born, 2015), an Honorary Professorship, University College London, Department of Anthropology (Born, 2015-19). Born (2014) and Leach (2016) were elected into the British Academy to join the other longer-serving members Bent, Blackburn, Clarke, Dreyfus and Strohm, and Born was awarded the Order of the British Empire for services to academia. Born (2015), Cross (2015) and Tunbridge (2020) were elected to the Academia Europaea, joining seven other Oxford members in the Musicology and History of Art Section (Bent, Blackburn, Caldwell, Clarke, Kügle, Leitmeir and Strohm).

International prizes were awarded to researchers across the entire career spectrum: in 2019, Bent received the first Guido Adler award of the International Musicological Society for 'outstanding contributions to musicology'. In 2017, Liao received the RMA's Jerome Roche Prize for a distinguished article by an early career scholar, followed by a First Honorary Mention of the IMS's Outstanding Dissertation Award (2018)—an award also given to Walden (2020). In 2016, Sprengel, while still a doctoral student, was awarded the Lise Waxer Prize, Society for Ethnomusicology Popular Music Section. In 2015 Broad was awarded the *Observer*/Anthony Burgess Prize for Arts Journalism and became an AHRC New Generation Thinker in 2016.

Faculty researchers held Visiting Professorships or Fellowships at a number of national and international institutions, such as the Universities of Indiana (Clarke, 2016), Aarhus (Born, 2017-19), California, Irvine (Born, 2019), Hong Kong (Born, 2018), Melbourne (Stanyek, 2015), Oslo (Born, 2014-18), Southampton, Utrecht (Tunbridge, 2016), and Copenhagen (Grimley, 2019-23), as well as the Max Planck Institute in the History of Science, Berlin (Kügle, 2019), the Leibniz Institute of European History, Mainz (Kügle), the Netherlands Institute for Advanced Study (Kügle, 2015), Conservatoire de Paris (Cross, 2016) and the Paul Sacher Foundation (Wedler, 2014).

#### 4.3 Contributions to the Research Base

Excellence in research remains isolated unless researchers play an active part as academic citizens of their discipline more widely. Our researchers are fully committed to fulfilling their responsibility in supporting research in other Higher Education Institutions, subject associations, learned societies and academic publishing.

Members of the Faculty have served as external examiners for doctoral dissertations in the UK (c.50), Europe (9) and beyond (6), and on advisory boards of national bodies, such as the Institute for Musical Research (Leach) or the REF Panel D Subpanel 33 (Tunbridge, for Criteria and

Assessment phases); Grimley advised Cambridge and KCL with an analysis of their REF 2014 results.

Several Oxford researchers are active across different sections of the British Academy, where they contribute to the work of standing committees. Born played an active role in the British Academy Policy Working Group on Interdisciplinarity (2015-16); in 2018 she established the Culture, Media and Performance Group (which she has chaired since 2016) as a full section of the Academy and of which Clarke is also a member. Tunbridge represents the United Kingdom as Director-at-Large on the Directorium of the International Musicological Society.

Additionally, Faculty researchers have been invited to serve as advisory members across Europe, including the Centre for Gender Studies in Graz (Tunbridge), Doctoral School of the Polish Academy of Sciences, Warsaw (Leitmeir), Nikolai Astrup Research Centre, Bergen (Grimley), RITMO, Oslo (Clarke), the STARS (Supporting Talents in Research) Humanities & Social Sciences research review panel, Padova (Born), and the International Doctoral College of Philology, Munich (Leitmeir). Strohm became an Advisory Board Member for the Music and Art section of the Austrian Academy of Arts and Sciences (Vienna); in 2015, he served on the international evaluation board for Schools and Departments of Music, Israel Ministry of Education. Leitmeir serves as the only music researcher from the UK on the Committee of the Musicology and Art History section within the Academia Europaea (2016-present).

Researchers regularly peer-review for funding bodies nationally (AHRC, British Academy, Leverhulme, Institute for Advanced Studies, University of London) and internationally. Apart from the European Research Council, they have assessed grant proposals for national funding bodies of Australia, Austria, Belgium, Canada, the Czech Republic, Finland, France, Germany (including the DAAD, the Union of German Academies and the Wissenschaftskolleg zu Berlin), Iceland, Ireland, the Netherlands, Poland, Sweden, and Switzerland. As external advisors and referees they frequently contribute to professorial appointments at UK and European universities and in the tenure processes of US universities.

Our researchers are editors or co-editors for many leading academic journals and yearbooks, including *Cambridge Opera Journal* (Aspden), *Music Perception* (Clarke), *The Musical Quarterly* (Grimley), *Plainsong and Medieval Music* (Leitmeir), *Journal of the Royal Musical Association* (Tunbridge), *Twentieth-Century Music* (Stanyek). They serve as associate editors of flagship publications such as *Grove Music Online* (Cross) or series editor (Stanyek for the book series 33 1/3 *Brazil*).

We seek to support the discipline and promote good academic citizenship through service on editorial boards, including *Archivum Fratrum Praedicatorum*, *Danish Yearbook of Musicology*, *Journal of the American Musicological Society*, *Muzyka*, *Revue de Musicologie*, *Saggiatore musicale*, *Svenska Tidskrift för Musik-Online* and the Korean *Musica Humana*. Faculty researchers frequently produce peer-reviews for these and other journals as well as for leading academic presses throughout Europe and North America.

#### 4.4 Collaborations and partnerships

The Faculty promotes collaborations and partnerships across its activities. Its successful engagement with wider constituencies was recognised by a British Library Labs award for Grimley's and Bullivant's Digital Delius.

Knowledge Exchange Fellowships, awarded by TORCH, created and deepened collaborations with external constituencies, including music educators, performers, arts organisations and museums. Collaboration with performers, practitioners and audiences is an increasingly critical component of music research. Examples include Holden's TCHIP and 'Expressive Asynchrony' projects, which included collaborations with the Orchestra of the Age of Enlightenment, the Royal Academy of Music, the Southbank Centre and the Barbican as well as testing a radical and challenging approach to historically informed performance with an ensemble made up of leading C19th HIP practitioners (both academic and non-academic). Ouzounian's 'Scoring the City' (in collaboration with the London-based charity Theatrum Mundi) laid the foundations for a successful ERC grant application, in which knowledge exchange plays a fundamental role. Harry's long-standing collaboration with His Majesty's Sagbutts and Cornetts has led to the creation and performance of one of his largest-scale and most innovative works.

TORCH support has had a similarly transformative effect on research undertaken by ECRs such as Bullivant (on the sources of Elgar's *Dream of Gerontius*, in collaboration with the National Trust, the British Library, and Birmingham Oratory), Little ('English Tunebooks of the Eighteenth Century') and Young ('Transforming the Operatic Voice').

The majority of our funded research projects have a collaborative dimension, including the Bullivant and Grimley's Delius project (in partnership with the British Library and the Delius Trust), and a Collaborative Doctoral Award in partnership with the Academy of Ancient Music (supervised by Harry, Saxton and Leitmeir). The Faculty has actively developed a long-standing and fruitful partnership with the Oxford Lieder Festival as well as with musical ensembles and artists both local (Oxford Philharmonic, college choirs) and in residence (e.g. Clein, Contrapunctus and the Villiers Quartet). Other significant Faculty contributions have included Clarke's work with the Leverhulme-funded 'Methods of Aesthetic Enquiry across the Disciplines' (2015-8, Oxford, Vienna, Manchester, and Copenhagen) and the international research group Music and the Middlebrow (Franklin, ongoing). Cross's work with the BBC and the Philharmonia Orchestra on the South Bank forms the basis for one of our Impact case studies.

#### 4.5 Impact

Our researchers make significant contributions to wider society, both nationally and internationally, and at all career levels, from our doctoral students (Broad – now a post-doctoral researcher – AHRC and BBC Radio 3 New Generation Thinker in 2016) to our senior researchers. They act in prominent advisory capacities to political, artistic and other bodies. In 2015-16, Born chaired the British Academy initiative on the Future of Public Service Media, linked to Lord Puttnam's Inquiry into 'The Future of Public Service Television in the 21st Century'. Cheung Salisbury serves as a National Liturgy and Worship Adviser of the Church of England. Ouzounian's research on urban sound design engaged sound artists, architects and urban planners through flagship workshops in Belfast (2016), Paris (2016) and Beirut (2018) and raised awareness of the wider public both locally (through a 'Supersonic' event at the Ashmolean Museum) and nationally, through events in the context of the Digital Design Weekend of the Victoria & Albert Museum in London (2017).

and the London Design Week (2018). Doctoral student Kathryn King is on the Board of the Office for Students.

The following examples, beyond the Faculty's specific Impact Case Studies, illustrate the range of impact generated by researchers at different career stages:

'Late Schumann Unlocked', Tunbridge's collaboration with the Oxford Lieder Festival (2016), recontextualised the music of Robert Schumann in performance and history (through study days, podcasts and performances). Tunbridge also worked directly with performers such as Dame Sarah Connolly, Julius Drake and Emily Berrington to devise a new theatrical presentation of Schumann songs (Wigmore Hall, 2019; livestreamed with 1,600 viewers) as a creative means of re-evaluating Schumann's problematic late music.

Arising from his London Stage Project, Burden curated the *Staging History* exhibition at the Bodleian Library (2016–17), reviewed widely including in *TLS* and *Le Monde*, attracting over 30,000 visitors; he co-edited the catalogue, *Staging History 1740–1840*. And following his AHRC-funded project on 'Music, Empathy and Cultural Understanding', Clarke was invited to contribute to unconscious bias training materials for the global professional services company Accenture (500,000 employees worldwide), and to the 'Art of Dying Well' podcasts (>2,000 downloads)

Growing out of her work on (military) tunebooks, Little organised the symposium 'Soldiers' Tales: Collecting and Sharing Military and Musical Heritage' (2019) in collaboration with the Musical Instruments Resource Network and the Army Museums Ogilby Trust. This event brought together over 45 people, representing academics, museum curators and members of the armed forces.

Butterworth's research on music in prisons (funded in part through an ESRC Impact Acceleration Grant) fed directly into policy-making through a workshop (co-directed by Butterworth) on 'Rehabilitation, Economic Cost and Gaining Community Investment' at the University of Cambridge in collaboration with the Ministry of Justice and the Lammy Review (commissioned by the UK Government, 2016), bringing together stakeholders from prisons, the National Offender Management Service, NGOs and academia to share experiences and make recommendations to David Lammy MP and his team. The workshop 'Music in Prison, Detention and Resettlement: Towards a Research Agenda' (Oxford, 2016) brought together a wide range of academics (from musicology, psychology, criminology and health sciences) and practitioners (from third-sector organisations including Good Vibrations, Changing Tunes, Finding Rhythms, Irene Taylor Trust, Music in Detention and the National Criminal Justice Arts Alliance and the London Symphony Orchestra), with the purpose of developing notions of best practice and outline priorities for a future research agenda in this area.

The range and scope of these projects is further testimony to the Faculty's ongoing commitment and openness to embracing the study of sound and music in the very broadest sense, and to engaging performers, public audiences and policy makers in our research at a fundamental level.