

<b>Institution: Newcastle University</b>
<b>Unit of Assessment: 33 Music, Drama, Dance, Performing Arts, Film and Screen Studies</b>
<b>1. Unit context and structure, research and impact strategy</b>

## Summary

UoA 33 is represented at Newcastle University (NU) by the International Centre for Music Studies (ICMuS). ICMuS maintains a long tradition of innovation: music has been taught and researched at NU since the 1890s, and we trace distinctive elements of our research culture back to W. G. Whittaker's espousal of historically-informed performance with the Newcastle Bach Choir, whose home we have provided since 1915. We reflect – and reflect upon – the North-East's distinctive musical traditions in our teaching and research. So, alongside the BA in Music (1948), we offer undergraduate degrees in Contemporary & Popular Music (2000), Folk & Traditional Musics (2001), as well as our international mobilities programme, the BMus with Year Abroad (2000). The range of these programmes characterises our research: through our disciplinary mix, perhaps unique among UK universities, we cultivate a pluralist, radical research environment that tests orthodoxies, crosses methodological and disciplinary boundaries, engages with real-world issues, and creates measurable social benefits for peers, publics and policy-makers.

Music sits within the School of Arts and Cultures (SACS), alongside two other subject groups (Fine Art, and Media, Culture & Heritage). In turn, SACS sits within the Faculty of Humanities & Social Sciences (HaSS). The unit has grown considerably in this REF cycle. At REF2014, we submitted 16 staff (13.6 FTE). At REF2021 we submit 21 Category A staff (18.5 FTE), 7 women and 14 men; these comprise 2 professors (both men), 2 readers (both men), 9 senior lecturers (3 women, 6 men), 6 lecturers (3 women, 3 men), and 2 early-career research fellows (1 woman, 1 man).

## Research strengths and themes

ICMuS enjoys research strengths in **five core sub-disciplines** of Music:

1. *Historical and Critical Musicology*, a long-term ICMuS specialism (Attinello, Biddle, Clarke, Davies, de Jong, Elliott, Gentili, Gibson, Hogg, Plastino, Tarrant, Williamson, Zazzo);
2. *Popular, Vernacular and Folk Traditions*, a corollary of our decision to offer degrees in popular and traditional musics from the early 2000s (Behr, de Jong, Davies, Edmondson, Elliott, Macdonald, McKerrell, Plastino, Portman, Rezaei, Tickell);
3. *Ethnomusicology and Global Musics*, which we identified as a strategic priority in REF2014 (Clarke, Davies, de Jong, Elliott, McKerrell, Plastino);
4. *Early Music*, a core NU strength since the 1940s (Cross, Gibson, Williamson, Zazzo; and research fellows Milsom, McCarthy, Roberts-Parker);
5. *Creative Practice*, encompasses the full breadth of this pluralist unit, from historical performance through composition (electro-acoustic and notated) to improvisation, with wholehearted parity of esteem across genres, traditions and contexts (Edmondson, Gentili, Hogg, Macdonald, Mackay, McKerrell, Portman, Rezaei, Tarrant, Tickell, Williamson, Zazzo).

We actively encourage cross-pollination across these sub-disciplines, and colleagues have therefore developed collaborations on **six research themes**. Recent academic appointments and investments have consolidated these themes, particularly in promoting impact and interdisciplinary collaborations. The themes are:

- a) **gender and sexuality** (Attinello, Biddle, de Jong, Gentili, Gibson, Portman, Rezaei, Zazzo): this has strengthened over successive REF cycles; alongside outputs investigating societal questions from theoretical perspectives, it generates real-world interventions within regional communities (Attinello) and globally (de Jong, whose arts-based interventions in Southern Africa are changing attitudes/behaviours towards HIV-stigma and gender-based violence).
- b) **policy interventions** (Behr, de Jong, McKerrell, Rezaei): developed as a core ICMuS theme since 2014, this has stimulated a series of actions in tandem with the Scottish Government (McKerrell), policy-facing industry bodies, with impacts at Holyrood and Westminster, and government agencies and NGOs in southern Africa and beyond (de Jong). Methods and objectives of this theme are exemplified in ICS 33-1 Behr.
- c) **philosophy, including phenomenology** (Attinello, Biddle, Clarke, Elliott, Hogg, Tarrant): this longstanding ICMUS theme has prompted collaborations with colleagues in NU's revived Philosophy subject group (including shared teaching and research); its outputs include a second landmark collection of essays (Clarke, *Music and Consciousness*).
- d) **engagement & place**: this NU strategic theme (REF5a, 2.1.2), aligns with our work on/within environments, landscapes, soundscapes, locales, regions, and geographies. Highlighted as a 'new emerging theme' in REF 2014, this has bloomed across several sub-disciplines (Biddle, Elliott, Gibson, Hicks, Hogg, Macdonald, Mackay, McKerrell, Ord, Portman, Rezaei, Tickell, Williamson, also embracing research by technicians James Davoll and David De La Haye). It resulted in a major research grant (Hogg, *Landscape Quartet*: see Figure 1, p. 9) and in collaborative research networks (Hogg, at Graz, Ghent and Berlin), and is a focus for societal interventions (McKerrell).
- e) **sound studies** (Elliott, Biddle, Hogg, Hicks, Gibson, MacKay, Rezaei): allied with the previous theme, this draws together colleagues working in creative practice and historical/critical musicology and is reflected in both publications and research-led teaching: Hogg's *Landscape Quartet* and *Nature Table*, Mackay's *Monarch Habitat Listening Network*, Rezaei's *Wolf's Tail* and outputs on sound and listening by Gibson, Elliott, Hogg and Biddle.
- f) **public participation** in co-producing and co-designing research (Behr, Clarke, de Jong, Hogg, Mackay, Rezaei, Williamson). We have engaged with public bodies, industry organisations and the wider public in developing research programmes: in scholarly and performing collaborations with South Asian musicians (Clarke); informing research design (with UK Music, Musicians' Union, Music Venue Trust, and Scottish Music Industry Association); co-curating exhibitions, collaborations, workshops and masterclasses (*Tudor Partbooks*); co-producing through The Old Police House (TOPH) and TUSK Fringe; and in societal interventions in collaboration with rural Southern African communities (with local Bhaca leader King Madzikane II, leading to *Taking on Violence Against Women*). This theme is represented in ICS 33-2 Williamson.

## Our research strategy

Following REF2014 we shaped our research strategy around three objectives:

1. Supporting an **inclusive research environment producing world-class scholarship and practice** across the full range of our specialisms, while focusing on particular strengths that can then spark new themes and collaborations within and beyond ICMuS. This has informed staff appointments: for instance, the appointment of Behr, Elliott and Rezaei has consolidated *Popular, Vernacular and Folk Traditions* while stimulating our themes in policy interventions, engagement and place, sound studies and public participation. The

appointment of visiting professors and early career research fellows has also supported our aim to international mobilities and networks.

2. Developing research and practice that is specifically **place-based**, engaging in new ways with landscapes, soundscapes, localities, regions and geographies, both local and global; this has underpinned our emerging themes in engagement & place and sound studies. Emerging from the ongoing work of existing colleagues, this strategy has been underpinned in several recent appointments: Elliott, Hicks, Ord, Portman, and Rezaei. Examples of this place-based approach have been cultivated across all our themes, particularly (d): Hogg/Williamson at Cheeseburn Grange (*Lost Voices*, 2017), and Macdonald with poet Sinéad Morrissey, NU's Professor of Creative Writing (*Gone Westering*). Recent projects have borne fruit through the findings themselves, and through the establishment of collaborative relationships: Behr, *Live Music Census* – Music Venue Trust, UK Music, Musicians' Union, Scottish Music Industry Association (2016-18). Through this strategy we contributed to NU's Global Challenges Academy (de Jong: *Women in Development*: see REF5a, 2.2.5) which then facilitated de Jong's project *Taking on Violence*.
3. Deploying our research to achieve **real-world impacts**, support policy-making and music-making, and bring societal and health benefits, particularly when co-produced with the publics whom it serves. In order to support this strategy and to maximise impact pathways, we have sought a step-change in grant capture: this has resulted in a tripling of research income since 2014, and a concomitant increase in PI/Co-I density (to 50% of our FTE). To achieve this we concentrated on grant capture in specific areas: early music (Gibson, Savan, Williamson), public policy (Behr, de Jong, McKerrell), and creative practice (Cross, Hogg, Tickell et al.). We have furthered our strategy of integrating students and external stakeholders as active participants in our research: from the *Live Music Census* through *Creative Fuse North-East* to *Tudor Partbooks*; we have also promoted research themes with high impact potential, as in theme (f) above.

### Strategic priorities for the next five years

#### Research strategies:

1. We will build **research networks** and capacity to maintain international profile and enrich our pluralist culture; since 2014 we have established networks of research collaborations, for instance at Graz (Davies, Hogg), Boston and Melbourne (Behr), Tours (Williamson), and in rural India (Clarke). Facilitated by exchange programmes with Gothenburg, Berlin and Rostock, we are building collaborative networks in Scandinavia and Germany: throughout Norway (Macdonald) and at Trondheim (Rezaei), Lund and Aalborg (Hogg), and Cologne (Edmondson).
2. We will maintain high levels of **PI/Co-I capacity and grant capture** across our five sub-disciplines. Diversifying our funding sources and increasing external investment will facilitate our strategy to build networks, provide funding for PhD studentships, and consolidate our community of early-career fellows.
3. We will build upon our strength in **public policy**, particularly through intensified collaborations with partners, such as the AmaZizi nation in Eastern Cape and Pulse Healthcare (Johannesburg). We will broaden the reach of successful research projects such as the *Live Music Census* through expanded networks of partners, and will develop advocacy roles through NU's Policy Academy (see REF5a, 2.2.5) and collaborations such as *NU Heritage* (see Section 3, below).

4. We will maintain a dynamic **PGR community**, through continued success in securing PhD studentships through the Northern Bridge Doctoral Training Partnership (NBDTP: see below), and in fostering strategic partnerships that enable us to attract Collaborative Doctoral Award studentships. We co-supervise PhD students with colleagues at Durham and Northumbria Universities; the enlarged NBDTP consortium presents further opportunities to structure coherent PGR recruitment strategies.
5. We commit to an **active EDI policy** that diversifies our research community. We will review our curricula in order to encourage diverse applicant pools, develop early career researchers through decasualization and transfer onto T&R contracts, support women's progression to senior grades, and use targeted studentships to diversify PGR recruitment.

#### Impact strategies:

6. We will cultivate **strategic partnerships** to develop research collaborations that will mature during the 2020s. Alongside established partnerships (e.g., The Sage Gateshead, UK Music and Musicians' Union), we will consolidate newer links with Tyne & Wear Archives and Museums, Heritage England, TUSK Festival, Allenheads Contemporary Arts, and Cheeseburn Grange. This will be achieved, for instance, through the inclusion of strategic partners as collaborators or co-applicants in major research projects.
7. We will continue facilitating impact through clusters of expertise such as public policy, while promoting a **culture of impact and public engagement** across all five sub-disciplines.
8. We will continue to use **externally funded projects** as catalysts for immediate and long-term impacts.

## 2. People

Our research-active FTE base has increased from 12.7 (REF 2008) through 13.6 (REF 2014) to 18.5 at census date, 31 July 2020. Between January 2014 and July 2020 we appointed eight lecturers, following our strategic vision for growth and diversification outlined over several RAE and REF cycles. Institutional investment in ICMuS has been realised through the creation and replacement of permanent T&R posts, and in the appointment of music specialists as early-career fellows through NU's Humanities Research Institute (NUHRI). We have also secured externally funded fellowships.

### **Recent permanent appointments**

By appointing Adam **Behr** (2015) and Richard **Elliott** (2016) we reaffirmed our commitment to popular and contemporary music. Behr's research concerns the intersection between creative industries, cultural policy and politics; he consolidates our expertise in social policy, while his prior research collaborations strengthen our disciplinary networks and PI density. Elliott's research spans two of our sub-disciplines, while bringing distinctive emphases on global popular musics, loss, memory and nostalgia that connect with research elsewhere in SACS (for instance, through co-supervising PhDs with colleagues in Media Studies). In 2017, **Zazzo** succeeded Jamie Savan as Head of Performance. Savan's appointment as Birmingham Conservatoire's research dean, following the career trajectory of his predecessor (Richard Wistreich, dean at the Royal College of Music), consolidates this ICMuS role as a springboard for future academic leaders. A Handel specialist and countertenor of international standing, Zazzo continues our tradition of early music performer-researchers: his outputs combine both performance and musicology (in which he

consolidates our gender and sexuality theme). Emily **Portman** was appointed Lecturer in Folk and Traditional Musics in 2018. She is an ICMuS alumna, award-winning singer-songwriter and concertina player specialising in contemporary interpretations of traditional English repertoire and original composition inspired by folktales and ballads. Her appointment re-affirms our commitment to English folk traditions and, via her label Furrow Records, enhances existing collaborations outside the HE sector, such as Kathryn Tickell's Magnetic North East. Mariam **Rezaei** (appointed 2017) is an award-winning Composer, Turntablist and performer; she is Artistic Director of TOPH, a mixed arts space in Newcastle that in turn directs TUSK Festival and commissions new works through residencies; her research interests include experimental New Music, composing for improvisers, Turntablism and community music projects. Her expertise in location-specific creative practice consolidates research themes (d) and (e). Rezaei's engagement with immediate societal challenges, such as female genital mutilation (in *Magnificent Colours*, featured on BBC R3 *Late Junction*, 2019), complements de Jong's public health-focused interventions.

During the phased retirement of David Clarke, Christopher **Tarrant** was appointed Lecturer in Music Analysis in September 2019. His research specialisms in nineteenth- and twentieth-century repertoires, particularly Schubert and Nielsen, consolidate our music-historical coverage and complement Biddle's historical expertise, as does his interest in cultural and psychoanalytic theory, shared with Attinello, Biddle and Elliott. Most recently, the composer Rob **Mackay** joined ICMuS in September 2020; his creative investigations of natural environments, active public engagement and international collaborator network strengthens three of our six research themes, and will help us pursue all three of our impact strategies.

### Fellowships and fixed-term appointments

A major step forward since 2014 has been the appointment of four early-career research fellows. Jonathan **Hicks** was appointed in 2017 to a postdoctoral NUHRI fellowship through an ultra-competitive open call (250 applications); in 2019 he took up a permanent lectureship at Aberdeen. Barbara **Gentili** was NUHRI research fellow in 2019-20; as a performer-researcher Gentili explores the history of Western operatic singing from an auto-ethnographic perspective, linking her work to both Zazzo's expertise in Baroque singing techniques and Clarke's interest in auto-ethnography. In 2019, Lawrence **Davies** began a three-year Leverhulme Trust Early Career Fellowship, mentored by Elliott. His interests in the history of the blues, African-American music, and the moral values of twentieth-century music production complement those of Biddle, Elliott, de Jong, and Plastino. In spring 2021 Kathryn **Roberts-Parker** commences a Marie Skłodowska-Curie fellowship.

In August 2020 the composer-performer Imogen **Gunner** was appointed as lecturer in Folk and Traditional Musics for 2020-21, during McKerrell's Leadership Fellowship, *Music in the Rural Creative Economy*. The composer, improviser, sound artist, coder and musicologist Jorge **Boehringer** joins us in January 2021 as research associate on the *RADICAL* project (2021-24: see Section 3 below).

We have diversified our networks through a series of short-term **visiting professorships**. The Boston music lawyer Patricia Jones came in 2018 as Fulbright Visiting Specialist, contributing to both research and teaching (see below). ICMuS-hosted fellowships have strengthened our collaborations in early music (John Milsom, NU-funded Visiting Professor, 2015-16; and Kerry McCarthy, Leverhulme Trust Visiting Professor, 2017), and in music tourism and public policy (Stephen Quilley, visiting scholar, University of Waterloo, Ontario, winter 2019-20). We support

staff in seeking out-bound fellowships and residencies to further their careers and advance our scholarly networks (see Section 3 below).

### **Equality, Diversity, Inclusivity**

We have an excellent record of widening participation, facilitated by the range of our Masters-feeding undergraduate programmes (see Section 1, above), and reflected in our leadership of a Centre of Excellence for Teaching and Learning for Inclusivity in Music in the early 2000s. We are working towards gender parity among academic staff: while men constitute 100% of Readers and Professors and 67% of Senior Lecturers, the gender balance is 50:50 among more recently-appointed Lecturers and EC Fellows (50% of ICMuS academic staff appointments have been women since 2015). We support measures to promote and investigate gender equality in the wider music industry (e.g., via Jane Nolan's forum, *Counting the Music Industry: the Gender Gap*).

SACS allocates funds to encourage flexible working arrangements; this is especially important to ICMuS staff, several of whom are on part-time contracts. Interview panels are gender-balanced, interviewers receive unconscious bias training, and job specifications use inclusive language. For those returning to work, NU's *Return to Work Programme* (2017-) offers up to £10,000 to support training, conference-going or technical support for returners. We participate in institutional networks such as NU Women, Rainbow@Ncl, and the BAME Network (see REF5a, 3.4.2). We also make provision within Music PGR Training on the theme of 'women in academia'. In 2020 SACS committed itself to 'positive actions to recruit, promote, and provide a constructive working culture for global majority ethnic colleagues'.

Our commitment to an inclusive, equal and open discursive community is symbolised by the collectivist governance of our Open Access journal, *Radical Musicology*. Meetings and seminars take place at hours most conducive to attendance by part-time staff/students and carers. We have led in converting fixed-term staff contracts to FTE status (Matthew **Ord**, Jane Nolan, Julia Partington); teaching fellowships have provided career development opportunities for post-doctoral researchers (some of them now permanent members of T&R staff: Elliott, Tarrant). We champion inclusivity and diversity in our public engagement. Through LD+ (Learning and Disabled Plus), for instance, TOPH and TUSK Festival have diversified audiences and prioritised areas of socio-economic deprivation: 50% of income from ticket sales has been forgone in order to widen audience access through free admission to, and streaming of, TUSK/TOPH events. In 2020, ICMuS undertook a review of its teaching and learning, research culture and recruitment under the Decolonization agenda, led by EC fellow Lawrence Davies; one outcome was the dedication of £31,140 from ICMuS's Carrie Whittaker bequest to fund 'Inclusive Newcastle' PG studentships in music (2021-4), prioritising applicants from under-represented communities (as identified in NU's *Access & Participation Plan*).

### **Incentives, Enablement, Capacity-Building**

All academic staff have one research day each week pro rata in term-time and are eligible for research sabbaticals every seventh semester (continuing during the 2020 pandemic). SACS academic staff have a RISA or Research, Impact and Scholarship Allowance of up to £1,500 per annum pro rata and can apply for further funding from school and faculty (see Section 3). New colleagues have a research mentor alongside their standard academic mentor; sometimes these mentors are from outside ICMuS, providing cross-disciplinary perspectives (for instance, on conceptualizing creative practice within HE). Research induction focuses upon NU's 'MyImpact'

system to manage outputs and facilitate Open Access via NU's 'ePrints'. Personal Research Plans inform annual workload management, for instance in allocating workload hours for bid preparation. Three documents guide our policies on ethical research and collective excellence: NU's *Code of Practice* (2019), the SACS *General Principles for Collaborative Working* (2020), and the ICMuS *Declaration of Research Principles* (2016, revised 2020).

Our researchers attend Staff Development Unit courses (e.g., *Getting Those Grants*, *The PI as Manager*) and receive specialist mentoring while developing UKRI applications (e.g., McKerrell's *Music in the Rural Creative Economy*, mentored by museologist Prof. Chris Whitehead). We nurture academic careers by integrating post-doctoral researchers as RAs within UKRI and other funded projects (Matthew Ord, Eric Doughney) and in grant-writing (Doughney). Together with SACS colleagues in UoA 32 we have successfully advocated more inclusive academic promotions criteria with regard to non-textual outputs across NU. Since 2013-14 there have been seven promotions from L to SL, one from SL to Reader, and one from SL to Professor.

Our academic staff originate mainly from outside the region, but we are proud that six submitted staff are ICMuS alumni (Biddle, Elliott, Fleet, Gibson, Hogg, Portman), while the career of another (Tarrant) was propelled by an ICMuS post-doctoral teaching fellowship. This reflects our commitment to strategic capacity-building, articulated in previous REFs. We promote inclusivity and access through our PGR funding: Early Music Studentship, Barlow Award, Whittaker Studentships and Ewen MacColl Award. Postgraduate and undergraduate students contribute to our research (via projects such as *Tudor Partbooks* and *Live Music Census*); and we formalize collaborations with independent scholars via Associate Researcher status (Stephanie Carter).

### Postgraduate Community

ICMuS is consistently in the top quartile of the Russell Group for recruitment of PGR students. Since 2014, 34 PhD students have successfully completed, on average 4.58 each year in terms of FTE (compared with 3.97 at REF 2014). Since 2014 an average of 23 full-time and 11 part-time MMus students have registered each year. International recruitment has remained steady at 23% of the cohort between 2014 and 2020; in these years international recruitment has shifted from 53:47% EU/rest-of-world to 27:73%. The number of students with registered disabilities has risen from 0% in 2014-15 to 9% in 2019-20. We have addressed persistent under-recruitment of non-white British students to our PGR programmes (<2% in 2014-15, rising to 5% in 2019-20) through the establishment of 'Inclusive Newcastle' studentships (see above).

We integrated our Masters programmes into a unitary MMus (2012) to encourage cross-pollination between text-based, performance and compositional traditions. This happens through an integrated programme of research seminars, lectures and professional workshops led by both staff and students in our MMus Research Training module. Through this integration of (and parity between) text and practice, the MMus provides an effective and inclusive bridge from BA towards PhD. Induction programmes in September and January guide PGR students towards appropriate pathways; music research training complements programmes provided by the HaSS Faculty and Doctoral College (see REF5a 3.2.2); progress is monitored through Annual Progression Review; we record supervisory meetings on ePortfolio.

Our Research Forum series fosters a dynamic research community: the Forum is convened by a PGR student; there are new presentation formats such as the staff/student 'Research Showcase'; and the programme is integrated with those of faculty research groups (see above) in order to maximise interdisciplinary coherence and visibility (for instance, hosting seminars on Tudor drama

in conjunction with the MEMS Research Group). Moving online during lockdown has enabled the Forum to internationalise in 2020-21 (speakers include Philip Bohlman and Kate van Orden). Our annual student conferences (see below) cultivate an ethos of professional preparation; and PGR reading groups have been established in order to consolidate specialist clusters.

We have structured our support of PGRs by funding studentships from UKRI overheads (Early Music Studentship: £12,000 between three students) and endowment income (£130,314 since 2014). Our SACS Postgraduate Teaching Studentships (2016-) enable PGRs to gain teaching experience and Higher Education Academy accreditation. Careers of completing PhD students have been nurtured through postdoctoral teaching fellowships, and through conversion of contingent staff onto FTE contracts (see above, under EDI). We have also secured AHRC funding via the National Productivity Investment scheme for two postdoctoral fellowships.

The AHRC-funded NBDTP consortium was established in 2014 and renewed and expanded (to seven HEIs) in 2018. Northern Bridge affords students access to cross-institutional, cross-disciplinary supervision, and additional supervisory and professional opportunities among fourteen partners, including Historic England, Tyne & Wear Archives and Museums, and The Sage Gateshead. Since 2014 we have secured eight NBDTP studentships, with repeated successes in early music and popular music. Another PhD student received AHRC funding via *Tudor Partbooks*.

We encourage PGR students to consider themselves as research-active colleagues from the start. We do this in three ways: a student convenes the ICMuS Research Forum; students participate alongside staff in 'PechaKucha'-style lightning research presentations; and the ICMuS Postgraduate Conference runs each January. The conference includes all PGRs and staff, and helps students define themselves as active researchers and develop essential communication skills; there is a keynote and best-presentation prize. Our joint Staff-PGR Common Room encourages research students to share fully in ICMuS's social and academic life.

Our culture of inclusivity and active career formation (reflected in our Music Enterprise modules) has enabled PGRs to enjoy sustained success after graduating. We encourage PGRs to publish early: six have had research accepted for publication in the current cycle. Since 2014, six PGR students have secured permanent academic posts, including Marie Thompson, keynote at RMA 2020 Annual Conference; others have secured posts in related fields (Kitty Porteous at Arts Council England; Hannabiell Sanders, *The Journal* Culture Awards winner, 2012; Sam Partridge, Artistic Director, National Youth Folk Ensemble of Great Britain). Alumnus De La Haye is now one of SACS's *THE* award-winning technicians' team; his work also encompasses teaching, creative practice and research, with financial support from NU's Institute of Creative Arts Practice (NICAP).

### 3. Income, infrastructure and facilities

#### Funded Research: Projects and Fellowships

Since 2014 we have achieved our core strategy to **increase research income** from projects led by or involving ICMuS staff, in order to build research excellence, reach new audiences, and extend our networks (see Section 1 above and Figure 2 below). This has yielded an income of £798,328, a near-350% increase on the previous REF cycle (£237,313). The bulk of this income is from the AHRC. The British Academy has supported our longest-running project, *Early English Church Music* and one of our newest, the highly topical *Voiceless?* (Zazzo: see Section 4). We have secured two fellowships and a major multi-institutional project with the Leverhulme Trust. The



Scottish Government's funding of *Experiences of Sectarianism* reflects our growing profile in societal and policy-based research. We have also achieved European success as contributors to the ERC-funded *CoHERE* project and, most recently, through Kathryn Roberts-Parker's MSCA fellowship (*Performance History of Morris*, beginning 2021). Through these projects we deliver societal benefit across the budgetary scale, from £1,895 to projects a hundred times larger.

<b>Figure 1: Selected Research Projects, 2014-2020</b>				
<b>PI/Co-I</b>	<b>Project</b>	<b>Funder</b>	<b>Award to unit £</b>	<b>Dates</b>
<b>Projects active 2014-2020</b>				
Williamson	<a href="#">ARP Review 2012: EECM</a>	British Academy	16,231	2012-17
Hogg	<a href="#">Landscape Quartet</a>	AHRC	68,884	2012-14
Williamson	<a href="#">Le Studium Fellowship</a>	CNRS, France	26,666	2013-14
Cross, Hogg, Tickell, et al.	<a href="#">Northumbrian Exchanges</a>	AHRC	60,352	2013-15
Cross	<a href="#">Co-Curate</a>	AHRC Digital Transformations	128,984	2013-15
McKerrell	<a href="#">Understanding Scotland Musically</a>	AHRC	69,238	2013-15
McKerrell	<a href="#">Community Experience of Sectarianism</a>	Scottish Government	9,136	2014-15
Williamson	<a href="#">Tudor Partbooks</a>	AHRC	170,044	2014-17
McKerrell	<a href="#">CoHERE</a>	European Commission	27,576	2015-20
Behr	<a href="#">Live Music Census</a>	AHRC	16,475	2016-18
Cross	<a href="#">Creative Fuse North-East</a>	AHRC	87,930	2016-19
Williamson	<a href="#">Visiting Fellowship: Kerry McCarthy (Tallis)</a>	Leverhulme Trust	27,298	2017-18
Williamson	<a href="#">Sarum Hymnal</a>	British Academy	1,895	2017-19
Williamson	<a href="#">ARP Review 2016: EECM</a>	British Academy	13,607	2017-22
Elliott	<a href="#">Early Career Fellowship: Lawrence Davies (Global Blues)</a>	Leverhulme Trust	79,611	2019-22
De Jong	<a href="#">Taking on Violence Against Women</a>	AHRC Global Challenges	136,249	May 2020-2021
McKerrell	<a href="#">Music in the Rural Creative Economy</a>	AHRC	142,499	June 2020-2021
Zazzo	<a href="#">Voiceless? Classical Singers and COVID-19</a>	British Academy	9,367	August 2020-2021
Williamson	<a href="#">English Saints Offices (David Hiley)</a>	British Academy	6,733	Sept 2020-2021
<b>Projects awarded before 31/12/2020</b>				
Hogg	<a href="#">RADICAL Sonification, Aesthetics and Listening</a>	Leverhulme Trust	162,367	2021-24
Gibson	<a href="#">MSCA Fellowship: Kathryn Roberts-Parker</a>	European Commission	187,444	2021-25

We have taken the opportunity, inherent within the organization of funded projects, to **foster new collaborations** and build upon existing ones. In a recent award (autumn 2020), Bennett Hogg is joint-Principal Investigator on the Leverhulme-funded project, *Radical: A Radical New Interdisciplinary Space for Sonification* (2021-24, with NU co- investigators John Bowers and Tim Shaw). This investigates the sonic representation of complex data, drawing on approaches from soundscape studies, free improvisation, attentive listening techniques and spatial sound, together with interface and auditory design. It is an interdisciplinary, multinational and inter-institutional collaboration with the computer scientist Paul Vickers (co-PI, Northumbria University).

Since 2014 four ICMuS staff have received international fellowships: Biddle as Visiting Professor at Universidad de Alicante; Williamson at CESR, Tours, for the project *Dispositifs de la Performance Musicale à la Renaissance*; Hogg as Co-I on the FWF-funded project *Emotional Improvisation* at University of Graz; and Zazzo as Harry Belknap Fellow, Princeton University (2020, deferred).

### Financial Infrastructure

Internal funding to support research and impact within NU is generous and well-diversified, complementing the opportunities available externally, and adapted to the needs of researchers at all career stages. In addition to their personal RISA accounts (see above), SACS researchers can apply for top-up funding for additional costs. The SACS Strategic Research Fund was established in 2013. Funded from FEC overheads, it has two annual competitions for projects to develop researchers' outputs or impacts (up to £4,000), or to support collective strategic initiatives (up to £6,000). This fund has supported 36 ICMuS projects to a total value of £70,877 in this REF cycle. School-level funding is open to PGR students as well as academic staff: these enable diverse projects such as a student-generated programme addressing PGR Well-Being and Mental Health (Carmela Barbaro et al). The HaSS Faculty Bid Preparation Fund provides support for the development of large external funding bids (we have received £13,590 from this source for projects by Gibson and McKerrell). The Faculty Research Fund provides support for research projects (up to £4k; for example, Mackay, *Following the Flight of the Monarch*, £2,637, 2020); and the Faculty Impact Fund promotes public engagement and impact (up to £20k; for instance, Hogg, *West Park*, 2020). NICAP has funded projects by staff and PGR students (in the latter case, £11,502 during the current REF cycle); the HaSS Institutes' Pioneer Awards have funded research by Gentili and De La Haye). An annual UoA Environment Fund of £5,000 to each of SACS's three subject groups supports our Research Forum and has supported extended residencies by visiting artists and researchers since 2016 (for instance, The Rose Consort of Viols, Stile Antico, Catherine Motuz, and collaborators Ensemble Pro Victoria).

### Physical Infrastructure

Our physical estate is outstanding. The Armstrong Building, our home since the 1890s and comprehensively refurbished in 2015-16, provides accessible lecture, seminar, rehearsal and reception spaces. Our central performance space, King's Hall, has been reconditioned and now houses an organ of international importance by Bernard Aubertin (2017), costing £730,000; this represents a significant investment in our teaching, research and public outreach, and has stimulated new collaborations (e.g., see Figure 2, p. 11). Built in 2009, The Music Studios include professional studio, production, research and rehearsal spaces including a new DJ studio (2019). Adjacent to these, NU's Culture Lab is situated in a Grade II listed building in the centre of

## Unit-level environment template (REF5b)

Newcastle's city campus and houses The Ballroom, a performance and events space that can host up to 150 people, an industry-standard recording studio facility, which includes anechoic live room, two fully-fitted control rooms and multichannel monitoring facilities and dedicated editing suites, for video and film editing. Within SACS itself, students and researchers have access to a professional range of microphones, portable recording equipment, cameras, and instruments. The quality of these facilities and their management was reflected in our technicians winning the Papin Award for best Technical Team in the UK Higher Education summit (De La Haye 2019, and Davoll 2020).

The multiple award-winning Philip Robinson Library sustains our research with a collection of 1.2m books; its annual Music acquisitions fund devotes £10,332 to books and scores, in addition to e-Books (the largest such collection in Britain) and comprehensive journal subscriptions. Its value as a research library is enhanced by the Special Collections and Archives which include several research-relevant collections: for instance, our growing collection of music microfilms, which incorporates major recent donations (Margaret Bent; Jeremy Noble; David Greer). It also provides partnership in our public engagement and impact strategy, for instance in digitizing the fourteenth-century *Petre Gradual*.



**Figure 2:** Ellen Arkbro performing *For Organ and Brass*, TUSK Festival 2019

## Organizational Infrastructure

Our organizational capacity has transformed since 2014. The director of research in SACS chairs the School Research and Innovation Committee to which the three UoA heads of research and impact report (see REF5a 2.3.1 on institutional governance). The SACS research manager coordinates SRIC, administers research accounts, advises investigators on costings and approvals for funding applications, and monitors progress on funded projects through PI's quarterly budgets and reports. Further advice on external funding is provided by HaSS Faculty research funding development managers, and by the central Research Funding Development Team with specialist expertise in international schemes such as ERC. This capacity underpins our greatly increased grant capture in UKRI, ERC and EU applications which are now mentored at each step, from initial idea through drafting, costing, and submission to eventual start-up and beyond.

A major development since 2014 has been the consolidation of our capacity for multi- and interdisciplinary research. ICMuS is a key contributor to NU's core research strength in Culture and the Creative Arts. ICMuS staff participate numerous interdisciplinary Faculty Research Groups and centres sponsored by HaSS: the McCord Centre for Landscape, the Gender Research Group, the *NU Anthropocene* Research Group, Medieval & Early Modern Studies, and the Latin American & Caribbean Studies Research Group. Culture Lab facilitates research collaborations in creative practice, for co-supervision of interdisciplinary PhD projects, and for the MA in Creative Arts Practice. NU's Centres of Research Excellence, such as *NU Heritage* (see REF5a 2.2.1), provide further opportunities for cross-disciplinary alignments: we will deepen our engagement with these during the coming REF cycle.

NICAP stimulates collaborations with NU's two other Faculties (Medical Sciences, and Science, Agriculture & Engineering). Our research strengths align with the Institute's research clusters in Countryside, Performance-Based Research Practice, and Spatial Practice. We also align with NU's Humanities Research Institute, hosting postdoctoral fellows Hicks (2017-2019) and Gentili (2020). With NU's Digital Institute and School of English we lead *Animating Text @ Newcastle University*; this digital collaboration seeks new ways to present texts to readers, through a series of pilot projects (such as [Sarum Manuscript](#)); *AtNU* has also stimulated cross-disciplinary projects involving Gibson, Hogg, Williamson and Zazzo.

These organizational dynamics enable us to cultivate multi-disciplinary alignments right across the unit's research specialisms. During the current REF cycle, for instance, we have co-supervised postgraduate research projects with colleagues in Archaeology, Classics, English, Fine Art, Modern Languages, and Media, Culture, & Heritage.

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

##### Contributions to the research base

ICMuS leads research in several specific areas of the discipline. We are recognised, for example, as a centre for the study of vernacular and world musics. This was a major **strategic commitment** in REF2014. Since then our work has focussed specifically upon world popular musics, including practices not always included within ethnomusicology, as witnessed in Plastino's general editorship of the Routledge Global Popular Music Series, his prize-winning collaboration with Philip Bohlman (see below), and the appointment of Elliott and Leverhulme fellow Lawrence Davies.

We have extended the networks of our early music cluster through Zazzo's residency at Princeton, Gibson's symposium and publication, *Music in North-East England 1500-1800*, the appointment of visiting professors and fellows, structured interactions with organizations such as the North-East Early Music Forum, and the *Tudor Partbooks* projects. This latter project advanced our aim, expressed in REF 2014, to 'explore further the roles of technology and digitisation in this field', incorporating a substantial programme to digitise primary sources.

We frequently host **conferences** across our specialisms from plainsong to punk. During this cycle, these have included *Understanding Scotland Musically* (McKerrell, 2014); the second International Conference on *Music and Consciousness* (with Oxford Faculty of Music, 2015); British Forum for Ethnomusicology (BFE, 2015); Plainsong & Medieval Music Society (2015); and the English Fiddle Symposium (2015); and *Tudor Partbooks* symposia (2015-16). Following the refurbishment of our estate we have hosted the BFE again (2018), the Punk Scholars Network (2019) and the Technicians Partnership Conference (2020: delivered online). Imminent conferences include the Nielsen Conference (2020, now 2021 post-lockdown) and the RMA Annual Conference (2021).

Since 2014 we have provided **peer review** for public funding bodies including AHRC, British Academy, Carnegie Trust, Deutsche Akademischer Austauschdienst, Fonds zur Förderung der Wissenschaftlichen Forschung, and Nederlandse Organisatie voor Wetenschappelijk Onderzoek. We have peer-reviewed for Boydell, Cambridge UP, Oxford UP, Routledge, SAGE, *Continuum*, *Early Music*, *International Journal of Cultural Policy*, *Journal of Musicology*, *Journal of the Royal Musical Association (JRMA)*, *Popular Music*, *Renaissance Studies*, *Rock Music Studies*. We have provided expertise for international juries: the International Cesti Voice Competition (Innsbruck), and the London Handel Competition (both 2018). **We lead** the BFE (McKerrell, chair), EECM

(Williamson, chair), *International Journal of Traditional Arts* (McKerrell, founding co-editor); Routledge Global Popular Music Series (Plastino, founding co-editor), and the International Association for the Study of Popular Music (Plastino, chair to 2020). ICMuS is represented on numerous editorial boards, including *Danish Yearbook of Musicology*, *Journal of the Royal Musical Association*; and ICMuS hosts the peer-reviewed online journal *Radical Musicology*.

We exercise **international subject leadership** through our membership of editorial boards and institutes (*Archiv Für Textmusikforschung*, *Danish Yearbook of Musicology*, *JRMA*, London Handel Institute; *Popular Music*, Society for Music Analysis, *Twentieth-Century Music*). Keynote speeches have been given, exhibitions curated, and international seminars led by researchers across all career stages (Berlin 2015, Berne 2020, Copenhagen 2020, Eton 2019-20, Genoa 2015, Graz 2017, Paris 2020, Reggio Calabria 2016, Stockholm 2017, Venice 2019, Washington 2015). Our **academic esteem** is correspondingly reflected in a series of distinctions and prizes: Tickell, OBE (2015), following her receipt of the Queen's Medal for Music, and honorary degrees from the Open University (2015) and Durham University (2017); Emily Portman, nominated for BBC Folk Awards (2015 and 2016) and, with her band, the Furrow Collective, awarded Best Band in BBC Folk Awards (2017); Plastino, awarded the American Musicological Society's Ruth Solie Award for *Jazz Worlds/World Jazz* (2016).

### Contributions to society

With well-established regional partnerships (for instance, with The Sage Gateshead (TSG), Opera North and Seven Stories, the latter via Eric Cross's *Vital North* project), we are longstanding contributors to the culture and wellbeing of the North-East. Since 2014 our societal interventions have reached towards global audiences, participants and beneficiaries. Sustained by NU's commitment to practical interventions in real-world problems, and often in collaboration with researchers in other HEIs, ICMuS has developed strong links with governments and NGOs. This has been achieved in several areas of **public policy**, as highlighted in one of our two impact case studies. The *Live Music Census* (Behr) has undertaken an international survey of music performances in public spaces, and its data has been used by the City of Edinburgh Council 'Music is Audible' working group, the Scottish Parliament Cross Party Group on Culture, and the Scottish Parliament Cross Party Group on Music; Behr's written submissions from this research to the House of Commons Culture Committee have informed its findings, and policy recommendations, on live music. ICMuS researchers have contributed to the development of public policy internationally, for instance McKerrell through NU's interdisciplinary EU-funded *CoHERE* project (*Critical Heritages: Performing and Representing Identities in Europe*).

McKerrell had acted as Co-I on *Community Experiences of Sectarianism* (2014-15, with colleagues from NU's School of Geography, Politics & Sociology and the Universities of Stirling and Queen's Belfast. This led to a public policy report based on their ethnographic research across five different case-study sites in Scotland (2015). This work has been used as a platform for further implementation of anti-sectarian research by the Scottish Government's Justice Analytical Services team, a large third-sector workshop with charities and policy makers across Scotland and resulted in a ministerial letter of commendation from the Scottish Justice Secretary. McKerrell has also developed a close relationship with Traditional Arts and Cultures Scotland, the principal lobby group for traditional arts in Scotland, that has led to cultural policy research and publication around the creative economy in Argyll and Bute (2018), and to use of his original definition of 'traditional music' by policy makers at Creative Scotland. He has continued to engage with communities across Argyll and Bute in public workshops in Dunoon and Ardfern in 2018 to take forward some of

the recommendations in the report, and is currently delivering a major empirical research project *Music in the Rural Creative Economy* (2020-21, AHRC). Gentili's work at NUHRI aimed at analysing and reshaping the AHRC's funding strategies for performing arts organisations, and resulted in a policy document surveying research-related activities of forty local and national arts institutions.

We also make distinctive contributions to **public health** and well-being. Since 2003 Attinello's research on music and AIDS has informed patient care and medical training via the Patient Participation Team, while his online lectures have been broadcast by the Centre for Applied Jungian Studies. Following a 2008-09 Fulbright residency, de Jong adapted her anthropological fieldwork methods in order to investigate the role of the arts in improving societal well-being and public health in Southern Africa. The resulting collaborations with social leaders, NGOs and community participants have led to a series of funded projects: *Southern African Cultural Leadership* (European Commission, 2012-14), *HIV Stigma Network* (NU Global Challenges Academy, 2019-21: see REF5a 2.2.5), and *Gender-Based Violence and Arts-Based Interventions* (2020-21).

### Engaging with Publics

**Two-way engagement** with publics and audiences in creating and disseminating our research has become a defining principle during the current REF cycle (see Section 1). This is seen across our specialisms: in creative practice, for instance, public policy research, and early music. *Wild Pop* (Edmondson) hosts music and art events and participatory workshops; Rezaei is artistic director of TOPH and TUSK Fringe Festival, the latter now in its 6<sup>th</sup> year promoting community engagement with experimental new works with a strong, participatory DIY aesthetic; the NICAP-funded *Cetacean Conservation – An Oceanic Sound Model* (De La Haye) draws upon citizen data and sound files. This collaborative ethos is shared by ICS 33-1 Behr and ICS 33-2 Williamson: *Tudor Partbooks* convened an international collaborative team to reconstruct Tudor polyphony; *Live Music Census* engages communities in collecting and analysing audience data.

Early in the present cycle, *Northumbrian Exchanges* (AHRC) involved several members of ICMuS; this knowledge-exchange project worked alongside regional partner organizations in order to investigate the impact of culture on the rural economy and to develop sustainable artistic cultures within rural landscapes. Alongside this, *Landscape Quartet* (AHRC) developed an 'ecosystemic approach' to environmental sound art in collaboration with colleagues at Malmö and Graz Universities and in partnership with Kielder Art & Architecture, Northumberland National Park, Cheeseburn Grange, and Allenheads Contemporary Arts. Meanwhile, themes developed in *Northumbrian Exchanges* were further investigated in *Creative Fuse NE* (AHRC), which has modelled ways for the arts and humanities to regenerate regional cultures and economies. Established by Tickell in 2015, the enterprise Magnetic North East has promoted and celebrated the identity of the North East of England through arts, music, heritage and creative practice.

These interventions take place within a dense network of civic and regional collaborations. Our partnership with TSG, fundamental to the establishment of the Folk Degree, has more recently enabled us to build PGR capacity via AHRC collaborative doctoral award and PGR degrees being taken by members of TSG staff. We have collaborated with TSG in collecting data for the *Live Music Census*; and we provide expert advice (e.g., for the Royal Northern Sinfonia Chorus, *How Wide the World*, 13 December 2020). Our relationship with Cheeseburn Grange Sculpture Gardens, Stamfordham, inaugurated within *Landscape Quartet* (see above) has been consolidated

through collaborations by Hogg and Williamson (*Lost Voices*, 2016), with Hogg acting as curator and producer of sound art and music; the interactive *Making Marks* (De La Haye, 2019) interpreted climate change to those visiting the 'Dippy On Tour' exhibition at Great North Museum.

Developing our existing relationship with bodies such as English Heritage and National Trust, Zazzo has established Vanbrugh's semi-ruined Seaton Delaval Hall as a venue for our performance and research. Stemming from David Clarke's research in South Asian musical tradition, *Indriya Baithak* is a series of Indian music performances organised collaboratively with local musicians in the South Asian community; this platform for amateur and professional performers from the UK (Vijay Rajput, Anand Bhate) and India (Srinivas Joshi) has received support from SACS's Strategic Research Fund.

Rezaei has collaborated with the BBC R3 Reduced Listening team to co-curate the *Lateness* stage alongside the main and Fringe programs for TUSK VIRTUAL 2020. This enabled BBC Radio 3 to fulfil its commitments to excellent contemporary new music with an informed local perspective. As co-producer, Rezaei was instrumental in the decision to live-stream the festival in 2020, based on her experience of live broadcasting for TOPH; this enabled TUSK to ride the Covid-19 wave, securing audiences of 65,000 (Vimeo) and 210,000 (BBC R3), and providing a robust online community home for potentially isolated practitioners and listeners. In the year to July 2020, Rezaei's music reached a cumulative audience of 994,000.

Since 2014 we have used our growing media profile to reach new audiences and communicate our research across all our specialisms. Fourteen members of ICMuS have featured in UK radio and television broadcasts, principally through BBC Radio 2, 3 and 4 (Behr, Biddle, De La Haye, Edmondson, Elliott, Gibson, Macdonald, Mackay, McKerrell, Portman, Rezaei, Tickell, Williamson, Zazzo). Our advocacy outside UK national media is focused on European broadcast media: Gibson (Swedish Radio, discussing the soundscape of early modern Newcastle); Plastino (Italian Radio 3 Suite RAI, GR Parlamento, and Deutschland-radio); and Zazzo (Netherlands NTR, Dutch Classical Radio, German Radio, Croatian Radio). In 2019-20 alone, Zazzo's broadcasts reached 155,000 Dutch listeners. Our media advocacy encompasses our five sub-disciplinary strengths, our six thematic alignments, and all career stages. We maintain an active voice online: Behr's Covid-related articles in *The Conversation*, for instance, reached 41,698 readers in May-June 2020 (altogether, Behr has reached 479,800 readers through this medium); the ICMuS Twitter feed spans alumni, professional audiences, sector colleagues and public. We have also filmed lockdown lectures for the London Philharmonic Orchestra and other public bodies (see below).

This has also been a busy cycle in terms of artistic commissions and public performances. Following their successful collaboration during *Landscape Quartet*, Stefan Östersjö commissioned Hogg to compose *Hermes' Lyre* for ten-string guitar for CD release, while the Icelandic quartet Nordic Affect have commissioned *(un)-earthing* for 2021. Rezaei has received a series of commissions, for instance, the Olavsfestdagene, Trondheim (2016), and the Huddersfield Contemporary Music Festival (annually from 2018 to 2021); *Wolf's Tail*, given special billing in the 2019 HCMF, has led to commissions from the CTM Festival (Berlin), Archipel (Switzerland) and



**Figure 3:** Larry Zazzo presents *Handel Uncaged* at Oper Frankfurt, 2020

Music on Main (Canada). Macdonald's output *Gone Westering* was commissioned for the Newcastle Poetry Festival. Portman was invited to perform at the eightieth anniversary of Topic Records in June 2019; Williamson has given performances by invitation for the Incorporated Association of Organists and in St Mary Undercroft, Palace of Westminster; Zazzo's international career as a countertenor soloist has led to performances at Covent Garden, English National Opera, Glyndebourne, Metropolitan Opera (NYC), Oper Frankfurt, Opéra de Paris and Wiener Staatsoper.

Along with the challenges of lockdown, the final year of the current REF cycle presented opportunities to innovate and adapt. Rezaei and her TOPH project immediately moved online in March 2020. Behr developed the methods of *Live Music Census* to assess the musical consequences of lockdown and Brexit in Birmingham (funded by the AHRC Policy and Evidence Centre); he published widely-read and republished articles for *The Conversation* on the topic – one addressing musicians' responses, one dealing with support for venues – and also for *The New European* (contextualising the governmental response against the wider history of cultural policy). Williamson devised educational programmes for locked-down choirs, and recorded lectures for the Royal School of Church Music and Royal College of Organists. Like the ICMuS Research Forum, our 'Live' Concert series went online, artists continued to be paid, and our plans adapted to help the region's musicians (e.g., during the RMA Annual Conference). The project, *Voiceless? Impacts of COVID-19 on Classical Singers* (Behr and Zazzo, August 2020-) assesses the psychological, creative, and financial impacts of the health emergency on a cohort of singers from five different countries. Through such means, we will combine international research excellence with our historic role as a regional anchor institution.