

<b>Institution: Cardiff University</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>Context</b></p> <p>Part of Cardiff University's College of Arts, Humanities and Social Sciences (AHSS), the School of Music (henceforth MUSIC) is located in a capital city that supports a diverse and thriving musical and cultural scene. Cardiff is home to the BBC National Orchestra of Wales (BBC NOW), Welsh National Opera (WNO) and Music Theatre Wales. Its concert and artistic venues include the Wales Millennium Centre (housing the Donald Gordon Theatre and Hoddinott Hall), St David's Hall, and the Chapter Arts Centre.</p> <p>One of the largest university music departments in the UK, MUSIC maintains its international reputation and makes a distinctive contribution to the discipline by fostering intellectual exchange across its sub-disciplines of composition, performance, ethnomusicology, musicology, popular and film music studies.</p> <p>Since 2014, the Unit's REF-eligible FTE increased from 15.2 to 17.2 with the appointment of four lecturers (<b>Cenciarelli</b>, <b>Gomes</b>, <b>Hennemann</b>, <b>Moore</b>), one senior lecturer (<b>JonesN</b>), and one early career researcher (<b>Millar</b>). This increased the number of female staff from five to seven FTEs, almost half the REF eligible total. As well as representing <b>a balance of age and gender</b> demographics, career grade and experience, the appointments have increased the School's international profile: the national origins of staff now include England, Ireland, Scotland, Wales, Australia, Germany, Italy, Portugal, South Africa and the USA, providing a <b>diversity of perspectives</b> that we believe is one of our vital strengths.</p> <p>In the current REF cycle, staff in our School have published over 100 outputs (including seven monographs, two co-authored books and nine edited books), premiered 22 compositions, and featured in over a dozen commercial recordings. We have a vibrant postgraduate research culture, and UG and PGT students also actively contributed to the environment through Cardiff University Symphony Orchestra's three well-reviewed commercial CDs of music related to our research (detailed below).</p> <p><b>Structure</b></p> <p>There is both a stimulating diversity and coherence to research in MUSIC. The School fosters a range of evolving interests that directly reflect the plurality of the field, including film music and cinematic listening (<b>Cenciarelli</b>), 18<sup>th</sup>-century music aesthetics (<b>Chapin</b>), and Romantic pianism (<b>Hamilton</b>). Activity during the current REF period has coalesced around <b>four principal strands</b>:</p> <p>a) <b>Contemporary Music as Creative Practice</b> (eight FTEs; 15 outputs submitted to REF2021). This strand engages in critical, cultural and analytical perspectives on post-1900 creative musical practice, and embraces the many opportunities for collaboration, public engagement and impact the subject affords. Musicologists have analysed the attitudes and compositional processes of post-war British composers (<b>Beard</b>, <b>JonesN</b>), probed emerging trends in the 21st-century (<b>Wilson</b>), and spotlighted under-represented composers in 20th-century France (<b>Rae</b>). Practical research includes critically acclaimed commercial recordings of new, previously unrecorded piano repertoire by <b>Hamilton</b>, and international premieres and recordings of compositions by <b>Sierra</b>, <b>Fokkens</b> and <b>Gomes</b>.</p> <p>Engagement and impact activities (detailed in section 4) include MUSIC's annual 'Contemporary Voices' professional concert series, programming of international concert series (<b>Rae</b>), the development of composer workshops (<b>Fokkens</b>, <b>Sierra</b>), and pre-concert talks and broadcast interviews.</p> <p>b) <b>Opera and Music Drama</b> (four FTEs; 10 outputs, including requested double weighting). This strand undertakes interdisciplinary, historical and cultural-critical studies of opera, especially in the 19th-century but extending to the present. Associated outputs include <b>Rowden's</b> monograph on opera and parody in France, 1860–1900, and her co-edited book <i>Carmen Abroad</i>; <b>Hennemann's</b> monograph on Mendelssohn's opera projects; <b>Beard's</b></p>

chapter on European new music theatre, c.1950–1977; and Cenciarelli's work on opera in cinema and on YouTube.

The School's **Centre for Interdisciplinary Research in Opera and Drama (CIRO)**, established in the last REF cycle, organised most of the engagement and impact activities in this strand. Now co-directed by Rowden, Fokkens and Hennemann, the centre fosters closer links between our School and local arts organisations, especially WNO. Since 2015, MUSIC has hosted CIRO-sponsored guest speakers each year, a series of conferences, annual interdisciplinary workshops, cinema screenings, and a cluster of strongly international events around *Carmen* (see section 4). Research also led to impact following editorial work undertaken by Rowden on a performing edition of *Carmen*, and the development of an [online resource](#) funded by the British Academy/Leverhulme Trust (see impact case studies).

- c) **Music, Conflict and Memory** (five FTEs; eight outputs). This strand further demonstrates our Unit's support for interdisciplinary research and builds upon a book on music and conflict submitted to REF2014, co-edited by **O'Connell**. Strategic investment led to the recruitment of a postdoctoral fellow, supported by a Leverhulme Early Career Fellowship (Millar), and an early career Lecturer (Moore). Research outputs comprise three monographs: O'Connell on the role of music in commemorating the battle of Gallipoli; Moore on music in France during World War I; Millar on music, conflict and memory among Republican communities in Northern Ireland.

A series of events were organised in 2016 in collaboration with other Cardiff University Schools, titled 'Commemorating World War I: Conflict and Creativity' (detailed in section 4).

- d) **Music, Politics and Place** (six FTEs; 11 outputs). Strategic commitment to this strand centres on two major projects that significantly broaden our understanding of important musical centres and question standard historical narratives: **JonesDW's** monograph on Vienna (2016) examines music's political and social roles in that city in 1700, 1800 and 1900, and **Hill's** monograph on San Francisco (2016) chronicles and analyses the emergence of the psychedelic counterculture in the Haight-Ashbury district in 1965–70. Further perspectives include O'Connell's research on music in Turkey, the Gallipoli campaign and folk traditions in Ireland, Millar on cultural and political songs in Northern Ireland, and Moore on music as propaganda in France during World War I.

Impact includes ethnomusicologist **Villepastour's** work on rediscovering a set of sacred *bátá* drums in Matanzas, Cuba, and reviving their associated performance tradition both in and beyond that city (see impact case studies).

### Research and Impact Strategy

In REF2014, the School set out five strategic objectives: 1) the completion of 10 major research projects and an opera; 2) the enhancement of interdisciplinary perspectives; 3) the recruitment of PhD students across the School's full range of activity and experience; 4) continued fostering of relationships with the WNO and the BBC; 5) alignment of research with the impact agenda through refocusing the School's concert series.

These strategic objectives have been achieved and exceeded:

- 1) MUSIC has seen the completion of 13 major projects, one supported by a Leverhulme Trust Major Research Fellowship, 2013–15 (JonesDW), and seven others by University Research Leave Fellowships.
- 2) The School's commitment to support interdisciplinary research has been fostered through the activities of all four principal research strands (detailed in section 4).
- 3) PhD students have been recruited across the full range of the School's specialisms, including five PhDs recruited through the AHRC **South, West and Wales Doctoral Training Partnership** consortium (SWW DTP), four in ethnomusicology and one in composition. There were 35 successful submissions (5 per year; for REF2014 it was 4.6).

- 4) We have further developed our **impact** through relationships with the BBC and WNO with a series of talks, workshops and other events (detailed in section 4).
- 5) The School's objective to foster greater impact by giving a strategic direction to MUSIC's concert series was followed through, as demonstrated by our extensive research-led concert series (see section 4).

The School's **research and impact objectives for 2021–2026** target key strengths, and imbed impact and engagement within them, as follows:

- a) Cultivate new musicological and practice-based research studies of creativity within the *Contemporary Music as Creative Practice* strand, with a continued output of compositions and recordings, and a new Cardiff University British Music Research Centre (CUBRIT), led by Beard and JonesN.
- b) Evolve new interdisciplinary research, engagement and impact in the *Opera and Music Drama* strand, enhancing existing links with WNO and other organisations through CIRO. This will focus on Rowden's developing work on transnational opera studies, including collaboration with the University of Campinas, Brazil (a University **strategic partner**), Hennemann's research into Western opera adaptations in Asia, and a new project on the modern Italian female voice undertaken by a Leverhulme ECR (Barbara Gentili) who started in 2020.
- c) Deepen the *Music, Conflict and Memory* strand, for example through ongoing research on music and music publishing in World War 1 France (Moore), and concluding research for an online, Leverhulme-funded database of Songs of the Northern Ireland Conflict (SoNiC) (Millar).
- d) Enhance and expand the *Music, Politics and Place* strand locally, with projects on Welsh traditional music planned for 2021 (O'Connell) and links with Welsh-speaking communities (Chapin), and globally, through ongoing research projects on Cuba (Villepastour), Ireland (O'Connell), and France (Moore).

### Interdisciplinarity, Collaboration, Engagement and Impact

These are fostered by the School's REF committee (all REF-eligible staff), which meets twice a year to discuss plans for collaboration, engagement, impact, funding, and other relevant matters.

MUSIC's **impact case studies** were selected by the School's **REF Committee** (Head of School, Director of Research, and representative staff), to reflect our investment in the research strands above. Villepastour and Rowden both received sabbaticals through the University's Research Leave Fellowship scheme, and both were allocated time in the School's workload allocation model to prepare their impact case studies. Further support was provided by the School's Director of Research, grants from the University's REF Strategic Support Fund, and annual College and University reviews from 2015 onwards. Both studies also benefitted from British Academy/Leverhulme small research grants.

**Interdisciplinarity** is at the heart of CIRO and the *Music, Conflict and Memory* strands (see section 4) and it is supported across staff interests. Two specific projects provide further evidence of our post-REF2014 success in enhancing interdisciplinary approaches.

In 2014 O'Connell was awarded c.£36,000 from the AHRC-funded REACT (Research and Enterprise in Arts and Creative Technology) 'Objects Sandbox' scheme, a collaboration between UWE Bristol, Watershed, and the Universities of Bath, Bristol, Cardiff and Exeter (GW4). This project, titled '[the God Article](#)', brought School ethnomusicologists together with a specialist in sonic arts from Cardiff School of Art and Design, Cardiff Metropolitan University, and a Bristol-based User Experience Designer. Focused on the traditional Turkish wind instrument the *ney*, the project developed *ney* replicas with breath sensors to enable online learning, the results of which have potential benefits for healthcare and entertainment.

Also in 2014, Hamilton secured £50,000 from the same REACT scheme to fund the development of [an interactive app](#) designed to allow users to explore music from the perspective of performers, using pre-recorded interviews and binaural recording. The project was developed in collaboration

with Amanda Bayley and Ruth Farrar (Bath Spa University), the BAFTA-winning film director Sheila Hayman, and the Orchestra of the Age of Enlightenment.

### Delivering Open Research

The School follows the University's Open Access Policy to ensure that pre- or post-print versions of journal articles and conference proceedings are deposited in our institutional digital publications repository within three months of acceptance and all staff have ORCID identifiers. Beyond standard practice, Villepastour will donate the research for her impact case study (photographs, videos, interview transcriptions and fieldnotes, collated between 2012 and 2020) to *El Archivo Histórico Provincial de Matanzas* (Matanzas Province Historical Archive), for public access. 'The God Article' is a fully open source, allowing users to print off their own *ney* instrument using 3D printer technology, and to access the software developed to assist with learning the instrument. Rowden's 'Carmen Abroad' website places in the public domain an enhanced research database of *Carmen* productions across the globe, from 1875 to 1945. Hamilton's research outputs led to a commercial recording of the rarely-performed final 1881 version of Liszt's *Totentanz*, with Hamilton and the University Symphony Orchestra (2014), and solo recordings of Chopin and Liszt that have been streamed over 700,000 times on various platforms.

### Research Integrity

Integrity is a fundamental principle of Cardiff University's 'Way Forward, 2018–2023' strategic vision, and all staff are required to follow the terms of the University's 'Research Integrity and Governance Code of Practice' and its 'REF2021 Code of Practice', which focuses on transparency, inclusion and strong engagement with staff. MUSIC has an **ethics officer** (O'Connell), who oversees staff and student research projects, including Villepastour's repatriation of research materials (noted above), to ensure the rights and protections of participating individuals and communities, and to safeguard data. Staff abide by the Concordat to Support Research Integrity, and are required to complete 'Research Integrity', 'Equality, Diversity and Inclusion', and 'Understanding Unconscious Bias' training.

## 2. People

### Staffing Strategy and Staff Development

MUSIC has 22 academic staff of whom 17 are on Teaching and Research (T&R) contracts (including two part time, one ending in 2021), and one on a three-year Leverhulme Early Career Researcher Fellowship; four others are employed on Teaching and Scholarship (T&S) contracts (two full time; two part time).

New appointments reflect strategic priorities: to enhance MUSIC's established interests, and to reflect the evolving nature of the discipline. Of the six T&R appointments made during the REF cycle, Hennemann has deepened our *Opera and Music Drama* strand and broadened our coverage of 19<sup>th</sup>-century German/Austrian studies; JonesN has contributed to sustaining British music as a key strand in *Contemporary Music as Creative Practice*; Gomes has enhanced our international composers' profile; Millar and Moore have boosted our specialist knowledge in *Music, Conflict and Memory*, and *Music, Politics and Place*; and Cenciarelli has introduced a new strand of film and multimedia study, and enhanced existing interests in opera and popular music.

During the REF2021 cycle 10 promotions were made, four more than in REF2014. Six promotions were awarded to women and four to men: Fokkens, Hill and JonesN were promoted to Senior Lecturer; Beard, Rae, Rowden, Villepastour and Sierra to Reader; Sierra and O'Connell to Professor.

### Probation

Staff appointed as Lecturers on grade six enter a three-year probation period; those on higher grades have a probation of one year. The process is led by the Head of School, who, along with a mentor, offers guidance and support. It is completed following satisfactory performance and formal reviews.

### Mentoring

New T&R staff are supported by a two-and-a-half-day university induction, R-only staff by a one-



day induction. Within MUSIC, new staff receive an experienced mentor and in their first year **ECRs** receive an **enhanced annual research budget of £3,000**, followed by £1,200 a year (standard for all staff). They are also included in the School's sabbatical rota scheme (detailed below). Each staff member has their own office and benefits from the support of eight School-based Professional Services staff, including a Postgraduate and Research Administrator, Performance and Engagement Executive Officer, and Technical Supervisor.

New staff may apply to the year-long 'Cardiff Futures' **leadership programme** for early career staff, led by the Vice-Chancellor (see Institutional Environment Statement, REF5a, section 3.2.4). In addition to insights into the running of the university, participants develop a collaborative research project beyond their own discipline. Beneficiaries from MUSIC are Hennemann, Hill and Rowden, all female staff, whose promotions applications benefitted from the scheme. The School's Leverhulme Early Career Fellow, Millar, receives subject- and career-specific guidance from his mentor (O'Connell), and participates in the Research Committee and MA seminars.

### Appraisal, Training and Support for Research

Continuing Professional Development (CPD) is a priority in the University's 'Way Forward, 2018–2023' strategic plan. MUSIC staff are supported by annual performance development reviews, conducted by senior staff members, during which research plans are discussed alongside other career aims and objectives.

**University staff surveys**, undertaken under the Investors in People scheme, indicate that staff are positive about their working environment. In 2015, 100% of staff in MUSIC agreed with the statement, 'I am proud to work for the university'; in 2017, 94% agreed. In 2017, 90% agreed that 'Working here makes me want to do the best work I can' (up from 69% in 2015), and 94% agreed that 'As long as I get the work done, I have the freedom to work in a way that suits me', with 89% agreement in 2019.

MUSIC operates a **School sabbatical rota**, which ensures that every member of staff on a T&R contract, excepting the Head of School, will be granted at least one sabbatical semester every four years. Each semester, two sabbaticals can be accommodated, therefore up to four staff in one year (exceptionally, five took sabbatical in 2017–18). This allows efficient planning of research and a clear, equitable and predictable rotation of administrative and teaching responsibilities.

Staff working on major projects were also encouraged to apply to **the University's Research Leave Fellowship Scheme**, which awarded one-year sabbaticals with £3,000 for research expenses and £12,000 for teaching cover per staff member. Eight staff from MUSIC (five female and three male) benefitted from this scheme, each bringing a major project or output to fruition, including Sierra (*Urban Birds*), Rowden (*Musical Theatre in Europe: 1830–1945*), O'Connell (*Commemorating Gallipoli through Music*), and Villepastour (*The Yorùbá God of Drumming*). This was a competitive scheme and MUSIC secured one or two awards each year. Staff with unsuccessful applications were guaranteed a semester leave by MUSIC.

A new 'Disglair' Lectureship Scheme was introduced in 2019, supporting staff sabbaticals with 2-year early career posts. Rowden was awarded the sabbatical to complete her opera and parody monograph, and Moore was appointed as a Disglair Lecturer.

### Equality, Diversity and Inclusion (EDI)

Meetings are scheduled within 'normal working hours' and, wherever possible, take account of family/personal commitments: in the current REF cycle, two staff took paternity leave and one had significant caring responsibilities. Workload is evenly distributed, and staff are empowered to take responsibility for their areas of activity. In response to the Covid-19 pandemic, Fridays have been scheduled as days without emails or meetings (for more details on the University's response, see COVID-19 Annex, REF5a).

The School supports flexible and remote working, with 600 hours allotted to research for each REF-eligible staff member. MUSIC protects this significant allocation through timetabling: all staff have one day without teaching, and meetings are normally not scheduled during study weeks or vacation periods.

MUSIC is committed to supporting and championing female staff. Both former and current Deputy

Heads of School are women (Sierra, Rowden), as is the current Director of Postgraduate Research (Rae), and both impact case studies were led by female staff (Rowden and Villepastour). There are currently three female Readers and one male Reader, which suggests that the present ratio of 3:1 male to female Professors will be more balanced in the next REF cycle.

The selection of REF2021 outputs was overseen by four men and two women: the Head of School, Director of Research, School Manager and all Professors (JonesDW, O'Connell and Sierra). All outputs were reviewed internally and externally then selected for their quality, compliant with the University's policies on EDI, as detailed in its REF2021 Code of Practice (see also sections 3.1 and 3.6 of the Institutional Environment Statement, REF5a).

Online-training courses on UK EDI legislation are mandatory for all staff. Line managers, directors of research and REF reading group members are required to attend additional EDI training sessions.

### Research Students

During REF2021 MUSIC realised the aim to recruit students across its full range of activity and experience. It awarded 35 PhDs, 12 more than in REF2014 and triple the total in RAE2008 (11). The cohort comprises 20 men and 15 women; nine in performance, eight each in ethnomusicology and composition, seven in musicology, and three in popular music. 13 supervisors were involved: 62% male, 38% female. Candidates were secured in part through sustained financial investment of more than £325,500 drawn from School funds and bequests. Additional funds were awarded by the AHRC (x5 DTPs) and the Office of the Higher Education Commission, Thailand (x1). A good balance was achieved between home and international students, including students from the USA, China, Thailand, the Czech Republic, Italy, Portugal, Spain, and Brazil.

In the 2018 **Postgraduate Research Experience Survey** (PRES), 100% of the participants agreed with the statements 'My supervisor/s have the skills and subject knowledge to support my research', 'My supervisor/s provide feedback that helps me direct my research activities', 'I understand the required standard for my thesis', 'My ability to manage projects has developed during my programme', and 'Overall, I am happy with the experience of my research degree programme'.

### PGR Monitoring, Training and Support

Following REF2014, the university overhauled its processes for PhD students. The result was a revised PGR Code of Practice and a range of progress monitoring procedures. New MUSIC PGRs attend an induction event in the School at which these procedures, plus student expectations of the supervisor, and our expectations of the students in terms of PGR involvement in School life, are explained. Induction events are also organised by the University-wide Doctoral Academy.

In keeping with its aims stated in REF2014, MUSIC continues to develop a thriving PGR community, which takes an active role in shaping the School's research environment. PGR students have a dedicated suite of rooms (detailed in section 3). Each student may claim up to £1,200 research expenses. Elected student representatives sit on MUSIC's Student/Staff Panel, the Postgraduate Research Board of Studies, and Research Committee. PGR students are encouraged to post [research blogs](#) on our School website, and the School hosts an annual PGR conference, organised by students with support from the PGR Director.

PGR students also attend and co-organise the School's invited public lecture series, the **John Bird seminars**, with 5-6 speakers per semester. A fortnightly **PG Research Seminar** is run alongside these talks, in which visiting speakers discuss their research with students. The School also runs a fortnightly **Postgraduate Forum** where MA and PhD students from all pathways and cultural backgrounds (including around 25 MA students each year from China, since 2018) come together to discuss the John Bird seminars, hear from research staff in the School and give presentations themselves, including on the relationship of specific [objects](#) to their research.

Fortnightly **PG Performance Seminars** involve peer-led masterclasses, and the weekly **Composition Seminar** hosts invited speakers including composers, performers, publishers, and arts administrators. Seminars have included joint presentations with composers from the University of Campinas, Brazil (one of Cardiff University's strategic partners); performances and

discussions of new works from our 'Contemporary Voices' concert series with visiting professional performers; and presentations and masterclasses with visiting composers from around the UK, including John Casken, Nicola Lefanu, Steven McNeff, Silvina Milstein, Hilary Tann, and Graham Fitkin.

The University runs training and development courses within the Doctoral Academy Programme. Student experiences on these courses are recorded in six-month reports and discussed at the annual progression vivas. Students with SWW DTP scholarships (x5 to date) receive additional training opportunities offered by Cardiff and its partner institutions (Aberystwyth University, Bath Spa University, the University of Bristol, Cranfield University, the University of Exeter, National Museum Wales, the University of Reading, the University of Southampton and UWE Bristol), with workshops on interdisciplinarity.

### **PGR Involvement in MUSIC's Research Environment**

MUSIC seeks to involve PGR students in research-related activities wherever possible to enhance their training and employability.

Supported by their supervisors, several MUSIC PGRs produced **research outputs** during their studies. These include commercial recordings by two performance students (see section 4), and publications by musicology PGRs, including articles in the *Journal of the Royal Musical Association* (Martin Curda, 2016) and *Ethnomusicology Forum* (Elizabeth K. Neale, 2018); an online article for *The Smithsonian Centre for Folklife & Cultural Heritage Magazine* (Victoria Jassey, 2019); and two book chapters published by Brepols (Alessandra Pallida, 2016 and 2018).

Our two **impact case studies** were directly supported by PGRs funded through the University's College Impact Strategic Support Fund, with additional money from British Academy/Leverhulme grants. Eulàlia Febrer Coll developed her skills in Spanish translation as an assistant on Villepastour's Matanzas case study, and Henry Morgan deepened his experience with film editing for Rowden's impact case study on *Carmen*. Morgan also acquired techniques for collecting, editing and measuring impact data and data underpinning [carmenabroad.org](http://carmenabroad.org), and presented a paper with Rowden at the 'Musical Mapping' Study day (see section 4).

In addition to co-organising the School's guest lecture series, MUSIC PGRs initiated and organised highly successful **research events**, including a Society for Music Analysis (SMA)-sponsored study day on analysing film music (November 2014); 'Bey Day' (2016), a Beyoncé-themed collaboration between MUSIC and JOMEC (School of Journalism, Media and Cultural Studies), to coincide with the singer's performance at Cardiff Principality Stadium; and A 'Pavel Haas Study Day' (2016).

MUSIC's **PGR quality** is highlighted by Elizabeth K. Neale's receipt of the coveted AHRC International Placement Scheme Award to [research at the Library of Congress](http://research.at.the.library.of.congress), Washington, DC, and Jassey's receipt of a Courtesy Research Fellowship with The Cuba Research Institute to collect oral histories of Miami musicians and establish an [online archive](#) in collaboration with Florida International University.

Following completion, several PGRs have successfully secured positions in the academic sector, including a Leverhulme Early Career Fellowship and an ESRC major award (University of Cambridge); one fixed-term post (Oxford Brookes); and five permanent posts (Bangor, Cardiff, City and Middlesex Universities, and Conservatori Superior de Música de les Illes Balears). Other career destinations included senior administrator of the Theresa Orchestra, a period-instrument orchestra based in Lodi, near Milan; AHRC Research Associate, Sheffield University; and Research Support Officer, Guildhall School of Music and Drama.

## **3. Income, infrastructure and facilities**

### **Research Income**

Between August 2013 and July 2020 MUSIC was awarded c.£325,000 from academic funders, primarily targeted across our four principal research strands, a strategy developed through dialogues between the Director of Research, individual staff and the Research Committee. Additional grants not recorded by HESA totalled c.£155,000. These awards have maintained the School's success in winning research income from a diversity of UK and international sources.

**Music, Politics and Place**

Total awarded: £156,280

In 2013, JonesDW was awarded a Leverhulme major research fellowship (£82,000) for his project on Vienna. During the current REF cycle, Jones drew down £55,181 of that grant, which led to the publication of his monograph *Music in Vienna, 1700, 1800, 1900* in 2016. In 2018, the Leverhulme Trust awarded £82,599 to part-fund **the School's first postdoctoral researcher** (Millar), enhancing ethnomusicology and the *Music, Conflict and Memory* and *Music, Politics and Place* strands; additional funds were provided by the College. Millar completed a monograph on Republican music in Northern Ireland (2020) and started new research on Loyalist music.

Villepastour's impact case study on Bata drum tradition in Matanzas was supported by a British Academy/Leverhulme Trust small grant (£8,000), a College Strategic Support Fund (£5,000), and a University Impact Accelerator Grant (£2,500). These awards enabled Villepastour to make evidence-gathering trips to Cuba to record and subsequently translate interviews with stakeholders. She also secured an ESRC grant for a related project in Cuba (£3,000).

**Opera and Music Drama**

Total awarded: £31,050

Rowden's co-edited book on *Carmen* was supported by a grant from the Fondazione Palazzetto Bru Zane, Venezia (£2,300). The 'Carmen Singer of the World' conference (see section 4) was supported by a *Music & Letters* Trust Award (£750) and a Cardiff University Initiatives Grant (£10,000). Rowden's *Carmen* impact case study was assisted by PGR students funded by a British Academy/Leverhulme Trust small grant (£10,000), the University's Strategic Support Fund (£5,000), and a University Impact Accelerator Grant (£3,000), the latter for the Carmen Abroad website.

**Music, Conflict and Memory**

Total awarded: £28,450

The 'Commemorating World War I: Conflict and Creativity' project was assisted by a Postdoctoral Research Associate funded by an AHRC Cultural Engagement Fellowship grant (£25,000, Rowden). This enabled MUSIC to employ a recently completed PGR student. The 2014 International Interdisciplinary Symposium 'Translation in Music' was supported by an AHRC World War One Engagement Centre: Voices of War and Peace grant (£2,000), and additional grants totalling £1,450 from the Royal Musical Association, the *Music & Letters* Trust and the Learned Society of Wales.

**Contemporary Music as Creative Practice**

Total awarded: £149,893

In 2020, Sierra was awarded a Leverhulme Trust Research Fellowship (£53,593) to compose two large-scale orchestral pieces in conjunction with a residency with the Utah Symphony Orchestra (2020–22). Additional grant capture in this strand is mainly from sources not captured by HESA. For composers, this includes commission fees and other grants:

- Sierra: £41,500, including a grant from the Performing Rights Society for Music (£20,000) for the commission, tour, and digital release by NMC of *Urban Birds* for three pianos and electronics; and grants from the Aaron Copland Fund, Ditson Fund and PRS Fund Grant (£7,500 in total) for the release of two portrait CDs (2014 and 2017–18).
- Fokkens: c.£25,000, plus a grant from the Arts Council of Wales (£2,000) to workshop his monodrama *Bhekizizwe* (Opera'r Ddraig were subsequently awarded £37,000 by Arts Council Wales to tour the work).
- Gomes: £23,000, including a commission by the Academia de Música de Santa Cecília, Lisbon (£12,000), for *Canções do Quadrante*, and a Fundação Calouste Gulbenkian Grant (£500) to participate in a project organised by the European Network of Opera Academies (enoa) in Ghent, in 2015.



A Peter Maxwell Davies Trust Grant for £1,000 supported JonesN's co-authored book on Davies, and the co-edited book *Harrison Birtwistle Studies* was assisted by £1,000 from a *Music & Letters* Trust Award (Beard, Gloag and JonesN), and £300 from a *Music Analysis* Development Fund Award (Beard).

### Operational and Scholarly Infrastructure

Staff grant applications are reviewed by a sub-panel of the Research Committee, chaired by the Director of Research, and further assistance is provided by a dedicated team of Research Development Officers in the College, with costings worked out centrally. The College sends monthly funding round up emails and staff are encouraged to attend information sessions organised by the College Dean of Research and Innovation. Workshops and conferences are supported by the School's extensive Professional Services team (currently nine staff in total).

Music is housed in purpose-built facilities located close to the city centre. In the current REF period, these have been used to host events in association with WNO and hired by the BBC, recording companies PrimaFacie, Naxos and Métier, the Associated Board of the Royal Schools of Music, and the European String Teachers' Association, among others. Since 2017, over £260,000 has been invested in improving these facilities, including structural refurbishments, concert hall lights, studio modifications and upgrades to lecture rooms.

Our facilities include: a 250-seat concert hall, with organ, Bösendorfer and Steinway concert grand pianos (the latter used by Hamilton to make seven commercial recordings, including his two-volume Stevenson set – see outputs), professional-standard recording facilities (used for portrait CDs by Gomes and Fokkens), an audio-visual system updated in 2019, three lecture rooms and four electroacoustic studios (including a main recording studio fully equipped to industry standard with an attached room for multitrack recording and a dedicated Technical Supervisor), 26 practice rooms, three ensemble rooms, and a Mac suite with the latest Sibelius software. The postgraduate suite comprises hot desk spaces in two rooms, a room with digital audio workstations for composers, and a listening/common room and kitchen. There is 24-hour access to the suite and printing facilities.

One of few dedicated libraries in the sector, the Music Library includes more than 19,500 items of scores and printed music, 10,000 books and 8,000 recordings as well as music journals, DVDs and online research resources. The librarians have won awards, most recently an Excellence Award from the International Association of Music Libraries, UK (2019).

School staff and students have access to the Fairley World Music Collection of over 5,000 CDs and related material, assembled by the late world music scholar Jan Fairley. The library also houses a substantial collection of CDs and other materials bequeathed by the late contemporary music specialist John Warnaby, including many items that are neither commercially available nor locatable online.

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

### Collaboration and public engagement

The School's guiding ambitions have been to: 1) share its research with the widest possible audience and shape public debate; 2) take a lead in debates within the discipline; and 3) play a defined role in the cultural life of a capital city. These ambitions have been pursued equally across the four principal research strands.

#### 1. Contemporary Music as Creative Practice

MUSIC's **extensive engagement with audiences and recording companies** is demonstrated by high profile premieres and recordings. Sierra's music was broadcast five times on BBC Radio 3, including a BBC Proms performance in 2015. Her pre-concert interviews and audience discussion sessions included Bridgewater Hall (BBC Philharmonic), Symphony Hall (Boston Symphony), and Frankfurt Alte Oper (Benedetti Trio). *Urban Birds* for three pianos and electronics toured the UK and was released internationally on a commercial recording (NMC DL201401). *Nature Symphony* (2017) was commissioned by the BBC Philharmonic Orchestra and broadcast on BBC Radio 3.

**Four composer portrait CDs** were released during the current REF cycle. Sierra's continuing series of portrait discs included two releases: *Game of Attrition: Arlene Sierra, Vol. 2* with BBC NOW (2014) (BRIDGE 9414) and *Butterflies Remember a Mountain: Arlene Sierra, Vol. 3* (2018) (BRIDGE 9506), a chamber disc featuring international performers. Fokkens's *Tracing Lines* with the Fidelio Trio (Métier: MSV28535; released September 2013) was launched with a School concert and interview with Beard, and a disc with eight chamber works by Gomes, with liner notes by Wilson (Naxos: 8579029), was launched at a School concert in February 2020.

All three composers in our unit have collaborated with key institutions in Cardiff, especially **BBC NOW, WNO, Opera'r Ddraig** (Fokkens's monodrama *Bhekizizwe*), and **Ty Cerdd (Music Centre Wales)**. They have contributed to performances, recordings, composition workshops, and to the planning of the BBC's annual composer showcase 'Composition: Wales', broadcast on Radio 3. This competition, which invites orchestral compositions up to eight minutes long and explores the selected pieces in workshops and open rehearsals before a final concert, has featured PGRs from this REF cycle, in each year.

In 2019 the School's Contemporary Music Group, directed by Fokkens, produced a commercial recording with Ty Cerdd featuring music by six Cardiff alumni (TCR022). Two current PGR students made commercial recordings: flautist Matteo Gemolo's *Affect is No Crime: New Music for Old Instruments*, with his ensemble Europa Ritrovata on the Arcana label (B07Y9Z8MHT; 2019), and double bassist Ashley John Long's solo album *Psi* on FMR Records (FMRCD343-0217; 2017). The University Symphony Orchestra also made world premiere recordings on the Prima Facie label: a new, specially commissioned symphony by Csányi-Wills in 2020 (PFCD136); and newly-discovered pieces by Debussy alongside Jolivet and Fokkens in 2016 (PFNSCD005).

A cluster of expertise around **post-war British music** has involved public engagement and academic collaboration. In June 2020, JonesN became co-curator of the Peter Maxwell Davies research network. In 2015, *Harrison Birtwistle Studies* (Beard, Gloag, JonesN) was launched in the School with an invited talk by one of the book's contributors, Mark Delaere (based at **KU Leuven, a University strategic partner**), followed by a concert of Birtwistle's string music performed by the internationally acclaimed **Arditti String Quartet** in what we believe was the first concert devoted entirely to Birtwistle's quartets.

In 2016 Beard's close association with Birtwistle continued with a public interview at the 'Open Circuit' contemporary music festival, University of Liverpool. Beard also co-authored with Birtwistle the 'Composer's Note' for the score of *Deep Time* (2016), commissioned by Daniel Barenboim and the Berlin Staatskapelle, premiered at the Berlin Philharmonie, and he wrote the programme essay for the UK premiere at the BBC Proms Festival in 2017. In 2015, Beard interviewed Judith Weir (Master of the Queen's Music) in the University of Nottingham Department of Music Colloquium Series.

Hamilton's commercial recordings of previously unrecorded piano music by Ronald Stevenson (1928–2015) (2016 and 2019: see outputs) draw directly on a longstanding association between the two, which informed Hamilton's interpretations. Extracts were broadcast on BBC Radio Scotland, BBC Radio 3, and Classical 95.9 WCRI in the US, and Volume 1 was a 'CD der Woche' for *Klassik Heute*, Germany. Hamilton also made the premiere recording of John Casken's *Six Wooded Pieces* (2017).

## 2. Opera and Music Drama

CIRO, the School's Centre for Interdisciplinary Research in Opera and Drama, has overseen a series of research-led events intended to **promote and enhance public engagement with opera and awareness of issues relating to its staging**.

A major point of focus has been *Carmen*, the subject of one of our case studies. *Carmen*-related events have included the study day '*Carmen*: Performance, performers and productions', organised in association with **Friends of WNO** (2019); the 'Musical Mapping Study Day' (2019), supported by a British Academy/Leverhulme Trust small grant; and the public, international conference 'Carmen Singer of the World' (2017), linked to the widely known **Cardiff Singer of the World** (CSoW) competition. The latter brought together academics from across Europe, Australia and the Americas to focus on processes of cultural exchange, and how the most globally

performed opera has been performed, produced, disseminated, appropriated and received worldwide. Also organised in association with CSoW, Cenciarelli instigated an 'Opera on Screen' series with illustrated talks at the **Chapter Arts Centre**.

CIRO's close links with WNO and the **Wales Millennium Centre** are further illustrated by annual events including a sell-out public study day on opera creation, translation and surtitling, organised in conjunction with WNO's 2017 performance of Frank Martin's *Le vin herbé*, and the study day 'Understanding Opera: Adventures in Surtitling', in 2019.

In 2014 MUSIC hosted CIRO's international interdisciplinary symposium 'Translation in Music', focused on opera and song, organised by Hennemann and Rowden in collaboration with the School of Modern Languages, and in 2018 the School, in collaboration with Modern Languages, organised a public workshop and discussion of Sophie Rashbrook's play *Ralph: The Life and Adventures of an Enemy Alien* about the life of the set designer Ralph Koltai.

Staff also participated in a number of **collaborative ventures, high profile symposia and other public-facing activities**, including invited talks at international events on Wagner (Hamilton), Debussy (Rae), Verdi (Cenciarelli), and European new music theatre (Beard). Rowden provided 11 programme notes for opera productions by the Royal Opera House, Covent Garden, WNO, Opéra-Comique, and festivals in Salzburg and Wexford.

### 3. *Music, Memory and Conflict*

In 2016, funding from an AHRC Cultural Engagement Fellowship on the theme of 'Commemorating World War I: Conflict and Creativity' brought MUSIC staff (Hennemann, Rowden, O'Connell) into a research-led collaboration with staff in other schools in the College. The project organised a series of events, which included: the fully-booked, free public study day 'Mamet Wood, poetry and song', held in the Wales Millennium Centre in collaboration with WNO, and colleagues in Welsh and History; an international symposium in the **National Museum of Wales**, titled 'Musical and Artistic Creation in Europe During WWI', in collaboration with KU Leuven, Heidelberg University, Brown University and colleagues in Journalism and Modern Languages; the community workshop '#MappingGrangeTown: Language, Place and Poetry', in partnership with Cardiff University's Community Gateway and the **GrangeTown Historical Society**, with the involvement of colleagues in Welsh; and five professional concerts.

Following publication of his 2017 monograph on Gallipoli, O'Connell gave two keynote papers, one in 2017 at the 'War Memory Workshop: Music, Commemoration, Museums', organised by the Newcastle University-based research group 'Critical Heritages: Performing and Representing Identities in Europe', the other at a British Forum for Ethnomusicology one-day conference in 2018. Moore is a member of the research network 'Globalising and Localising the Great War', University of Oxford.

### 4. *Music, Politics and Place*

The collaborative nature of the School's *Music, Politics and Place* strand is underlined by Villepastour's impact case study, in particular the commercial recording that underpins it, *Ilú Keké: Transmisión en la eritá meta* (**Sendero Music**: B0753FGRC2, 2017; see impact case studies). Winner of a prestigious CubaDisco Prize (comparable to a Latin GRAMMY) for its musicological research, this recording venture is based on the rediscovery of a historical set of religious drums. The project has revived a Cuban heritage through a reinvestment in the drums, their caretaker family, and a community of musicians in Matanzas Province.

JonesDW's research into music in Vienna in 1700, 1800 and 1900 led to an entire programme on BBC Radio 3's 'Music Matters', titled 'Vienna: City of Music', broadcast on 7 November 2016. The programme featured interviews with Jones and cultural guardians in the city. In 2018, Jones was invited onto the Scientific Advisory Board for a major research project based at the **Institute of Musicology, University of Vienna**: 'Concert Life in Vienna 1780–1830, Performances, Venues, and Repertoires' (2018– continuing). Jones's research was further reflected in the School's 2016 Vienna-themed concert series, which included 'new' quartets (arrangements of keyboard and symphonic works) by Haydn and Mozart, the former subsequently [published](#) by Edition HH.

Moore's and Rowden's research has centred on Paris, but other MUSIC staff have also explored the cultural importance of this city. Rae was series co-consultant to the **Philharmonia Orchestra** for the international festival of French music 'City of Light: Paris 1900–1950', at the Royal Festival Hall, London and other venues in Europe (2014–15). She advised on concert programming, and authored articles and notes for the programme book and web material, including a series of films. Chapin was a member of the organising committee for 'Eloquence romantique au piano: Vienne et Paris autour de Beethoven et Chopin' (Abbé de Royaumont and Cité de la Musique Paris, 2016).

### **Wider contributions to the economy and society, not captured in the impact case studies**

The School has made wide-ranging contributions to society in ways not captured in its impact case studies.

As noted in section 1, one of MUSIC's strategic plans set out in the REF2014 submission was to better align its **public concert series** with the impact agenda. This was followed through, alongside our ambition to play a defined role within the life of a cultural capital, as demonstrated by the following series: 'Music in Translation: The Art of Arrangement' 2013–14, drawing on Hamilton's research expertise in piano transcription; 'City of Light: Paris 1900–1950' (2014–15), drawing on Rae's research; 'Contemporary Voices' (2013–18) (Sierra, Fokkens, Gomes); 'African music' (2014–18), led by Villepastour; an 'International Piano Series', 2015–17, at the National Museum of Wales, in conjunction with an International Keyboard Research Symposium (Hamilton, drawing on his work on Chopin and Liszt; see outputs); and a Vienna-themed concert series based on JonesDW's Vienna monograph, including a concert in the BBC Hoddinott Hall with the University Symphony Orchestra (2016–17).

MUSIC also organised an ongoing series of research-led, themed concerts, '**Music at the Museum**', in collaboration with art curators at the National Museum of Wales (2014–) (Hamilton), and several one-off, research-led concerts, including 'The World of Pauline Viardot', drawing on Rowden's research (2018). The concert series also reflected a concern for EDI, exemplified by two **International Women's Day** concerts (2019 and 2020; part of the University's Diversity Fortnight), and a concert inspired by Paul Robeson, following **Black History Month** (2019).

A number of staff have been involved in **shaping and monitoring music festivals**. In 2016 Rae was programming consultant to the BBC National Orchestra of Wales for a series of Dutilleux Centenary Concerts, and Wilson is engaged in quality monitoring on behalf of Arts Council Wales for the International Concert Series (ICS) at St David's Hall, Cardiff. Since 2017 Chapin has given over a dozen public pre-concert talks for this series.

The School has consistently engaged with **Welsh language communities**. Hill gave research presentations at Tafwyl, Cardiff's annual Welsh language arts and culture festival (2016, 2017, 2018), at the **National Eisteddfod** (2014, 2019), and contributed to Welsh language radio and television, including *Gadael yr Ugeinfed Ganrif (Leaving the Twentieth Century*, S4C, 2014), a television documentary about Welsh language popular music based largely on her 2007 monograph '*Blerwytirhwng? The Place of Welsh Pop Music*'. Chapin gave public research presentations at the Tafwyl Fringe Event 'Noson Pendroni' (2019), and the National Eisteddfod (2016 and 2018).

Other staff have contributed through the development of **composition summer courses**, including Sierra's role as co-director of the Advanced Composition Course at **MusicFest Aberystwyth**, and Fokkens as co-director of the Peter Reynolds Composer Studio, **Vale of Glamorgan Festival**.

### **Media interviews, public talks and interviews**

In keeping with MUSIC's ambition to share its research with the widest possible audience, Rae made a substantial contribution to BBC radio 3's coverage of 20th-century French music, appearing on 13 programmes, most related to the centenary of Dutilleux's birth in 2016 and the centenary of Debussy's death in 2018. Hamilton appeared 16 times on national BBC radio, six times on Welsh BBC radio and television programmes, five times on US radio shows, once on BBC World Service radio, and once on television in, respectively, Italy, Hungary and Thailand. In 2019, Hill was interviewed on BBC Radio 3's 'The Listening Service', on progressive rock,



JonesDW appeared in edited extracts of public pre-concert events for the BBC Proms on Vienna (2017) and Haydn (2019), and Rowden was interviewed on the BBC4 television documentary *Revolution and Romance: Musical Masters of the 19<sup>th</sup>-Century* (2016). Villepastour was a consultant for a documentary based on her monograph *Ancient Text Messages of the Yorùbá Bàtá* (2010), produced by the online broadcaster Afropop in 2016; she also appeared on Namibian Broadcasting Commission Television (2015) and BBC Radio 4/World Service (2014).

### Contribution to the research base

In addition to the events already mentioned, **the School hosted** the British Forum for Ethnomusicology one-day conference, 'Music Around the Atlantic Rim' (October 2013), a Dutilleux Centenary Symposium (2018), a Contemporary Music for All (CoMA) Festival, in collaboration with Ty Cerdd and the Fidelio Trio (2019), and 'Minimalism Extended: The Seventh International Conference on Minimalist Music' (2019). In 2021 the School will host the British Forum for Ethnomusicology Annual Conference.

In line with our ambition to take a lead in debates within the discipline, MUSIC staff have played a **leading role in UK and international academic communities**. Hill is Chair of the International Association for the Study of Popular Music, UK/Ireland national chapter (2016– ), and a Member of the Advisory Board of the Institute of Musical Research (IMR), London (2015– ). Beard is a Trustee of *Music & Letters*, which awards research grants twice a year (2014– ). JonesDW is a Trustee of RISM UK and from 2009–17 was Chair of the Music Libraries Trust. Chapin (2013–15), Hennemann (2014–16) and Rae (2017–19) were all Members of Council of the Royal Musical Association, and Hennemann founded the 'Southeast Asia Chapter' (2015–present). Villepastour was Chair of the British Forum for Ethnomusicology (2012–15), Chair of the Study Group for African Music (UK Branch) International Council for Traditional Music (ICTM) (2015–18), and Vice-Chair of the Study Group for African Music (International Group) ICTM (2015-19).

Seven staff in MUSIC are members of **editorial or advisory boards** for 12 academic journals and two book series. All 18 REF-eligible staff have undertaken **peer reviewing** for major UK music journals plus 10 journals based in Europe and America. They have also refereed for major UK book publishers and two presses in the USA. 10 staff have **reviewed grants** for funding bodies, including the AHRC (Sierra and Hill, Peer Review College members, and Rowden), British Academy (Cenciarelli, Peer Reviewer), Leverhulme Trust (JonesDW), and similar bodies in Canada, Germany, Hungary, Poland and the USA.

12 staff **examined PhDs** at 20 UK universities and 10 universities outside the UK, including in Austria (x1), Hong Kong (x1), Ireland (x2), the USA (x2), Australia (x3) and France (x4). In total, staff in MUSIC gave 15 **invited keynotes**, and 129 **lectures/lecture recitals**.

The School hosted **over a dozen visitors** from universities in Brazil, Canada, China, Finland, and the USA, facilitated by our International Programme Co-ordinators, Hennemann and Cameron Gardner (Teaching & Scholarship Lecturer). **Networks** have been cultivated through MUSIC staff visits to universities in France (e.g. Strasbourg; Rowden, Chapin and Wilson), Germany, North America, Singapore, Thailand and China (Hamilton), and through exchanges with five **Erasmus+ partners**.

### Exodos

MUSIC has made a vital contribution to the discipline locally, nationally and internationally through our four main research strands and additional strengths in film studies, popular music and aesthetics. Our guiding ambitions have resulted in a diverse and vibrant research environment that deepens earlier strengths, shapes public and scholarly debates, and points to the future in new and exciting ways that we look forward to realising.