

Institution: University of Nottingham
Unit of Assessment: Music (33; Music, Drama, Dance, Performing Arts, Film and Screen Studies)
<p>1. Unit context and structure, research and impact strategy</p> <p><u>1.1 Overview</u></p> <p>The Department of Music at the University of Nottingham (UoN) comprises 9 (8.3 FTE, 5F, 5M) permanent members of research-active staff (R&T job family), 1 postdoctoral research fellow (0.6 FTE, F, with a contract that will lead to a permanent appointment at the conclusion of the fellowship), and 16 research students (9F, 7M). Three further postdoctoral fellowships concluded during the assessment period. Situated within the School of Humanities, one of three schools in the Faculty of Arts, the Department has proven research expertise in musicology, composition, performance, and music technology. Strategic appointments since REF2014 have brought in outstanding new talent, diversifying the community and its research agenda, increasing grant capture, and expanding the reach of impact activities, whilst also consolidating core strengths. The Centre for Music on Stage and Screen (MoSS) provides a focus for the Department's established expertise and a space for interdisciplinary collaboration in the areas of film music, musical theatre, opera, performance art, theatre music, and immersive media. A new initiative since REF2014, the Nottingham Forum for Artistic Research (NottFAR) provides a vital avenue for impact and exchange between the Department's researchers and educational and arts organisations in the city of Nottingham, one of the most deprived local authority districts in England. These and other initiatives are supported by outstanding purpose-built facilities and close working relationships with the Nottingham Music Service and the University's Lakeside Arts.</p> <p><u>1.2 Achievement of strategic aims (2014–20)</u></p> <p>Research</p> <p>During the assessment period the Department has successfully accomplished its REF2014 goals, as well as laying the foundations for future success. External grant income has increased to £526.5k, improving upon REF2014 (£492k) and RAE2008 (£494k) in a period when the Department's demographics have shifted decisively towards junior scholars. REF-eligible outputs between 2014 and 2020 include 6 monographs, 25 peer-reviewed journal articles, 20 book chapters, 14 compositions, 3 edited books, 7 recordings, and 1 scholarly edition.</p> <p>Specific REF2014 aims have been achieved as follows: i) Consolidation of research specialisms. Considerable growth has been seen in the three existing priority areas, as well as in new avenues of investigation. Under the auspices of MoSS, the study of music on stage and screen has been strengthened by the appointments of Kelly, Boyd-Bennett, and Robbins, with successes including: Hibberd's AHRC Fellowship for the project 'French Opera and the Revolutionary Sublime'; Kelly's opera project <i> Losing Her Voice </i>, supported by grants from OPERA America and the British Academy; and publications by Boyd-Bennett, Cooke, Hibberd, Nielsen, and Robbins. Under the umbrella of early music, the Department's strengths in historical musicology were consolidated through the appointment of Parkes, Baragwanath's AHRC-supported investigations into the history of solfeggio, the PGR initiative 'Early Music on Stage and Screen' and resulting edited symposium, and publications and recordings by Baragwanath, Parkes, Rodríguez-García, Weller, and Wright. A final cluster, music in contemporary culture, has flourished thanks to a strategic expansion in creative research, enabled by the appointments of Pestova, Kelly, and MacLeod (see 2.1). Global and transnational perspectives on contemporary music have also been augmented, both by the arrival of Robbins and Boyd-Bennett and by robust growth in the field of ethnomusicology, evidenced by Ó Briain's AHRC-supported 'Voice of Vietnam Radio' and BA-supported 'Musical Minorities' projects, and the appointment of the research fellow Ong. This research environment has been further enriched by the multifaceted activities of the NottFAR initiative (see 1.2.iii),</p>

Boyd-Bennett's BA Rising Stars award 'Everyday Fascisms', regular Department-hosted conferences on contemporary music, media, and sound, and publications by Adlington, Boyd-Bennett, Bullivant, Cooke, Nielsen, Ó Briain, and Robbins.

ii & iii) Supporting individual and collaborative research. In fulfilment of the Department's 2014 aim, 4 staff members completed UoN training schemes for research leadership, delivered through the Leadership Management Academy (Baragwanath, Ó Briain) and Faculty of Arts Research Leadership Programme (Kelly, Pestova). A secondary aim, also accomplished, was to exploit fully the Faculty's intensive mentoring processes for staff pursuing grant capture, managed by the Centre for Advanced Studies (successes described in 3.1). The Department has also initiated **significant new collaborations** with Computer Science (projects involving Baragwanath, Cormac, Kelly; see 4.1), a relationship that was formalised in 2020 with the appointment of Chamberlain (Computer Science) to an Honorary Research Fellowship. Other partnerships include: Weller's creative research into medieval music and sculpture, supported by UoN pump-priming funds to foster collaboration with the University of Birmingham; and the establishment in 2016 of the Nottingham Forum for Artistic Research (NottFAR), which through some 70 concerts, workshops, and symposia has helped form new connections between researchers, practitioners, and audiences in the East Midlands and across the UK (see REF3).

iv) Measuring impact. The activities of NottFAR have achieved the Department's goal of quantifying research impact among non-academic audiences. Building on well-established relationships with local musical organisations (Nottingham Music Service, Nottingham Royal Concert Hall) and UoN's Lakeside Arts, and with postgraduate RA and Faculty KE support, staff have recorded and evaluated audience engagement, participation, and demographics, laying the ground for impact activities in the future. **v) Sustainability in a time of change.** This prescient ambition has been fulfilled by: careful succession planning, with particular attention to EDI (see 2.3); significant participation in the AHRC's Doctoral Training Partnership programmes Midlands3Cities (M3C: 2014-19) and Midlands4Cities (M4C: 2019-25), in support of PGR recruitment, funding, and training (see 2.2, REF5a 3.3); and a concerted shift since 2014 towards community and industry engagement, and towards funding streams that facilitate this aim, described below.

Impact

With significant institutional support, staff incentivisation, and grant capture (see also 3.1, 3.2), and with two impact case studies that exemplify its approach, the Department has achieved its strategic goals for impact in six respects: **i) Enhancing public understanding of music**, by communicating new research findings to diverse audiences. For example, Baragwanath's research on historical solfeggio reached schoolchildren, students, professionals, and non-specialists across Europe, through workshops, summer schools, concerts, a BBC documentary, a CD release, and a flourishing online community (see 4.1, 4.3, REF3). **ii) Reaching under-represented and non-traditional beneficiaries**, with particular attention to the local Nottingham community. This has been achieved most prominently through the work of NottFAR, resulting in new and larger audiences for contemporary music in the region, increased engagement with contemporary music in local schools, and improved learning outcomes for schoolchildren who participated in a pilot project in 2018-19 (see REF3). **iii) Contribution to the reputation and outreach goals of non-academic partners.** By forming partnerships with local organisations and artists, NottFAR's activities have brought new vitality to contemporary music in the East Midlands and beyond, creating new audiences, supporting local venues, strengthening creative networks and institutions (including Nottingham Music Service), and granting opportunities to local performers and artists. **iv) Evaluating impact activity**, to better understand the effectiveness of public-facing initiatives, described under 'Research', above. **v) Enhancing professional practice**, through the creation of new repertoire for performers, innovation in musical technologies, and research into musical creativity and pedagogy. Examples include: experiments by MacLeod and Pestova with new instrument technologies; the integration of Baragwanath's solfeggio research findings into the curricula of partner institutions in Amsterdam, Basel, Bern, and Maastricht; and Kelly's collaborative development of app-based technologies that allow audiences to interact with performance. **vi) Enhancing cultural life**,

through new publications, musical works, recordings, exhibitions, and public performances, individually and in collaboration (see outputs, 4.1, 4.3).

1.3 Interdisciplinary research

In line with UoN's strategic commitment to interdisciplinary research (see REF5a 1, 2.1(a)), the Department encourages and sustains a **lively environment of interdisciplinary activity**. This has been a priority in its staffing strategy (see 2.1), and continues to be catalysed by initiatives at all University levels (e.g. Digital Research Service, Centre for Advanced Study, 'Creative and Digital' interdisciplinary research cluster, Asia Research Institute, Institute for Medieval Research), as well as Department-based projects such as MoSS and NottFAR. During the assessment period all research-active staff have either partnered with individuals in other disciplines or have conducted research congruent with those fields, including but not limited to: Architecture (Kelly, MacLeod), Asian Studies (Ó Briain), Computer Science (Baragwanath, Cormac, Kelly), Electrical Engineering (Pestova), English (Cooke, Kelly), Film Studies (Cooke, Kelly, Robbins), History (Boyd-Bennett, Ó Briain, Parkes), History of Art (Weller, Hibberd), Italian Studies (Boyd-Bennett), Media Studies (Boyd-Bennett, Hibberd, Nielsen), Medieval Studies (Parkes), and Theatre Studies (Cooke, Robbins). Staff have also collaborated with architects, sound artists, visual artists, filmmakers, media practitioners, poets, and a sculptor (e.g. Boyd-Bennett's 'Urban Rhythms Network', Kelly's creative partnership with the American literary magazine *Memorious*, and Hibberd, Nielsen, and Kelly's investigations into technologically-augmented drama; see 3.1, 3.2, 4.1).

1.4 Open research, ethics, and integrity

In line with UoN's significant commitments to open research and the principles of the Concordat to Support the Career Development of Researchers, the Department seeks to enable research of the utmost **quality, integrity, and openness**. The School Research Committee oversees implementation of UoN's policies on open access, research data management, and ethics (see REF5a 2.3, 2.4), with support for UKRI grant applicants' data management plans provided by the Library and Digital Transformations Hub. All staff and PGRs are trained in the safe handling and storage of data, including GDPR, and any activity involving human subjects or their data is subject to rigorous ethical review, with support from officers at School and Faculty level. PGR students additionally receive an Arts-specific Research Integrity course, administered by the Researcher Academy (formerly the Graduate School), with 100% completion at census date. Academic misconduct is dealt with in accordance with UoN policy (see REF5a 2.4). PGR students are invited to deposit their work in an institutional repository, from which Music dissertations were downloaded 906 times during the assessment period (on average 53 downloads per dissertation). Staff and students also share knowledge and best practice online, for example Baragwanath's Facebook group 'The Art of Solfeggio' (1.7k members).

1.5 Strategic aims for research and impact (2020–27)

The Department will build on the above successes to advance its research and impact agenda in the next assessment period, with particular attention to the following strategic aims:

- i)** to diversify and strengthen research collaborations, building a solid record of KE and impact and redoubling its commitment to EDI (see 2.3), especially within the local Nottingham community, through the development of partnerships with schools, cultural organisations, creative industries, and public institutions;
- ii)** to continue the Department's upward trajectory in securing external grant capture (see 3.1), and to enable funding successes at all levels of seniority, not only for individual research and impact projects, but also for new multi-author or multi-institutional initiatives;
- iii)** to sustain a strong record of supporting the next generation of research leaders, whether through new ECR appointments, postdoctoral fellowships, or promotion; and to further embed EDI in all aspects of staffing activity (see 2.1, 2.3);

- iv) to continue to invest in the postgraduate research community, ensuring vitality and diversity through wider recruitment, especially in conjunction with the AHRC M4C DTP, through collaborative and externally-funded initiatives, and through enhanced support for research and impact training (see 2.2);
- v) to continue investing in the development of research and impact excellence in the Department, both in existing areas of achievement (such as NottFAR) and in new research clusters, paying particular attention to emerging inter-departmental collaborations (see 4.1) and harnessing the full potential of UoN support (see 3.2);
- vi) to maintain its commitment to audiences outside of the academy, particularly in the light of the Covid-19 pandemic and in response to UoN's strategic goals (see REF5a 2.5), promoting new digital avenues for creativity and engagement, research into the arts, social justice, and the environment, and initiatives in health and wellbeing.

2. People

2.1 Staffing strategy

Recruitment

The Department's strategy for recruitment is designed around three core principles. **i) To recruit outstanding scholars, regardless of their personal circumstances.** Recent appointments have resulted in a community that is intellectually vigorous and more diverse than ever, with an equal gender balance among research-active staff (5 men, 5 women), 3 staff members of black or minority ethnic status, and 2 declaring the protected characteristic of disability. In pursuit of EDI objectives in recruitment, Interview Skills training is compulsory for those who serve on appointment panels. Since REF2014, all research-active staff (excepting postdoctoral fellows) have been recruited on permanent contracts. **ii) To strengthen the Department's research specialisms in the wake of departures.** Following the retirement of Wright and death of Weller, expertise in early music was maintained with the appointment of Parkes (2020). Sackman's retirement permitted the appointment of the composer Kelly (2015), whose expertise was then augmented by MacLeod (2017), creating considerable vitality in this research area. With the departures of Adlington and Hibberd, continued excellence in historical musicology was assured with the appointment of Boyd-Bennett (2018). **iii) To expand provision in areas targeted for future development, with particular attention to EDI.** Expertise in contemporary music was significantly bolstered with the appointment of Pestova as Director of Performance (2015), joining Paterson (2014), Kelly, and MacLeod. This critical mass of expertise led to the establishment in 2016 of NottFAR, whose impact activities are outlined elsewhere (see 1.2, REF3). In both research and teaching, Kelly and Pestova have championed the creative work of women, effecting a welcome shift in the Department's research environment. The appointment of Robbins (2019) has continued this trend, bringing new research expertise in critical race and gender studies, as well as a global perspective on popular music culture that complements the work of Ó Briain.

Staff development

Guided by the Concordat to Support the Career Development of Researchers and enabled by UoN's *Building a Culture for Success* framework (see REF5a 3.1), the Department has three principal aims for staff development. **i) To invest in the future vitality of the discipline by supporting junior scholars and ECRs.** Continuing the Department's outstanding record in this area, participation in the Leverhulme ECF scheme supported 4 postdoctoral fellows during the assessment period, all of whom were afforded the entitlements of permanent staff, including training opportunities, mentoring, and dedicated office space. One was subsequently appointed to a permanent R&T position (Boyd-Bennett), and another was elected to a Nottingham Research Fellowship (see REF5a 3.2), which converts into a permanent R&T position at its conclusion (Cormac). Additionally, all new permanent appointments since REF2014 have gone to junior scholars (6 appointees, averaging 4 years post-PhD at start date), who benefit from a special policy of **accelerated research/impact leave**. For example, early leave for Ó Briain (semester 5) enabled him to complete a prize-winning monograph and secure a major AHRC grant, paving the way for his subsequent promotion.

ii) **To support all staff, irrespective of their career stage, in their personal growth as scholars, practitioners, collaborators, and leaders.** Under a scheme administered by the UoN's Leadership and Management Academy, all new staff members are matched to a **dedicated mentor** from another Department or School. Formerly the Personal Development and Performance Review (PDPR), the annual **Appraisal Development Conversation (ADC)** provides a forum in which each staff member is enabled to discuss research aspirations, training needs, and work-life balance in dialogue with a trained peer reviewer. Undertaken in consultation with the Head of Department, the annual **promotions process** rewards excellence in research, impact, and teaching. This resulted in 2 promotions to Associate Professor (Kelly, Ó Briain) and 1 to Assistant Professor on a teaching-focused track (Paterson). The latter coincided with substantial investment to expand the Department's music-technology provision, which has directly enhanced research and impact activities (see 3.3). A policy of encouraging **training and development courses** resulted in 4 staff completing programmes in research leadership (see 1.2.ii). In support of her work on music and health, Pestova received **staff development funding** for training on breath work, mindfulness, yin yoga, and hatha yoga.

iii) **To ensure that staff have the opportunities they need to undertake research, including support for project development and grant capture.** The Department operates a 7-semester cycle of entitlement to **research/impact leave**, with 1 semester's leave awarded following each 6-semester period in post (with an accelerated timetable for ECRs as mentioned above). Staff are also encouraged to apply for **externally-funded leave**, which neither counts against nor delays their entitlement to standard HEI leave; an additional semester of matching leave may also be supported by the Faculty of Arts through a competitive application system. In total, 9 staff have benefitted from a combined 21.4 semesters of research/impact leave since REF2014. In addition to the income provided by internal and external awards (see 3.1, 3.2), all permanent staff benefit from **personal research expenses** (£600 p.a.) and may apply for additional support for conference attendance and research activity (up to £1200 p.a. each) from the School of Humanities.

Facilitating impact and knowledge exchange (KE) with external organisations

The Department benefits from UoN's status as a UK leader in impact and KE (see REF5a 2.2). Projects promising significant impact receive **dedicated support** from the Faculty's Research KE and Impact Officer, including assistance in accessing income streams, building relationships with partners, and evaluating activity. After REF2014 the Department introduced a new **internal mentoring** scheme for impactful projects, overseen by the Department's Impact Officer and Director of Research. Incentivisation for impact activities includes **teaching buyout**, from which Baragwanath, Kelly, and Pestova all benefitted (see 3.2). Further funding successes for KE and impact in the Department include: the hiring of 2 RAs and 2 graduate placements to assist with impact work; start-up and accelerator grants for NottFAR; multiple targeted grants for activities in UoN's Research Priority Areas (RPAs); and a successful application to the M4C DTP for a Collaborative Doctoral Award in partnership with Nottingham Music Service.

2.2 Research students

Recruitment and sources of funding

The Department offers two graduate degrees in research: the PhD and the MRes (replacing the taught MA in 2018). All students are admitted on the basis of merit, irrespective of their personal circumstances. Since 2013 the Department has recruited 26 students to postgraduate research (PGR) degrees (11 men, 15 women). During the assessment period 1 MRes and 14 PhD students were in receipt of funding, 12 with studentships from the AHRC M3C/M4C DTP, 1 funded by a scholarship from the Maltese Government, 1 with a UoN VC's Scholarship (for EU students) and a scholarship from the Greek Government, and 1 student, jointly supervised with Birmingham Conservatoire, who held a competitive bursary. Reflecting the international reputation of the Department and the diversity of its PGR community, doctoral graduates since 2014 have been 58% home, 26% EU, and 16% international.

Monitoring and support to ensure successful completion

All PGR students are allocated a minimum of two supervisors, one of whom who may be based in another Department, whether at UoN or, in the case of M3C/M4C award holders, at one of seven other HEIs across the Midlands region (see REF5a 3.3). External co-supervision through the M4C DTP ensures a close fit for supervisory expertise and helps fulfil the Department's objectives for collaboration and interdisciplinarity. Staff have likewise supervised PhD students at other HEIs, including the University of Birmingham (3 via M4C), Birmingham Conservatoire, and Yale. Full-time students receive a minimum of 10 supervisions per year (6 for part-time), with the primary supervisor monitoring student progress and ensuring the fulfilment of degree requirements. The **annual-review process** for PhD students involves a Confirmation Review at the end of Y1 (FT) or Y2 (PT), when the student typically submits draft written work to an independent assessor, along with a project plan and detailed timetable for completion, and then attends a viva-voce meeting in which the assessors offer feedback. Subsequent annual reviews involve self-reflexive updates from the student and further input from their assessor and supervisors. Postgraduate **attendance** is monitored in the School of Humanities; these and all records of a student's interaction with their course are centrally archived. These strategies have contributed to the successful completion of 19 (17.2 FTE) doctoral degrees, representing a healthy increase since REF2014 (11).

Integration into research culture

PGR students are at the heart of the Department's research community, both physically (see 3.3) and intellectually, via their participation in the regular Colloquium series, in collaborative activities and events programmed by NottFAR and MoSS, and in staff-organised conferences and symposia. PGR students are generously supported by **grants for research and conference activities**, enabling library visits, fieldwork trips, and networking events in the UK and abroad. Small Research Grants are awarded by the School of Humanities, with a preference for those without other funding sources, whilst awards of up to £600 may be obtained from the Researcher Academy's Travel Prize Fund. Students funded through the M4C DTP may additionally benefit from its Cohort Development and Student Development Funds. During the assessment period a successful application to UoN's student-centred Cascade scheme (£12.5k) enabled Moreno Zayas to stage an ambitious impact project in rural Mexico. Bridging the Department's MoSS and early music research clusters, and embodying a spirit of **staff-student collaboration**, the PGR research initiative 'Early Music on Stage and Screen' (2015-16) resulted in study days at Nottingham and Birmingham, as well as a book of essays by students, staff, and international scholars, co-edited by the 3 PGR organisers (Routledge, 2018). Further evidence of integration into research and impact culture includes: published articles and delivered papers building upon Baragwanath's research (Boaro); a PhD impact placement supported by Baragwanath's AHRC Fellowship (Moruzzi); and **extensive publication successes**, with a dozen peer-reviewed articles published by PhD students before or after graduating, in 9 journals including *Eighteenth-Century Music*, *Jazz Research Journal*, *Journal of Aesthetics and Art Criticism*, and *Music & Letters*. PGR graduates since REF2014 also received an AHRC Research Grant (Cook), a Berger-Berger-Carter Research Fellowship at the Institute of Jazz Studies (Gagatsis), and a Research Fellowship with the ESRC project 'Inspiring Futures: Footprints' (Doxat-Pratt).

Skills development and career preparation

PGR students benefit from comprehensive training through the Researcher Academy's **Arts Researcher Skills Programme**, which provides a range of Arts-focussed courses appropriate to their degree level and progress (see REF5a 3.3), conforming with national standards set out in Vitae's Researcher Development Framework and the AHRC's Research Training Framework. M4C students additionally have access to the **Midlands Arts Programme**, which provides resources for academic and non-academic network-building, and as well as funds for Student Development, Cohort Development, and Research Training Support for overseas training visits. Practical skills for careers in academia and other professions have been supported by public-engagement events and work placements, with opportunities provided by **Postgraduate Placements Nottingham** and further positions created through Departmental grants. Successful career preparation is evidenced by the fact that 9 doctoral graduates from the assessment

period went on to research and/or teaching positions at HEIs, more than doubling the total from REF2014 (4): 8 gained new jobs (at the Universities of Cambridge, Edinburgh, Maastricht, Manchester, Nottingham, Pavia, the Open University, and the Chinese Culture University in Taiwan) and 1 returned to an existing position (Universiti Utara Malaysia).

2.3 Equality, diversity, and inclusion

Staff

In line with UoN's **equal opportunities policy**, members of the Department are treated solely on the basis of their merits, abilities, and potential (see REF5a 3.5). Research-active staff comprise 5 men and 5 women, with 3 individuals of black or minority status and 2 with a declared disability; 7 are full-time permanent, 1 is 0.8 permanent, 1 is 0.5 permanent, and 1 is 0.6 fixed-term converting to permanent at its conclusion. At census date 1 was Professor (M), 4 Associate Professors (3M, 1F), 4 Assistant Professors (1M, 3F; 1 ECR), and 1 Postdoctoral Fellow (F). All age ranges are represented, with healthy representation among younger scholars: 26–35 (4), 36–45 (4), 46–55 (1), 56–65 (1). Since REF2014 6 permanent staff members have been recruited (4F, 2M), together with 3 postdoctoral fellows (3F); 2 staff members have been promoted (1M, 1F). 4 staff members have been on **parental leave** (2 of them twice), and all have been supported upon their return with **flexible and remote working** arrangements, also available to those returning from other forms of extended leave, e.g. long-term illness or caring responsibilities. Staff are required to undertake online **unconscious bias training**, and are encouraged to receive training in EDI best practice through UoN's Leadership and Management Academy. At School, Faculty, and University level, new projects, policies, committees, and activities (including REF) are subject to **Equality Impact Assessments** (EIAs) in order to ensure that those with protected characteristics, and disadvantaged or vulnerable people, are not discriminated against. Pestova and Baragwanath served on the committee responsible for preparing the School of Humanities' successful Athena Swan Bronze Award submission (awarded shortly after the census period ended).

Research students

EDI is embedded at all levels of PGR activity, from recruitment and research funding to supervision and examination. Students funded by Research Councils or the University are entitled to funded **maternity** and **parental** leave, and all pregnant students and new parents are subject to protections within UoN's EDI policy. Student **health and wellbeing** is safeguarded at all levels, with pastoral support offered by the supervisors, one of whom is designated Personal Tutor, in addition to a dedicated Support and Wellbeing Officer in the School of Humanities. Counselling and mental health services are provided at University level. Students with specific learning difficulties or disabilities have access to dedicated Academic and Disability Support Teams, and the Safety Office ensures correct use of Display Screen Equipment. At census date there were 16 registered research students (9F, 7M).

REF submission

As mandated by UoN's Code of Practice, all UoA staff involved in selecting and submitting REF materials have undertaken unconscious bias training. Allowing for double weighting, submitted outputs represent all ages and career stages: 26–35 (9), 36–45 (7), 46–55 (4), 56–65 (2); Postdoctoral Fellow (2), Assistant Professor (5), Associate Professor (12), Professor (3). Outputs by staff aged 45 or under (73%) are equally distributed by gender (8:8), demonstrating an improving environment for EDI in the Department.

3. Income, infrastructure and facilities

3.1 Research income

Successful implementation of Departmental strategies has resulted in both the increase and the diversification of external research income since REF2014, sustaining excellence in a time of change, whilst also opening up new avenues for research and impact. Funding from major grant-making bodies totalled **£526.5k**, compared to £492K (REF2014) and £494K (RAE2008). This

figure was distributed relatively evenly across all levels of seniority. A further **£46k** of external grants and subventions was secured from a wide range of sources not included in HESA statistics, including substantial income from abroad (American Musicological Society, Arts Council of Ireland, Canada Council for the Arts, and OPERA America).

Successful grant capture during the assessment period has enabled staff to:

- i) pioneer interdisciplinary approaches and methodologies** that redraw the boundaries of music research, including: Boyd-Bennett's Rising Stars Award 'Everyday Fascisms' (BA, £12.9k), and Weller's project on medieval music and sculpture (Nottingham-Birmingham Strategic Collaboration Grant, £30.1k);
- ii) enhance public engagement and deliver transformative impact** beyond the academy, including Baragwanath's pedagogical collaborations with European orchestras and conservatoires (building on an AHRC grant; see below and REF3), and NottFAR's work in building arts participation in the local community, improving learning outcomes in deprived schools, and engaging non-traditional audiences (see 3.2, REF3);
- iii) attract and nourish outstanding ECRs**, as evidenced by 4 consecutive Leverhulme Early Career Fellowships (see 2.1.i and below) and the high-quality outputs that these awards have generated;
- iv) build collaborative networks and relationships to extend the Department's national and international reach**, including: Pestova's initiative to commission and record music by the Canadian composer Gayle Young (Canada Council for the Arts, C\$26k); and Kelly and Hibberd's multidisciplinary symposia on the American opera/silent screen star Geraldine Farrar (BA, £10k), capitalising on local MoSS expertise to facilitate dialogue between international scholars and creative practitioners.

The Department's success in securing research support and delivering **significant, field-changing outputs** is exemplified by 3 consecutive AHRC Fellowships. Baragwanath's award for 'Haydn, Solfeggio, and the Art of Melody: A New Approach to Classical Style' (£127.7k) led to the establishment of an entirely new field in music studies, historical solfeggio, as well as publications including a substantial monograph *The Solfeggio Tradition* (OUP, 2020) and 2 peer-reviewed articles, plus multiple innovative collaborations with European partners putting 18th-century solfeggio into practice. Following a small grant (BA, £9.99k), Ó Briain's AHRC Fellowship 'Voice of Vietnam Radio' (£136.1k) cemented the Department's reputation as a regional hub for UK ethnomusicology, and catalysed new research into global histories of media, politics, and identity. Highlights include 2 UoN-hosted conferences, a journal article, a forthcoming edited book, and a monograph under contract with OUP. Among many outcomes of Hibberd's AHRC Fellowship 'French Opera and the Revolutionary Sublime' (£127.5k) was the generation of new knowledge on opera and revolutionary politics, including a guest-edited issue of *19th-Century Music*.

Substantial **support for the next generation of researchers** was provided through 4 Leverhulme Early Career Fellowships, 3 of which were awarded during the assessment period (total income £115.4k). These resulted in: productive international conferences (see 4.2); the formation of collaborative networks, including Cormac's fellowships at Oxford and Georgetown and Boyd-Bennett's 'Urban Rhythms Network' (also supported by The Oxford Research Centre in the Humanities, £2.5k); and publications, including an edited book, a guest-edited journal issue, and 3 monographs, one of which won a major international prize (Boyd-Bennett; see 4.2).

New appointments in performance and composition since REF2014 have opened up new income streams, resulting in a **significant expansion of creative research**. Kelly's project 'Amplified Diva, Magnified Celebrity' and its BA-supported symposia, mentioned above, contributed directly to the research and composition of her multimedia opera *Losing Her Voice* (multiple, including: OPERA America Discovery Grant, \$13.25k; UoN 'Creative and Digital' RPA Grant, £30k), premiered at Lakeside Arts in April 2019. MacLeod secured funding from the RVW Trust and the Arts Council of England (£1k) to support a new work for Fretwork and the Galvanise Ensemble. Pestova's succession of awards (including PRS Women Make Music Award, £3.7k; Arts Council of Ireland, €6k) supported collaborations with a range of world-

leading experts in contemporary music, and enabled the release of the pioneering recording *Atomic Legacies*.

3.2 Organisational infrastructure to support research and impact

The Department's scholarly environment is nurtured above all by its Director of Research, whose role includes the promotion of research culture (e.g. the annual colloquium series, study days, and symposia), advising on grant capture, facilitating collaboration, helping colleagues at all levels of seniority achieve their goals, and **ensuring EDI, integrity, and fairness in matters relating to research**. The School of Humanities Research Committee, on which the Director of Research sits, grants institutional research leave, closely monitors the outputs delivered by such periods of leave, advises upon staff research funds, assesses PGR studentship applications, and coordinates research-policy documents. The Faculty of Arts ensures the development and oversight of research strategy and offers targeted funding for strategically important research and impact initiatives (examples below).

The Department works closely with the Faculty's **Centre for Advanced Studies in Arts and Social Sciences (CAS)** to support researchers and develop new research projects and KE opportunities. CAS offers advice on project design and grant applications in progress, runs funding workshops, operates a robust peer-review process, and offers seed funding for new collaborative research initiatives. Enhanced support is afforded to ECRs, and a regular programme of CAS events seeks to promote interdisciplinarity and collaboration. Training in digital techniques, as well as technical input on grant applications (for example data management plans), is provided by the Faculty's **Digital Transformations Hub**. Beneficiaries include Cormac, whose digital-research training enabled the prototyping of an immersive exhibition experience (also supported by the Digital Research Service, £2k) and resulted in a co-authored output.

In addition to external grant capture, staff and PGR students in the Department have benefitted from **over £100k in internal awards for research and impact**. Targeted funding for **interdisciplinary research** aligned with UoN's Research Priority Areas (RPAs) and Interdisciplinary Research Clusters (IRCs) enabled Kelly's collaborations with the Mixed Reality Lab (Digital and Heritage, £30k), and Pestova's exploration of new paradigms for performance and pedagogy (award of £14.9k, interrupted by Covid-19). Exemplifying the value of **cross-HEI collaboration**, Weller's project 'English Music, Medieval Saints, and Midlands Alabasters in the Long Fifteenth Century' with Kirkman (Nottingham-Birmingham Strategic Collaboration Grant, £30.1k) resulted in interdisciplinary symposia in Birmingham and London, 3 CD recordings with the Binchois Consort, 2 co-authored articles, and public events as part of the *Being Human National Festival of the Humanities*. Generous support from the Cascade scheme enabled PGR student Moreno Zayas to pursue an impact project in rural Mexico (£12.5k).

Successful applications to the competitive Faculty of Arts PVC Fund enabled staff to **extend the scope and reach of research and impact activities**. In particular, funding for NottFAR (Pestova, MacLeod, Kelly) supported creative outputs, concert events, public engagement, and a RA/Postgraduate Placement. PVC-funded teaching buyout to support **additional research/impact leave** led to the completion of double-weighted outputs by Baragwanath, Kelly, and Ó Briain. By granting the **remission of teaching duties or administrative work**, the School's Research and Impact Incentivisation Fund facilitated Pestova's collaboration with McPherson (QMUL) and the creation of new works for the magnetic resonator piano, an exploratory research trip by Ó Briain that led to his successful AHRC application, and Cooke's preparation of the *Oxford Handbook of Shakespeare and Music* (OUP). In addition, all staff have benefitted from the School's **personal allowances** for conference attendance and research trips (see 2.1).

3.3 Scholarly infrastructure and facilities

The Department's research and impact activities benefit from outstanding **purpose-built premises**. The 200-seat, fully-accessible Djanogly Recital Hall, the capacious Rehearsal Hall, the Arts Centre Lecture Theatre, and smaller in-house teaching spaces (equipped with pianos and full AV) facilitate both scholarly and public-facing events. The performance spaces are jointly administered with UoN's **Lakeside Arts**, a public-facing, professionally-run arts centre that assists research staff in developing creative projects and **engaging diverse public audiences** through its outreach and audience development work. During the assessment period, Lakeside has promoted over a dozen research and impact events, including: a fully-staged opera production in its Djanogly Theatre (Kelly), live-streamed performances during Covid-19 (Pestova, Paterson), a son et lumière concert (Weller) and a film screening with live music (PGR student Greig), public lectures, workshops, and symposia (Bullivant, Hibberd, Weller), and many further concerts (Pestova, Kelly). The Department also houses a **digital composition studio** and a **recording studio** that was comprehensively rebuilt during the assessment period. With assistance from a technician (Spittlehouse) and a music technologist (Paterson), these improved facilities have directly enabled new research and impact activities, including Cormac's digital exhibition (see 3.2) and a CD recording of work by Kelly.

Also within the Department is the **Denis Arnold Music Library**, with notable strengths in early music, contemporary music, and music on stage and screen, in addition to a large audio-visual media collection. Materials are loaned on a rolling basis as standard, enabling long-term access for research, and staff and PGR students have an annual allowance of 40 ILL requests without charge. The Library also facilitates OA compliance through a mediated deposit service. UoN's **Manuscripts and Special Collections** Department preserves many outstanding musical artefacts, including the Wollaton Antiphonal (the subject of an AHRC-supported project during the previous assessment period). Research students benefit from all of these facilities, in addition to a dedicated **postgraduate room**, which functions as a working space, event venue, and focal point for the music PGR community. Comprehensive support for DH and digitally-assisted research is provided by the **Digital Transformations Hub**. Assistance with research-related **web pages** (e.g. conference home pages) and external **publicity** (including social media) is provided by administrative staff at School and Faculty levels.

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

4.1 Staff collaborations, networks, and partnerships, and their beneficiaries

The Department's interdisciplinary outlook and its track record in collaborative initiatives (e.g. MoSS, NottFAR) continues to result in new partnerships, not only within the University and Nottingham, but also nationally and internationally, enhancing the knowledge base, research outcomes, and reputations of those involved.

Collaborations with partners in the University

During the assessment period the Department developed a strong relationship with Computer Science, resulting in **co-authored outputs, digitally enhanced research, and pioneering forms of public engagement**. Kelly's work with the Mixed Reality Lab has resulted in new interactive technologies for audience interaction, collaborative funding bids, and co-presentations in front of computer scientists and theatre practitioners. Baragwanath is working on an AI machine that can improvise and compose like an 18th-century maestro, to be unveiled to the public at the Foundling Museum, London in 2021. Cormac's prototype of an immersive digital exhibit on 19th-century symphonies was unveiled at the 2019 Audio Mostly Conference, and resulted in a co-authored output. Under the auspices of MoSS, Nielsen, Hibberd, and 2 Music PGR students partnered with colleagues in Cultural, Media and Visual Studies to **explore immersive media experiences**, concluding a multi-disciplinary collaboration within the EPSRC-funded project 'Moving Experience' begun in the previous REF cycle. Together with Wrigley (History of Art), Hibberd co-edited the book *Art, Theatre, and Opera in Paris, 1750-1850* (Ashgate, 2014).

National and international research networks

Staff have been involved in several significant scholarly networks, including: Ó Briain as Research Associate on the €2.5m ERC project 'The Sound of Empire in 20th-Century Colonial Cultures', a collaboration based in France with a PI from the USA; Weller as Co-PI on 'English Music, Medieval Saints, and Midlands Alabasters', a joint project with the University of Birmingham; and Kelly as a leading collaborator with professional clarinetists, with new works performed at major performers' conventions in Belgium, Italy, UK, and USA. Founded in 2014, Baragwanath's online 'Historical Music Pedagogy' network has catalysed a burgeoning scholarly intersection. Hibberd's 'Northern Opera Research Network', established with partners at the Universities of Huddersfield and Leeds, consolidated regional scholarly expertise and hosted an international conference. Boyd-Bennett's 'Urban Rhythms Network' brought together architects, scholars, and sound artists to advance the study of urban humanities; MacLeod explored similar themes with the network *Theatrum Mundi*. (See also 4.2.)

Education and schools, and impact on pedagogical practice

Central to the Department's outreach and KE activities has been the strengthening of a longstanding relationship with Nottingham Music Service (formerly Nottingham Music Hub), including securing an AHRC Collaborative Doctoral Award to study local music-teaching provision. Kelly piloted an engagement project that **improved learning outcomes for local schoolchildren**, and is the subject of a future collaborative grant proposal (see REF3). Baragwanath's historical pedagogy research has impacted **approaches to tertiary music education** in Europe, with pilot projects involving the Amsterdam Conservatorium, Maastricht Conservatoire, Schola Cantorum Basiliensis, Bern Academy of Arts (see REF3).

Arts organisations, festivals, concert venues, and their audiences

Since its foundation in 2016 NottFAR has created networks of researchers, practitioners, and audiences to help **revitalise contemporary music culture** in Nottingham, the East Midlands, and beyond. Events have included composer-portrait talks and concerts, a quarterly evening of new music, sound art, and electronica (NottNOISE), and a New Music Weekend and inaugural Midlands New Music Symposium (organised but postponed because of Covid-19). By cultivating relationships with arts organisations (including nonclassical, Nottingham Royal Concert Hall, and Lakeside Arts), NottFAR has **increased the visibility of its musical impact**, obtaining contextual data on audience engagement, participation, and demographics. Partnerships with world-leading performers and ensembles (including the Villiers Quartet, Sarah Watts, Fretwork, Pascal Meyer, and Shawn Mativetsky) have enabled staff to **create new repertoires and performance techniques**, as well as new ways of thinking about musical practice. Public-facing collaborations have succeeded in engaging both **traditional and non-traditional audiences**, online and in person, at both regional venues (many concert halls, plus Broadway Cinema, Museum of Nottingham Life, National Science and Media Museum, Nottingham Castle, Nottingham Contemporary, Rough Trade Nottingham) and national hubs (Gresham College, Tate Gallery, Southbank Centre, King's Place), and at festivals in the UK, Europe, and the USA. (See also 4.3.)

4.2 Wider scholarly influence and contributions to the research base

Researchers in the Department continue to serve their disciplines through involvement in publication, committees, and scholarly societies, and through engagement with peer institutions, with particularly notable achievements to report in interdisciplinary scholarship, international partnerships, and ECR/junior staff attainment.

Achievements in **journal editing** include 2 guest-edited issues of *19th-Century Music* (Hibberd; Cormac, in press), a guest-edited issue of *The World of Music (New Series)* (Ó Briain), and co-editorships for *Music & Letters* (Hibberd) and *Twentieth-Century Music* (Adlington), plus numerous reviews editorships. Staff have served on the **editorial boards** of *Ethnomusicology Forum* (Ó Briain), *Jazz Research Journal* (Cooke), and *Journal of Music, Technology & Education* (Pestova). Cooke became **series editor** for *Cambridge Elements in Music Since 1945*. Staff undertook **peer reviewing** for prestigious academic publishers (Boydell, CUP, OUP, Bloomsbury, Palgrave Macmillan, Routledge) and at least 17 major journals, including titles that

are international (*JAMS, American Music, Ethnomusicology Ireland, Musicology Australia*) and interdisciplinary (*Past & Present, Studies in Musical Theatre*).

Staff research expertise has been in frequent demand in other institutions, including **external examining** of Master's and PhD theses, both in the UK and as far afield as Western Australia and the USA, in addition to examining for taught programmes at 8 UK HEIs. **External assessment** on appointment panels, validation panels, and promotions committees has benefitted peer institutions in the UK, Cyprus, and Greece. Staff have also undertaken **peer review for grant bodies** including the AHRC, ERC, and Irish Research Council, and have served as members of the AHRC peer review college.

The quality and significance of the Department's research and impact has been recognised in a number of prestigious **prizes, awards, and honours**, including two for promising junior scholars: in recognition of a distinguished article submitted for REF2014, Nielsen was awarded the RMA's Jerome Roche Prize in 2014; and Boyd-Bennett's monograph *Opera in Postwar Venice* won the 2019 Kurt Weill Prize for Distinguished Scholarship in Music Theater since 1900. In addition, Ó Briain's book *Musical Minorities* won the 2020 Book Prize of the International Council for Traditional Music; Baragwanath received the Weston Emerson Prize from the Mozart Society of America in 2014; and Cormac was a finalist in the BBC/AHRC New Generation Thinkers scheme.

Already evidenced by the award of 3 AHRC Leadership Fellowships (see 1.2.ii), staff achievements in national and international **research leadership** include: fellowships in Oxford and Washington, DC (Cormac); visiting honours including Music Theorist in Residence for the Dutch-Flemish Society for Music Theory (Baragwanath) and Writer in Residence at the Royal Opera House (Hibberd); jury membership for the Eckhardt-Gramaté Piano Competition, Canada, and Wales International Piano Festival (Pestova); poetry selection for the American literary magazine *Memorious* and a resulting creative collaboration (Kelly); artistic direction including the London-based *Transmission* and *Daylight Music* (Pestova); and a variety of board and committee memberships within **organisations both academic and public-facing**, including: Church Music Society (Parkes), Early English Church Music (Wright, Parkes), Henry Bradshaw Society (Parkes), International Council for Traditional Music, Ireland National Committee (Ó Briain), UoN Asia Research Institute (Ó Briain), UoN Global Challenges Research Fund (Boyd-Bennett, Ó Briain), and the Virginia Center for the Creative Arts, USA (Kelly).

Throughout the assessment period the Department has contributed to the vitality of national and international research, as well as to the formation and networking of its PGR students and ECRs, through the hosting of regular **conferences, symposia, and study days**. Out of 8 research-led music conferences held in the Department, 4 were organised by postdoctoral fellows or PGR students, 2 were held in conjunction with national societies (SMA, BFE), 1 was a recurring international meeting (*Audio Mostly 2019*), and 6 led directly to departmental research outputs, either published or in press (2 guest-edited journal issues, 3 edited books, 1 co-authored chapter). Staff also participated on multiple external conference committees from Italy to Myanmar.

The Department's strongly **international presence**, already densely embedded in the above, is further evidenced by Pestova's performances, residencies, and speaking engagements in 11 European nations, New Zealand, Canada, and the USA, and by performances of Kelly's work in Belgium, Italy, the Netherlands, and the USA. As the editors of forthcoming edited books, Ó Briain, Cooke, and Cormac are co-ordinating with scholars in multiple disciplines from Australia, Belgium, Canada, Czech Republic, France, Germany, Hungary, India, Italy, Japan, Poland, Portugal, the USA, and many regions of Southeast Asia. Staff have also reached international audiences via the **translation and re-publication** of their work. The revised and expanded second edition of Cooke's *The Chronicle of Jazz* (2013) was translated into French (2014), German (2014), and Czech (2016), and his *A History of Film Music* (2008) is forthcoming in Chinese (2020). Cormac's public-facing book *30-Second Classical Music* (2017) was translated

into French (2017) and German (2019), and was also re-released in the USA as *Know-it-all Classical Music* (2017).

4.3 Impact beyond the Academy

The Department's research staff have a major role to play not only in enhancing the public understanding and enjoyment of music, but also in improving the lives of others. Informed by her creative practice, Pestova's workshops and consultancy on **health and wellbeing** have positively impacted UK HEIs, charities, and businesses (Facebook, Leek United Building Society, Moving on Music, Queen's University Belfast, Sound and Music), as well as members of Nottingham-area SMEs via UoN's Ingenuity Network.

For the benefit of live audiences, **pre-performance talks** have been delivered in conjunction with film screenings by the BFI (Robbins) and concerts by the BBC Philharmonic, BBC Scottish Symphony, Hallé, Opera North, and Philharmonia Orchestras, at venues including the Royal Festival Hall, Royal Concert Hall, Nottingham, and Glasgow City Halls (Adlington, Boyd-Bennett, Cooke, Hibberd, Weller), plus pre-concert panels for Opera North, Buxton Festival, and the Royal Opera House (Hibberd). Baragwanath led an intensive **summer school and workshops** on solfeggio, including one for schoolchildren at the Cheltenham Festival. Cooke gave guest lectures at study days organised by the Aldeburgh Festival and Glyndebourne Opera. Cormac and Ó Briain delivered **public lectures** at the British Library and L'Espace Cultural Centre (Hanoi), respectively, and Pestova led the inaugural London Toy Piano Composition Workshop.

Even wider audiences have been reached through print, broadcast, recorded, and online media, where staff have provided expert consultancy, improved the accuracy of journalism, and enhanced public appreciation of music. Involvement in **broadcast media** has included over 50 programmes written and presented by Baragwanath for BBC radio and TV, including the documentary 'Educating Isaac' for BBC Radio 3, where the average listening audience is 2.13m (Rajar, 2019 Q4). Staff have also provided expert commentary on BBC Radio 3 and Radio 4, BBC 4, Voice of Vietnam Radio, KALW/NPR, and Radio Nottingham (Baragwanath, Cooke, Hibberd, Ó Briain, Pestova, Robbins); and musical compositions and performances have been broadcast on BBC Radio 3 and Resonance FM (Kelly, MacLeod, Pestova). Staff have reached **online audiences** via podcasts for Glyndebourne (Cooke) and the RMA (Cormac), webinars (Pestova), and articles by Robbins, including a piece for *The Conversation* that reached a global audience of 75k within one week (90k in the month concluding the assessment period) and was subsequently cited in *The Stylist*. Contributions to **magazines and newspapers** include *BBC History* (circulation 94k), *BBC Music* (27k), *Gramophone* (19k), *The Guardian* (c. 125k). **Programme notes** were prepared for the BBC Proms, Royal Opera House, English National Opera, and Glyndebourne, and the Aldeburgh, Brighton, Buxton, and Edinburgh International Festivals, in addition to original **liner notes** for over 20 CDs (Chandos, Delphian, Hyperion, Linn, and Warner Classics) and 2 DVDs (Opus Arte and Métier). Featuring contributions by Cormac, Adlington, Paterson, and Kelly, Cormac's **trade book** *30-Second Classical Music* was included in the *Financial Times*' Summer Reading List (2017).

In an assessment period that concluded with the Covid-19 pandemic, the Department has shown itself to be both **resilient and relevant** as a place of knowledge creation and dissemination, as well as **responsive** to local, national, and international priorities. During the first UK lockdown in 2020, Pestova's online wellbeing event 'Anxiety Management in Uncertain Times' sold out with 250 registrations (4.85/5 rating from 39 responses); Robbins convened 'Boredom Bitesize', a lockdown support group for academics of colour, whose impromptu Zoom research presentations reached audiences on 5 continents; and Kelly, Paterson, and Pestova contributed to Nottstopping, a digital festival that brought together 85 local organisations with the aim of celebrating local creativity, fundraising for NHS and frontline workers, and building community in the Nottingham area.