

Institution: University of Glasgow
Unit of Assessment: 33
<p>1. Unit context and structure, research and impact strategy</p> <p>Music research at Glasgow is undertaken by a network of scholars and practitioners (13.3 FTE). We engage critically and creatively with music as an art with both a future and past. While embracing many elements of traditional music scholarship, our community is particularly concerned with enhancing current musical cultures and taking a lead in developing vital and sustainable directions for music in higher education and research. We are committed to rendering our cultural and scholarly activity accessible and influential, in as broad a local, national and international context as possible. Within the University, Music is a subject area within the School of Culture and Creative Arts (SCCA), which in turn belongs to the College of Arts.</p> <p>The unit's identity lies in a collaborative research community across five overlapping areas:</p> <ol style="list-style-type: none"> (1) historical musicology (including analysis, criticism and cultural study) (2) performance practices (including Scottish traditional) (3) composition and sonic arts (4) popular music studies and music industries (supported by IMIRGe – Interdisciplinary Music Industries Research Group) (5) ethnomusicology (the most recent addition, thanks to a Leverhulme Early Career Fellow appointment and a British Academy post-doctoral Fellowship) <p>These five areas represent efforts to create a more specific focus than the two broader areas that characterized REF2014 (Creative Practice and Musicology), and they are enhanced by an increasing number of ECRs on research-related fellowships (both internally and externally funded).</p> <p>The diversity of these areas notwithstanding, most researchers relate to contemporary and twentieth-century musical cultures at some level, even when their primary work lies in earlier music. This serves to focus the unit towards understanding how all aspects of musical culture inform current and future practices and how understanding our various pasts provides a strong foundation for mapping out possible directions. Successful grant bids have opened up the opportunity to develop areas of ethnomusicology, which provide a broader, world-wide, context from which to view the cultural and disciplinary future.</p> <p>Musical research at Glasgow is, by its very nature, designed to generate impact, by inflecting developing practices of research, creativity, or public engagement. The two submitted case studies are exemplary of broader strategies within the unit, such as experimenting with historical scenarios for performance across a broad range of international platforms, in order to encourage audiences to experience music in new ways; or producing empirical research to inform music industries' policy debates at local, regional and national levels, enhancing the reach and sustainability of non-academic organisations. The broader arena of impact includes performances, sales, and streams of recordings and apps, with live performances as far apart as</p>

Colombia and Australia, and at major international festivals such as the London Proms. The unit also takes its local and civic commitments extremely seriously, by its influence in setting up workshops, educational projects and networks. Scottish ensembles strongly associated with the unit, such as Concerto Caledonia and Dunedin Consort (<https://www.concal.org>; <https://www.dunedin-consort.org.uk>), are particularly active in this regard. Glasgow Sound Network brings local creative businesses together with the unit's sonic arts researchers, and SPIN (Scottish Pop Ideas Network) serves the creative and critical environment across Scottish popular music industries.

In REF2014 the UoA identified three strategic priorities: i) enhancing its research culture through the creation of appropriate fora for the sharing of ideas and projects at an early stage; ii) capitalising on, and enhancing, the existing collaboration between Creative Practice and Musicology; and iii) increasing collaboration with academic and non-academic partners. This resulted in the establishment of three reading groups (scholarship; practice research; music industries and popular music), as networks for discussion of future work and funding applications (all REF-eligible staff belong to at least one). These are complemented by a strategic effort to increase applications to network funding, in order to take these internal conversations into the broader local, national and international arenas.

The unit's research policy is to encourage staff to claim a stake in the broader culture surrounding the subject area and explore overlaps, correspondences and commonalities between different research interests. In this way, very diverse activities enrich each other through a common awareness of differing viewpoints and taste communities. We seek to develop the view that all forms of music complement one another in the contested terrain of contemporary culture. In this environment it is common for scholars in popular music or ethnomusicology to engage in discussion and collaboration with those working in western art music fields, all mutually involved in reading and critiquing ongoing work. This policy has resulted in a book co-authored by all available staff outlining observations, ideas and manifestos for the role of music in universities (one of the most ambitious aims articulated in the future strategy for REF2014): *Higher Education in Music in the Twenty-First Century*, ed. Heile, Moreda Rodriguez and Stanley (2017). Two of the editors, ECRs at the outset of the project, were chosen by the unit in order to offer them a strong stake in the future directions of the UoA.

Interdisciplinary collaborations have been facilitated by the UoA's location in SCCA. Music has led the School theme 'Inclusive/Exclusive', encouraging broad exploratory discussion of common issues and interests. This ongoing integration has also facilitated a number of PhD projects that cross between music and disciplines within and beyond the School. With the joint supervision that these projects require, all are exposed to a diverse range of disciplines and methodologies, such as linguistics, cultural policy and computing science.

Other developments:

- As proposed in the REF2014 strategy, several staff have been engaged in attempts to define elements of the field in the broader national context. Fells's establishment of an RMA network for Practice Research in 2015-16 has been particularly important in enabling the field to define practice as research, through symposia and working groups. He brings this experience to a wider interdisciplinary context through membership of the steering group of the Practice Research Advisory Group UK, of which he is deputy chair. This contributes significantly towards developing the collaboration between creative

practice and musicology (and indeed the other areas of study).

- The Unit has developed its own practice research to enhance both its profile and impact. Local and international practice research in sonic arts and historical performance is complemented by the more critical and reflective aspects of research. In this way, the impact strategy is devised to work on two levels simultaneously: practice research that itself has considerable public exposure, and the development of critical discourses designed to promote future understanding and discussion of diverse creative practices.
- As part of our commitment to research-informed teaching within the subject area, a range of degree pathways embrace the areas in which research activity is particularly strong (e.g. sonic arts), with the aim of producing strongly engaged graduates who can take their experience of research-led teaching into a wide range of careers. While courses at UG and PGT level inevitably reflect topical research interests, more important to our approach is the prioritizing of research methods at the heart of the curriculum, and the fostering of a culture where students – at all levels - become independent researchers and acquire knowledge and understanding through their own enquiry, and where they can become co-researchers with staff (e.g. our UG Research Internship in Music, where final year students work directly with staff on current research). The result of this integration of research with teaching is that colleagues can develop aspects of their research thinking even during periods when most of their activity is directed towards teaching.
- The dialogic approach to research-informed teaching also engenders its complement - *teaching-led research*. Staff are encouraged to learn from the fast-changing musical backgrounds, skills, and practices that students are bringing with them. The research environment is thereby better informed to respond to the rapidly changing landscape of music culture and higher education.

The Unit has been working towards an open research environment, particularly through its engagement with the University's *Enlighten* platform, which provides free access to text-based staff outputs. Staff are also encouraged to enable the free release of materials relating to practice research. Several colleagues (e.g. Fells and McGuinness) regularly make performance material freely available (e.g. sharing of Max patches and other software scripts, scores etc.) through platforms that they curate. Some researchers are publishing supplementary material entirely through *Enlighten*, with a Creative Commons Attribution.

Research integrity is embedded in the UoA's culture through the reading groups, which identify issues through their discussion of forthcoming research and applications. Four members of the UoA addressed issues relating to music and copyright by contributing half the chapters in *Concepts of Music and Copyright* (Cheltenham: Edward Elgar, 2015), ed. Andreas Rahmatian. Training in RI issues (e.g. copyright, open access, joint authorship/collaboration, data-management, and handling misconduct) is available to researchers via ArtsLab. The unit's research director discusses and resolves potential concerns in this area with the appropriate researchers, drawing on the College expertise via the Research Integrity champion and research office as required.

Future strategy:

Whilst retaining the agency of individual research interests and the five areas of specialisation as primary drivers of our research at the UoA level, we have identified research clusters that resonate with the wider research activity across the SCCA. These involve four configurations of all staff:

- Performing History
- Culture, Critique and Analysis
- Music Industries
- Practice Research

Over the next five years, we will use these configurations to open up new opportunities for collaborative research and external funding, to a degree that was not possible before the SCCA became more closely integrated. Additionally, we are developing new UoA initiatives that specifically address the priorities of impact and income generation: *External Collaborations* (led by Butt, Williamson, and Moreda Rodriguez), *Training and Development* (led by Brennan and Harris), *Open Access / Open Data* (led by Heile and Fells), and *Equality and Diversity* (led by Code and Green). In developing and implementing these initiatives we will continue to work closely with Arts Lab (of which Brennan is deputy director) and its immersive experience lab, led by former and current PGRs from Music. The existing support systems for research will be enhanced by increasing the frequency of research forums and by augmenting opportunities for staff to present their work.

The unit is actively seeking international placements for its staff in order to enhance research-related traffic in both directions. Butt's visiting professorship for a year at Princeton (2021-22) is a successful example of this developing strategy. This was the product of combining an invited keynote for the US Handel society with the offer to direct a concert with Princeton students. McGuinness developed a partnership with the University of Sydney, which is already generating collaborations in the performance and research of Scottish music. Heile was Visiting Professor at the Université de Côte d'Azur, Nice (2017).

2. People Staffing:

This cycle has seen sustained institutional investment in the UoA, with a Readership and an LKAS Fellowship in Popular Music Studies, and a Unit-level focus on securing externally funded Research Fellowships. This has led to an increase in REF-eligible staff from 12 to 14 (FTE 11.2 to 13.3). The UoA has actively supported its Research Fellows to move to open-ended positions at the institution (two in this cycle), and will continue to focus on securing externally-funded research fellowships and ECR appointments, in order to sustain the richness and diversity of the UoA.

The recruitment strategy encourages applications to externally funded programmes involving fellowships (e.g. Leverhulme, British Academy and AHRC), and also to the University's own scheme of research fellowships (Lord Kelvin-Adam Smith Fellowships, LKAS). The route from research fellowship to lectureship has worked particularly successfully: Rodriguez has already proceeded to Senior Lecturer level, and more recently Williamson, who had already moved from an AHRC/ESRC-supported fellowship to a LKAS fellowship, is now a Grade 8 Lecturer. The success of fellowships in expanding the numbers of the unit (and recruiting scholars earlier in

their careers), and the development of areas that had previously not been covered, drives the strategy for recruitment over the coming years.

The unit's strategy of ECR recruitment has as its corollary a focus on developing leadership capacity. Staff development at all levels is supported by individual annual Performance and Development Reviews (PDRs), conducted by the Head of School or professorial members of the UoA, which identifies goals and development opportunities. ECRs benefit also from the institution's Early Career Development Programme (ECDP), which supports ECRs to achieve ambitious development goals, including promotion to SL within eight years. Within the UoA workloads are designed to prioritize ECRs' research activity (including a lighter teaching load, geared wherever possible to their research interests and other particular strengths), they are mentored and given specific opportunities to take a lead in formulating the research strategy of the unit as a whole. They have contributed particularly strongly towards managing PGR students, developing internationalization strategy and defining the UoA's research directions in publicity materials. Colleagues are encouraged to seek promotion as soon as they are eligible, and are supported by CoA information sessions on the promotion process and one-to-one interviews with the Head of School. Ten colleagues have been promoted since 2014.

The College of Arts offers research leave for all R&T staff on the expectation of one semester in seven. The UoA supports staff in leave applications within a four-year rolling rotation of all research staff, both full- and part-time, at every career stage and all applicants have been successful. Colleagues are strongly encouraged to integrate college funded research leave with external funding plans, so that periods of leave can be extended wherever possible. During the current cycle there have been nine successful bids for research leave, over a third of which were extended by external funding. There have also been two instances of maternity leave, moves to part-time contracts, and also long-term sick leave.

Successful applications to both internal and external funding for leave and larger-scale research projects have led to the hire of temporary staff, particularly in popular music studies, composition and sonic arts. These staff have also provided invaluable help in supporting research, such as in the business development of materials (including software). Green (Leverhulme Fellow) has been supported both in his research (several field trips to Mexico) and in successful applications for funding. This has facilitated the projects, 'The Role of Music Practices for Peace Education in Conflict (MuPPEC)', including a planned conference, and 'Music Studies on a Damaged Planet'. In turn, he has been supported in the development of two new UG courses, classes for PGT programmes, and in an important leadership role as PG Convenor. Other temporary and part-time appointees have been integrated into the research culture even when they are not yet on research contracts. This includes the convenorship of the RMA Research Colloquium series and composing original works for the final concert in the international Debussy in 2018 event. The UoA has worked towards providing temporary and part-time staff with a portfolio of skills and experiences that places them in the best possible position to apply for permanent posts within the unit or elsewhere. One former teaching fellow gained a Lectureship at the University of Edinburgh and another continues to contribute to teaching while developing his creative career working for Creative Carbon Scotland (with a chamber opera recently shortlisted for the 2019 Ivan Juritz Prize). One postdoctoral musicologist gained early career experience as a teaching fellow and Co-I of the RSE-funded EAERN, and subsequently acquired a permanent post at the RCS.

The gender balance of staff remains stable, with just under a quarter of the FTE female. Just under half of the staff (6) are placed at Grade 9, three of whom are female (which bodes well for

forthcoming female promotion to the professorial range); the remainder are split equally between lower grades and professorial level.

Staff are strongly supported by both College and School (with support for grant applications from Arts Lab). Mid-career staff are also supported both within the unit and by broader college structures. College and school levels have strived to ensure that these staff are adequately supported according to the needs of their ongoing research trajectories and career paths. Research forums continuously work towards encouraging established researchers to develop interests that might only be just emerging and also to integrate their approaches with broader research themes across the School and College. Arts Lab provides a level of individuated support and feedback for both outputs and grant applications, thus complementing the unit's own support at a broader, interdisciplinary, level.

Staff at all levels are encouraged to present their work within the reading groups, and in staff seminars that are organized by the director of research. These facilitate informal discussion of research – both individual projects and strategic matters – and encourage the sharing of ideas. Staff can belong to more than one group (e.g. those who work in both scholarship and practice research). The director of research encourages staff to discuss and share work with him and other senior staff, to supplement the activity of the reading groups. Research staff contribute at least once a year to the public colloquia promoted by the subject area (in association with the Scottish chapter of the RMA), and many benefit from the various performance opportunities arranged within the university. The University Concerts Manager actively seeks to integrate the work of practice researchers into each semester's concerts programme. This support has enabled the unit to take a central role in important events that resonate with the research interests of specific members of staff, such as the 2018 Debussy Centenary and the 2019 Cage/Cunningham celebration (the fiftieth anniversary of *Mewantemooseicday*).

Staff contribute to research reports and blogs that have now become integrated within the SCCA's blogs. The platform is designed to profile the work of the unit in a more informal way than Enlighten, and it helps to tie outputs and research themes to specific events. This has contributed to an uplift in attendance at many of the public lectures and performances within the university (with the Concert Hall's capacity of 250 frequently being met).

The supportive and collegial environment has been particularly effective in enabling impact activities. The very flexible organization of teaching, by which staff frequently share courses or stand in for each other on specific weeks, means that very active artists and performers such as Harris, Butt and McGuinness can undertake major engagements even during teaching periods, thus contributing to the ongoing impact activity of the unit without adversely affecting the smooth running of courses. Significant impact (e.g. performances and conference organization) is regularly credited with incremental rewards or bonuses (two members of staff were among the three nominees for Best Collaboration in the Arts, in the University's KE and Public Engagement Awards 2020 - won by Brennan). Moreover, the University's Knowledge Exchange and Innovation funds have contributed to the development of new software and industry-engagement activity (also providing employment for a PGR student) over the period of the last REF and some £14,092 in the current cycle.

Research Students

There has been an increase in registered PGR students (from 24 to 33 per year over the course

of the cycle) and 25 doctoral students have graduated over the same period. The gender balance between doctoral graduates has been very near to 50:50 male-female. In all, the larger numbers have led to a richer and more diverse research culture (with 15 countries represented beyond the UK), greatly expanding on the expertise and interests of the permanent staff.

There has been a systematic approach to recruitment:

1. Increased website presence and clarity of research strengths, strongly complemented by the University's own PGR recruitment activities.
2. Development of funding streams in addition to AHRC and College level scholarships, such as research projects involving research studentships, and the unit's own Lunn scholarship.
3. Promoting the passage from PGT/PGR study at Masters level, where students who have finished a year of study at Glasgow might qualify for entry into the doctoral programme (for instance, four PhD students during the current cycle have previously completed the MLitt in Popular Music Studies, with similar numbers in Musicology and Composition/Sonic Arts, and two from the MMus in historical performance). While many new PGR students come from other institutions, the unit aims to make the role of the PGT courses in providing feeders to research much more explicit.
4. Highlighting the reputations of individual researchers that attract students, particularly from abroad, has been largely successful (with PhD students from USA, Italy, Hungary, Poland, Romania, China, Taiwan and South Korea).

New PGT courses and pathways have recently been designed and implemented (e.g. in Sound Design, Musicology, and a new MSc in Music Industries, reflecting the appointment of the new Reader in Popular Music); all of these prioritize research methodologies that can provide a suitable foundation for PhD study. Webpages and literature about PG study have undergone continuous enhancement, based on feedback from the accepted applicants and also from gauging emerging trends in applications.

In this cycle 22% of graduating doctoral students were international, with a further 15% from the EU. The unit's increasing efforts to develop an interdisciplinary profile have led to the joint supervision of several interdisciplinary doctorates during the current cycle (e.g. music industries and cultural policy; music and computing science; linguistics and performance practice; creative writing; drama and music; Scottish culture and history). Such collaborations foster projects that genuinely break new ground, such as an investigation into the questions of accent in choral cultures.

PGR students have been strongly supported in developing successful applications for grants from the Scottish Graduate School for Arts and Humanities (SGSAH), generating about one grant per year. Music has also successfully competed for a Lord Kelvin Adam Smith PhD Fellowship, the University's flagship PhD award, which provides full fees and maintenance together with an annual research allowance. In addition to a number of awards available at College level, Music has a dedicated PGR scholarship (Lunn fund, donated by a distinguished alumnus of the unit), covering full fees and maintenance. Brennan has secured an additional AHRC Collaborative Doctoral Award (2019-2023), in partnership with the Scottish Music Industry Association, to produce a landmark project mapping and measuring the Scottish Music Industry. This not only opens up the developmental opportunity for a PGR but also provides immediate impact within the Scottish cultural context. Another AHRC doctoral award came from the

National Productivity Infrastructure Fund, for AI projects (supervised by Harris, Fells, and staff in Computing Science, working in partnership with Incalcando Ltd).

All PGRs benefit from the opportunities provided by the Scottish Graduate School for Arts and Humanities (SGSAH), which is based at UoG. SGSAH's *Creative Arts & Design Discipline+ Catalyst* provides an annual Scotland-wide training programme that facilitates skills development, networking and community building (both within the discipline and across disciplines), complementing the researcher development programme in the College of Arts Graduate School.

All supervisors undergo mandatory training provided by the College of Arts Graduate School every four years, as required by the SGSAH DTP. SGSAH also provides mandatory induction training for DTP supervisors. SGSAH's PGR training events are open to all doctoral students regardless of funding source. This provides a yardstick for the highest quality of PGR training within the UK and Scottish contexts.

The Graduate School provides an annual training programme for all PGRs internally, targeted at each stage of the doctoral journey and organised according to the Vitae Researcher Development Framework. All PGRs take mandatory courses in Research Integrity, Equality and Diversity, Information Security and 'Setting Off' in year one, and at least two training courses over the next two years. There is a host of additional training available in topics including writing for publication, presenting with confidence, planning a career and practice research.

All PGR students also undergo an Annual Progress Review (APR), which provides a yearly appraisal of progress and reviews the support mechanisms and extra training that might be necessary for the following year's work. This also prepares students for vivas and ways to develop the research along differing career pathways. Each student has at least two supervisors; pastoral and academic advising is provided by the College Graduate School. The supervisory team regularly advise students on progress into a career, whether within academia or in cognate fields (e.g. arts administration and management). This is supported by the PGR 'careers season', provided in collaboration with the Careers Service, which provides mock interviews, guidance on applying for jobs in academia, and training in entrepreneurship and 'business beyond the bottom line'.

There are a number of paid GTA posts per year, and most PGRs have the opportunity to hold at least one of these during their programme. Holders of these posts are given formal training at college level and, at subject level, orientation and further training. A number of students pursue practice research; one is a professional artist approaching PhD study after a 15-year career, much of it in New York; another has become a successful sound designer in the US; others have maintained related international careers as singers and instrumentalists (including violin, recorder and lute).

PGR culture has been rendered more collegial and supportive through public colloquia and regular presentations throughout the year. The bi-weekly PGR discussion groups have offered students the opportunity to test out papers and presentations, receiving feedback in an informal, peer-led environment. This forum also offers mock vivas and job interviews, and provides opportunities to discuss careers and transferrable skills.

PGRs benefit from College-wide activity, such as an annual PGR Conference (last year co-chaired by a Music PGR) and online journals *eSharp* and *The Kelvingrove Review*. The UoA's

PGR community has led the *Sound Thought* showcase, an annual festival of music and sound research, composition and performance; this has greatly expanded in recent years. It is now an event of national and international significance and contributes to a strong collaborative relationship with the city of Glasgow's Centre for Contemporary Arts (CCA). This provides some unusually strong leadership opportunities for PGR students and some of its past directors have become part-time lecturers within the unit. The showcase also enables students to learn practical approaches to generating and enhancing impact.

Recent PGR career successes have included lectureship appointments at the RCS, Edinburgh University, University of the West of Scotland (one Reader, one Lecturer) and McGill University, Canada (Assistant Professor), research posts at GU's Centre for Cultural Policy and Research, and fellowships for two recent doctoral students on an RSE network grant on 18th Century Arts Education.

Equality and Diversity

With staff comprising four nationalities (stretching globally from Canada to Spain) the unit is richly representative of the Western and New Worlds. The lack of diversity in other categories (e.g. race, ethnicity) requires long-term, strategic solutions within the sector as a whole, but the unit is well placed to take a leading role, particularly given the University's commitment to compensating for historic discrimination. The unit sees the ongoing 'globalization' of the curriculum as a key strategic objective, with the hope that this will open up opportunities for greater FTE diversity in forthcoming appointments. We are pleased with the progress already made in redressing what had been until recently a particularly stark gender imbalance, but with 3 women within an FTE of 13.3, much work is required to improve future demographics. In the medium term, this involves encouraging female candidates to apply for openings and in sustaining the growing number of female graduate students. Female colleagues have been strongly supported in undertaking leading roles at Subject, School and College levels: e.g. as Head of Subject, Convener of the McEwen Commission and Concert, Study Abroad and Internationalisation Convener for Music, School Internationalisation Officer, College Student Mobility Officer, Deputy Dean for Internationalisation, PG Subject and School Convener, Convener for Wellbeing – the latter a new post responding to pressing cross-sectoral concerns. Female staff account for around one half to two thirds of the income from grants 2017-19 (while they account for just under one quarter of the headcount). This rise has resulted from the strategy of encouraging a broader range of staff to make funding applications, giving particular support to junior staff.

Three members of staff serve on the School's Athena SWAN Self-Assessment Team, which was successful in receiving a Bronze Award in 2020; they therefore provide further strategic insight into ways of improving staff gender balance within existing legal frameworks. UoA membership of the EDI Working Group for the new School UG programme also provides experience in ways of increasing diversification of cultural study and, consequently, of future cohorts of job applicants. School-wide initiatives have also generated a new Grade 10 academic post in Creative Economy, with explicit focus on EDI.

The UoA has taken a leading role within the School in promoting inclusive practices. For instance, the unit's proposal to feature the celebrated 2016 UK film *Notes on Blindness* within the 'Inclusive/Exclusive' year gave rise to a multi-level KE/public engagement event on 'accessible cinema', in partnership with Deaf/Blind Scotland. This included workshops for PG

students in both film-Making and Sound Design/Audiovisual Practice. During the same year, the Cramb Residency of indigenous Canadian musician and LGBT+ activist Jeremy Dutcher offered further opportunities to strengthen the unit's leadership in fostering an inclusive ethos – notably through the roundtable co-convened by Code on 'Decolonising Gender', which drew a wide range of participants from across the College.

The unit organises study leave rotas, promotion applications and REF submission processes in conformity with the rigorous, transparent and EDI-conformant policies of the University. The flexibility built into teaching allocations, through sharing and co-teaching of courses has been particularly successful in facilitating family commitments for both women and men. Relevant staff have been consistently able to schedule teaching breaks to support parental responsibilities during the school holidays. Given the variety of research, colleagues who need to pursue aspects of research away from campus are generally afforded the flexibility to undertake some of their work in appropriate environments, such as home, concert hall or studio. This has allowed several members of staff to develop performing careers and other activities related to practice research without seriously disrupting the regular teaching provision. The establishment of flexible practices has also meant that most members of staff were able to remain productive when the Covid crisis struck since they were already accustomed to adapting their work to the home environment. Staff have been strongly supported through this period by the University's various upskilling measures and provision of equipment needs for home operation. The University's Academic Returners and Research Support Scheme, which is designed to mitigate the effects of career breaks in research (funding teaching buyout and recording costs of one REF submission) has supported two returns from parental leave. The institution supports phased retirement, together with moves to part time employment, in order to allow career diversification; the UoA strongly supported one colleague's move to a 0.5 contract and another to 0.8.

The unit's commitment to EDI is actualized in its approach to constructing the REF submission. It has adapted - but also gone well beyond - the University's guidelines on transparency and equality, towards the most open process possible. Through the medium of the three reading groups, all eligible members of staff were involved in assessing outputs, and the resulting scores provided the list from which choices were made (by the leaders of each group, REF champion and head of research). The emerging choices and weightings were then fed back to staff for any further comment or discussion. With Environment and Case Studies, the emerging drafts from the relevant champions were regularly circulated amongst staff.

3. Income, infrastructure and facilities

The unit has worked towards an inclusive and integrated approach to pursuing grant income, rather than relying on the success of just two or three individuals. While the focus on UKRI has been maintained, there have been equally strong efforts in approaching various other funders (e.g. RSE, Leverhulme). All staff are encouraged to aspire to the pursuit of grants appropriate to their research plans and the thematic research strategies of the unit. This is scaled according to career stage development, and the need to gain experience evolving from small, towards larger, grant management. Staff can expect to receive input and support the unit's research director, then from the College Research Office, ArtsLab, REF Champion, the P&DR process, ECDP mentors where appropriate, senior colleagues, and partners in the team. This system of multiple support also operates for collaborative and interdisciplinary bids.

Unit income over the current cycle stands at £907,548. The first half of the current cycle is dominated by two large AHRC projects (Bass Culture and Musicians' Union), with the lowest

grant yield occurring in 2016-17. After this, the yield increased in line with the new strategy towards a more inclusive approach, with several figures securing grants (AHRC projects on Recording in Spain, Music and Sustainability, and Works of Allan Ramsay generating c. £131,300, c.£52,499 and c. £43,516, respectively from 2017-19). Over two-thirds of the FTE have been grant-holders or are themselves sustained by external income. Research income covers the broad range of staff research specialisms and all stages of academic development. Nearly 100% of the HESA income is attributed to Research Councils, British Academy and RSE, and the collaborative research strategy is successfully realized by ECR researchers, including one Leverhulme Fellowship, who are particularly well represented towards the end of the cycle.

Several areas of research activity have been significantly enhanced by successful bids for HESA funding:

- **Scottish Music and Historical Performance** – The first part of the cycle was supported by the 2012-2015 AHRC Research Grant for *Bass Culture in Scottish Musical Traditions* (one PI and one CI) and the latter part by the 2018-2022 AHRC, Research Grant dedicated to *The Edinburgh Works of Allan Ramsay* (one CI). Both of these involved collaborations with other institutions, within the UK and beyond, highlighting the University's commitment to the expanding the study of Scottish culture beyond its own boundaries. This has resulted in a database providing the most comprehensive open access to available sources; two students in the unit have completed PhDs in Scottish music.
- **International approaches to Scottish history** - have also been enhanced by a smaller, follow-up, AHRC award (together with a 2019 University of Sydney/University of Glasgow Partnership Collaboration Award), supporting *Songs of Home & Distant Isles: Musical Soundscapes of Australia and Britain, 1787-1860*. All these awards have not only promoted source-based research but also many areas of practice research (Concerto Caledonia/McGuinness).
- **Historical Musicology and Ethnomusicology** - In addition to the AHRC supported projects on Spain, and in music and sustainability (resulting in published books and papers), the British Academy/Leverhulme Small Grant scheme has supported work in modernist history (*Mauricio Kagel: Estate and Legacy*) and the RSE supported the Eighteenth-Century Arts Education Network (EARN) and the network, *Towards a Somatic Music: Experimental Music Theatre and Theories of Embodied Cognition*.

Despite the drop in funding in 2020, the last segment of this REF period has been geared towards applications for funding broader networks, both nationally and internationally. Pending applications:

- **Research Networks:** AHRC Research Grant in 18th century performance practice as a follow-on from the EAERN project (Eighteenth-Century Arts Education Research Network); AHRC Research Network, following on from the BARN project (British Audio Visual Research Network); AHRC, Follow-on Funding to the *Bass Culture* project.
- **Music Industries:** 'Sustaining music-making in response to Covid-19: Continuity and recovery for the UK's live music sector' (led by Newcastle University with Brennan as Co-I)

Non-HESA-recorded financial support has been strongly evident over the current cycle. This has been particularly relevant in relation to performance and performance studies, which often

require streams of funding that are not covered by HESA routes. Much of this relies on strong partnerships between the UoA and outside bodies, together with significant internal support for innovative researchers. This is partnered with the administrative assistance of the performing organisations which they head. Support may come from foundations supporting the arts (e.g. Kunststiftung Nordrhein-Westfalen: 'Mauricio Kagel 2018', c. £9,034), or national arts-promoting bodies. Creative Scotland has supported Dunedin Consort, each year at £100,000; it has also supported Concerto Caledonia, £9139, for Ceilidh Nights (2017) and provided £10,000 for a collaborative album project on the music of Ivor Cutler.

The University has continued to invest in the public facing aspects of the School, with the provision of a Concerts' Manager (who develops a programme of international artists together with projects directly relating to the unit's active research). This has an annual operating budget of c. £22,000, regularly supplemented with grants from the University's Chancellor's Fund for specific projects and events. The University has also strongly supported work in the Scottish music field: the photography unit has enabled digitization of unique items from the Duke of Buccleuch's collection, as part of the *Bass Culture* project (2015).

The unit has been very thoroughly supported by the College and its dedicated Arts Lab, particularly in providing infrastructure to support impact and develop compelling applications. Music's own input is productively focused on the necessary specialist advice, including workshops by recent grant holders. The role of the unit's Research Director has been particularly important in helping each individual staff member in the initial stages of drafting.

A recent PhD graduate in Music has been appointed Research Systems Developer in the Arts, supporting the tech/online aspects of funding bids across the College. The unit's own Resource Development Officer advises on technological issues (equipment throughout the unit is regularly serviced and monitored by a technician). Both RDO and Technician contribute to outputs as recording engineers - their expertise has complemented the available facilities and enabled sonic outputs from several staff to be satisfactorily recorded, edited and produced. Most members of staff have individual offices and benefit from an equipment budget. The shortage of dedicated research space has led to the development of a flexible culture of off-site work outside teaching hours, supported by regular virtual meetings of research collaborators (something that was in place before the pandemic). Creativity in both practice research and traditional scholarship has been enhanced by work on multiple sites and environments beyond University facilities (e.g. concert halls, arts centres, archives etc.), which means that public engagement is seeded in the early stages of the research process.

For bibliographic and archive work, the role of the library is particularly important, with Special Collections (including the remarkable bequest of the Euing Collection) maintained by dedicated staff, who have also assisted in the formulation of grant proposals involving archives. The Scottish music collections have been freely used in two collaborative projects with the University of Southampton and Sydney Living Museums 2018-19 (AHRC supported). Other major collections, particularly relevant for Popular Music Studies, are the Janey Buchan Political Song Collection and the Simon Frith and Pete Frame archives. This library also contributes to the open publishing and disseminating of research and datasets. The recent donation of two historical pianos (Broadwood and Erard) has greatly enhanced the unit's impact in historical performance practice research (through recording and experimentation). Both have also been used in the regular concert series, thus becoming exposed to the broader public.

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

Engagement with the rich context of Scotland's central belt means that the research environment is enhanced beyond the sum of its parts, with much research activity resonating with the surrounding culture. This has been accelerated by a steady and strategic increase in collaboration with non-academic partners in Scotland, the UK and beyond (following the aims set out in REF2014). The UoA benefits particularly from Glasgow's position as a UNESCO City of Music. This enables the ongoing collaboration with a number of internationally significant, yet local, institutions: the Gallery of Modern Art, Glasgow School of Art, Glasgow Film, Centre for Contemporary Arts, SWG3, Scottish BAFTA, Royal Conservatoire of Scotland, Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra, Scottish Opera, BBC (both UK and Scotland), Linn Records and the Alliance Française.

The Edinburgh-based Dunedin Consort has, in this cycle, generated one Gramophone Award and a Grammy Nomination; there have also been two London Prom performances (a third, in 2020, was cancelled); Dunedin and Concerto Caledonia have performed regularly at the Edinburgh International Festival. Brennan has developed an ambitious album project re-imagining the output of Glasgow artist Ivor Cutler, released in January 2020 at a headline Celtic Connections show in Glasgow.

Collaborative areas include:

Audio Visual Studies - GAVN (Glasgow Audio Visual Network) capitalizes on the mutual interests in film and sound across the School. This has incorporated focused discussion of 'scholar's discourse and practitioner's discourse' into the RSE BARN Workshop (British Audiovisual Research Network, 2015-16), which covered a broad range of audiovisual issues (analytical and creative) in the UK context. Among several outcomes is a forthcoming book series on musically-oriented film makers (edited by Code and Butt).

Musicology - *Claude Debussy in 2018* - A centenary Celebration at the RNCM and the University of Glasgow, led (Glasgow) by Code/Hammond, in collaboration with staff at the RNCM and musicians of the RSNO. This was the largest international Debussy conference marking the centenary ([review](#)). *Allan Ramsay Project* – a major AHRC research grant within the College of arts involving both poetic and musical elements, with music aspects directed by McGuinness. *EAERN* (Eighteenth-Century Arts Education Research Network) ran from 2016-19 (Butt, with two post-doctoral fellows), embracing scholars from the UK, USA, Europe and Ireland.

Practice Research - Fells, Harris and Lexer have established 'Glasgow Sound Network', an informal consortium of creative businesses and academics in the city, exploring sound as a significant cultural medium. Fells is also responsible for the 'Never Come Ashore' web label.

Popular Music Studies – Brennan, Williamson and Green launched IMIRGe in 2019, a new research group that aims to build outward collaboration (beginning with a Scottish Music Industry Association AHRC CDA award) and also to make the most of research strengths elsewhere in the university (specifically CREATe, CCPR, and the Creative Economy Research Hub).

Brennan is a founding member of the Live Music Exchange, a key online hub for live music research, and currently serves as co-director in collaboration with colleagues at the Universities of Newcastle and Turku. Staff have worked with a number of music industries' organisations on a range of educational, awards and research projects (UK Music, the Scottish Music Industry

Association and the MU). This has been complemented with an AHRC Collaborative Doctoral Award in partnership with the Scottish Music Industry Association. Collaborations with many local music organisations and companies in Popular Music, both for research purposes and for MSc work placements, include: 432 Concerts, Slam/Riverside Festival; Sub Club; Last Night From Glasgow (record label), Help Musicians (charity), Scottish Music Industry Association. Williamson is co-founder/committee member of Working in Music, an international network of music labour scholars (organizing the first conference in Glasgow, and on the committee for the next two: Lausanne, 2018, Turku 2019). The MU exhibition resulting from this project has been shown in Glasgow (Mitchell Library), Manchester (People's History Museum) and London (Congress House). Brennan and Cloonan (in collaboration Newcastle University) led the design and delivery of the Live Music Census, in conjunction with Musicians' Union, UK Music, Music Venues Trust etc.

International collaborations:

With its range of nationalities, the unit has strong connections across the world. But the origins of the personnel represent only a starting point in a research culture that is very strongly international. Staff direct performances in countries such as Columbia, Mexico, US, Canada, Hong Kong, Australia and some ten European countries (McGuinness and Butt, the latter also festival director for Krakow's *Misteria Paschalia* 2018). These connections have not only led to research collaborations but have also influenced the world-wide connections on a larger scale (e.g. Butt's visiting professorship at Princeton, delayed to 2021).

Concerto Caledonia has undertaken several high-profile performances and tours, bringing classical and traditional music from Scotland's history to new audiences (and involving regular collaborations with artists from the US and Canada). A recent album features a traditional ballad singer alongside performance on historical keyboard instruments. The ongoing project, *Nathaniel Gow's Dance Band*, has recreated dance tunes of the eighteenth century, both on a recently released album and at venues across Scotland, some involving audience participation in the dances concerned. This has resulted in reconstructions of late 18th-century ceilidh practice, parallel to Dunedin's experimentation with 18th-century liturgies and coffeehouse concerts. McGuinness has established an ongoing collaboration with performance staff at the University of Sydney Conservatorium, the Evergreen Ensemble in Melbourne, and with several Australian amateur specialist dance and music groups (Scottish fiddlers, baroque dancers etc.). His work also extends to other genres, including projects with punk cabaret artists *The Tiger Lillies* and the multi-genre *Grit Orchestra*.

Influencing musical cultures:

At a time when sustainability is key to the future of many subject areas, the unit's range of interests and expertise have become a crucial resource for examining, critiquing and enhancing musical practice in many national and international environments.

Broadcasts, installations and applications - Given the regular appearances of Butt and McGuinness on BBC Radio 3, the channel decided to broadcast an entire 2hr episode of *In Tune* from the University of Glasgow in June 2019, profiling the unit's research, teaching, composition and performance, together with RCS students and other visiting musicians. Butt also presented a documentary on Bach for BBC Radio 4 and has been the subject of a Radio 4 fly-on-the-wall documentary on rehearsal practice. Among the subject's composers, Sweeney was commissioned by the BBCSSO to write a piece for their Hear and Now: *Scottish Inspirations* season (2018). Stanley's work has been performed in the UK, Canada, Poland and Australia,

and Harris has had installations in the UK, Slovenia and USA. Fells and Lexer have jointly worked on sound controller software for (Parat+) which has been released on the Apple App store. This software allows Ableton users to work within a 3D sound space using a 2D visual representation on a mobile touchscreen.

Research strategy and panel membership - Colleagues hold influential positions for research strategy in the wider context. Heile has been Panel Member of: European Science Foundation (since 2018); Research Funding Applications, Research Council of Portugal (2018); 'Think Tank Arts & Sciences', Université Côte d'Azur (Nice); Research Funding Applications 'Aesthetic Studies', Research Council of Norway, 2014/15, 2015/16. Butt reviews research funding applications for the British Academy and Royal Society of Edinburgh. Williamson has been Chair of the *Scottish Album of the Year Award* for Scottish Music Industry Association (since 2012), member of jury and workshop leader for 3 years (2014-6) at Riga Symphony (International song contest), consultant / shareholder in Monorail Music (Glasgow record store). Brennan manages the Andrew Goodwin Memorial Prize, for Postgraduate research on popular music in the UK.

Commissioning editorships and keynotes - Brennan co-edits a book series for Bloomsbury called 'Alternate Takes: Critical Responses to Popular Music'; Butt is co-editor for the Cambridge University Press series 'Musical Performance and Reception'.

Staff have also been invited to give keynote lectures internationally: e.g. Brennan at the Rock & Roll Hall of Fame (Cleveland USA) and the Chicago Drum Show in May 2020 (both postponed); Butt at Cornell University (The Organ in the Global Baroque conference); American Handel Society Serwer Lecture (Princeton); Fundacion Juan March (Madrid); Society for Musicology in Ireland (Belfast); University of Hong Kong. Williamson and Cloonan have co-edited an issue of *Popular Music and Society* and given a keynote at the 'Working In Music' conference in Lausanne. Williamson also gave a keynote for International Institute of Popular Culture in Turku in 2019.

In keeping with the aims of the Routledge group publication, the unit intends to enhance its future prospects not just through the dissemination of research but also by taking a lead in developing new pathways for the study and practice of musical cultures (reinforcing our commitment to innovation and collaboration), and seeking to integrate a wide range of approaches and practices.