

Institution: University of Aberdeen
Unit of Assessment: 33 (Music, Drama, Dance, Performing Arts, Film and Screen Studies)
<p>1. Unit context and structure, research and impact strategy</p> <p>Music at Aberdeen combines expertise in musicology, composition and creative practice, and the ethnomusicological research of the Elphinstone Institute (EI), which focuses on the cultures and traditions of the North East and North of Scotland. There have been significant developments since REF2014, with Music leaving the School of Education in 2015 and, along with EI, joining the interdisciplinary School of Language, Literature, Music and Visual Culture (LLMVC). The moves have been transformational, with the School's combination of arts and humanities disciplines providing a much stronger fit for our research into composition, ethnomusicology, folk culture and traditions, musicology, and sonic arts. We have consolidated existing relationships with LLMVC and developed new ones involving disciplines such as Celtic Studies, Creative Practice, Literary Theory, Modern Languages, Postcolonial Studies, and Science and Technology Studies.</p> <p>LLMVC provides the policy and resource framework for our activity. The School's unitary structure facilitates our collaborative and interdisciplinary activity; enables strategic investment in our research; and provides administrative, policy and financial support, including match-funding contributions and PhD scholarships. The Head of School oversees research strategy and policy, working with Directors of Research (DoR), Postgraduate Studies (DPGS) and Postgraduate Research (DPGR), a Research Ethics Officer, and an Equality, Diversity & Inclusion lead. Research strategy is developed by the School Research Committee (chaired by DoR), constituted by discipline research leads, School impact lead, and School PGR Director. Postgraduate strategy is developed by the School Postgraduate Committee (chaired by DPGS).</p> <p>Interface with institutional strategy and policy is via the University Research Policy Committee (representation from DoR), Postgraduate Committee (representation from DPGR) and Committee for Research Ethics & Governance in Arts, Social Sciences & Business (representation from Research Ethics Officer). Internally, Research and PG Committees report to School Forum and EDI Committee (for Athena SWAN implementation). The School Office provides administrative support for research, PGRs, and Athena SWAN. The University Postgraduate Research School (PGRS) manages doctoral training partnerships, and coordinates central provision of postgraduate training, monitoring and support. Research & Innovation (R&I) provides institutional support for funding applications, horizon scanning, grant management, impact activity and knowledge exchange (see REF5a).</p> <p>We have 12 staff (10.75 FTE) representing the diversity of music research. In composition and sonic arts, our research balances experimental endeavour with cultural specificity. Cooke engages with and revivifies a pastoral British musical tradition, with outputs including the first published monograph on James MacMillan and many sacred and secular vocal compositions. Kim explores humming both as a sonic and cultural concept and as a compositional strategy. Mealor borrows from early and modern English choral traditions, combining Tudor, Baroque and contemporary techniques to create a distinctive body of composition, culminating in three symphonies and many choral pieces. Stollery's work, <i>Sounding Aberdeen</i>, uses the methodologies of soundmapping, soundwalking, and community participation as well as traditional electroacoustic approaches to draw out aural memories of places and people. The strength of composition as a sub-discipline was recognised in REF2014, and Music has consolidated it through the appointment of De Simone in 2019.</p> <p>In musicology, Campbell continues his study of the music and writings of Boulez, co-editing <i>Pierre Boulez Studies</i>. Campbell is also co-editor of <i>The Cambridge Stravinsky Encyclopaedia</i> (2021), which features 62 international contributors. He is currently developing his research in the aesthetics of contemporary music. Collins conducts archival, analytical and cultural studies of early twentieth-century Spanish music, offering new insights into the processes of creativity and reception in the work of Manuel de Falla. Hicks conducts research into the relationship between music and place, a topic explored in his co-edited volume <i>The Melodramatic Moment</i>. Jürgensen investigates Medieval and Renaissance composition and performance practice</p>

through computational musicology.

We balance locality and internationality in ethnomusicological research. This benefits from the close relationship between Music and EI, which we strengthened in 2020 with the appointment of **Machin-Autenrieth**. Through ethnographic work, **McKean** demonstrates the relationship of traditional practices to the individual, the role of creativity in tradition, and how singers acquire and adapt new and old materials to their own circumstances. **Wilkins** examines Scottish instrumental and vocal music traditions, focusing on the sacred singing tradition of coastal communities of Northern Scotland and the Northern Isles. Using an ethnographic approach which intersects with heritage and postcolonial studies, **Machin-Autenrieth** researches musical practices in Spain and north Africa and is currently the PI of an ERC-funded project.

Key to our **research strategy** has been enhancing our profile in composition (recognised as an area of strength in REF2014) and resourcing musicology and ethnomusicology as priority growth areas. We have made four new academic appointments, one in composition, three in musicology and ethnomusicology, and secured major grants in these areas. We have also expanded the range of our research both chronologically and geographically, ranging from the medieval period to the twenty-first century, and from the North East of Scotland to Asia, Andalusia and Latin America. We have always looked to combine a strong local presence with an international outlook. The key changes in structure and context we have made in this REF cycle further cement this focus, as does our research income strategy, where we have been successful in attracting income from UK and international funding bodies as well as regional councils.

Interdisciplinarity is central to our research, which is positioned between creative practices and critical, historical and technological studies. It has been further enhanced by our move to LLMVC. Long-standing interests are reflected in work on contemporary thought (Centre for Modern Thought [CMT]), the early modern period (Centre for Early Modern Studies [CEMS]), Computer Science, Film and Visual Culture, Performance Studies and Immersive VR. The interdisciplinary research in Sonic Arts involving staff and PhD students is nurtured by SERG (Sonic Emporium Research Group), a Sonic Arts research group within Music. We also work regularly with other units in the SOUND festival, the WORD programme strand within the University's annual May Festival, and in co-supervision of PhD students in Anthropology, French and Politics. Collaborative research within our unit demonstrates a number of activities under key research themes, including work on music and place (**Hicks, Kim, Machin-Autenrieth, McKean, Stollery, Wilkins**), research into music by 20th- and 21st-century composers (**Campbell, Collins, Cooke**), contemporary music and aesthetics (**Campbell and Kim**), and ethnomusicology, linking Music and EI (**Machin-Autenrieth, McKean, Wilkins**). We also have strong links with other LLMVC disciplines, including English Literature (**Hicks**), Spanish and Latin American Studies (**Collins, Machin-Autenrieth**), Science and Technology Studies, and the Visual Arts (**Kim**).

Our creative and interdisciplinary work enables us to make a significant contribution to wider society through cultural enrichment and creative practice. Following REF2014 the unit has worked on consolidating existing collaborative research strands, building on strong links with key arts and cultural organisations, governmental bodies, and commercial partners in Scotland and abroad. Our **impact strategy** has focused on the promotion of cultural diversity and social inclusion on the one hand, and knowledge exchange on the other. Such focus is evident in our two impact case studies in this REF cycle: (1) *From text to sound: the consort music of Philips and Dering in performance* highlights the impact on players and audiences, both professional and amateur, of **Smith's** research on a re-valourised repertoire of consort music; (2) *Sounding the North East: awareness of sound in everyday life* details the impact of **Stollery's** practice-led, participatory sonic art research on communities in the region and beyond, helping them generate new ways of thinking about sound, place and identity.

The University hosts research-orientated, **public engagement** events that attract thousands of visitors and audiences every year, including the May Festival and the Aberdeen Festival of Social Science. These events have provided significant platforms for showcasing interdisciplinary research in music, such as **Jürgensen's** work on recreating the social context of Hartmann Schedel's graduation party in 1466 in collaboration with CEMS; **Kim's** *Hedda*, in

collaboration with a dancer/choreographer and a visual artist, to create a dialogue between movement, sound, and Japanese ink drawings on the malfunctioning of human body and mind in different stages of life; and interdisciplinary projects by **Kim** (*The Art of Performance*) and **Stollery** (*Material City, [M]apping Aberdeen, Shimmerings*), in collaboration with researchers in Film and Visual Culture and Modern Languages.

We also have long-standing collaborations with external organisations and festivals, including SOUND (sound-scotland.co.uk; artistic director: **Stollery**), a new music incubator in North East Scotland since 2004, and sonADA (sonada.org; artistic director: **Kim**), an experimental music and performance arts group. Both organisations have promoted the creation of many new compositions by unit members and have facilitated international conferences (*New Music: The Beautiful and the Sublime* [2015] and *Sounding the North* [2017] by SOUND) featuring significant musicological contributions from staff and PGR students in Music, working with colleagues from Film and Visual Culture; public talks by and with composers, performers and music journalists; pre-concert talks and discussions; and public book launches (see section 4 for further detail). **De Simone** has been influential in promoting new music in Scotland as a Director at New Music Scotland (2013-19); as Knowledge Exchange panel member for the Scottish Graduate School for Arts and Humanities; and as panel member for the 2018 Help UK Fusion Fund.

The Elphinstone Institute (**McKean, Wilkins**) has a long track record in community and public engagement, expanding links to cultural communities in North East Scotland and abroad. Through the development of the North East Scots Language Board (2018), the Institute has contributed to the revitalisation of North East Scottish language and culture and through the North East Culture initiative is forging partnerships with regional councils. Members also work extensively with local and international cultural communities focusing on ethnomusicological research, including Cabrach Community Trust, Findhorn Bay Arts, Cullerlie Farm Park, the Traditional Music and Song Association, Education Scotland, Historic Scotland, the National Trust for Scotland, the Scots Language Resource Centre, and primary and secondary schools across Aberdeenshire. Several partnerships focus on Scottish culture and traditions, leading to various projects and international conferences (e.g. the North Atlantic Fiddle Convention, held in Aberdeen in 2018, which drew more than 18,000 visitors).

Effective dissemination of our research is vital, and we seek to enable **open access** (OA) wherever possible, supported by the Scholarly Communications Service (**REF5a**). All staff have ORCID IDs. We circulate regular reminders about OA requirements and use of the institutional repository (AURA). In 2016, as part of our research and impact strategies on promoting wider access to research, we established our own record label, *Vox Regis*. It has helped our practice-based research in composition, performance studies, and musicology (**Cooke, Meador, Stollery, Kim, Jürgensen**) to be placed in a broader context of music by other composers and performers as well as the general public where appropriate. In addition, *Vox Regis* has facilitated impact for PGR students showcasing their work. Performers include the University's own choirs as well as top international performers. EI's extensive engagement activities are documented on its website (abdn.ac.uk/elphinstone/public-engagement/).

Research groups and individuals use websites to disseminate their research findings and activities. Examples are the website by SERG (Sound Emporium Research Group; serg-aberdeen.net) where works by **Kim** and **Stollery** as well as PGR/T students are disseminated, and websites by **Cooke** (phillipcooke.com/), **Kim** (reddoorsound.com) and **Stollery** (homepages.abdn.ac.uk/wae006/petestollery.com/en/). We use the online and offline dissemination networks of local art organisations SOUND and sonADA to promote an open research environment through regular workshops, concerts, talks and presentations.

We adhere to **research ethics and governance frameworks** set out in the institutional Research Governance Handbook, which in turn is aligned with UKRI, UUK and EU concordats and policies on research integrity (**REF5a**). The importance of compliance is regularly stressed in School Forums. Biennial School 'Health Checks' on research ethics and governance are reviewed by the Research Policy Committee. The University makes research integrity training mandatory for all staff and PGRs. Research ethics and governance training is strongly encouraged for staff and mandatory for PGRs.

The Research Ethics Officer provides advice on ethics review to staff and students; signs off ethics approvals at School level; and sits on the Committee for Research Ethics & Governance in Arts, Social Sciences & Business. As Committee co-Chair, the Dean for Cultural Strategy and Research Governance convenes management boards to oversee projects with complex governance, ethics and risk assessment requirements.

Over the next five years, building on the successes of this REF cycle, we will enhance our research, public engagement, PGR recruitment and collaboration with external partners. We have identified the following **strategic objectives**:

1. Consolidating links between Music and the Elphinstone Institute. The ethnomusicological research of **Machin-Autenrieth** and **McKean** should result in increased numbers of PGR students, interdisciplinary projects and public engagement. **De Simone** and **Cooke** will further grow composition, with increased PGR numbers, creating stronger links with SOUND, developing further performance opportunities for staff and PGR students, and creating a wider pool of high-level music-makers in the North East of Scotland.
2. Participating in Aberdeen 2040 goals. Our impact and public engagement activity has shaped three of the five 'Aberdeen 2040' interdisciplinary objectives: Social Inclusion and Cultural Diversity, Environment and Biodiversity, and Health, Nutrition and Wellbeing (**REF5a**). We will continue to lead on these themes in the next REF cycle by developing projects established in the current REF cycle. For example: **Stollery's** work on place (e.g. COVID-19 Sound Map) will expand its objectives to environment and wellbeing in line with research already underway in Music; **Kim's Humming Project**, including the *Syrian Humming Project* (as part of GCRF-funded *Syrian Food Futures*), will develop a series of KE projects with TOPOS Studio (South Korea) on immersive sound and VR/AR for healing and mindfulness; and **Machin-Autenrieth's** Horizon 2020 project on *Past and Present Musical Encounters across the Strait of Gibraltar* will produce impact on social inclusion and cultural diversity.
3. Expanding research networks. International networks will be developed particularly in Iceland, the Netherlands, and Scandinavia, where we already have links through current and past research activities and through the Aurora Network of Northern Universities of which the University of Aberdeen is a member. We will increase our collaborative work between disciplines in LLMVC and other HE institutions, utilising and contributing to the School's existing national and international research networks.

2. People

Staffing in Music has seen significant renewal since REF2014, with four new appointments following moves, retirements and strategic investment. We have used these appointments to consolidate existing research areas (composition, ethnomusicology and musicology) and to support areas of interdisciplinary research with strong potential for impact (composition, ethnomusicology). We have hired staff at different career stages (Lecturer x 2, Senior Lecturer x 1, Professor x 1), supporting the renewal of the discipline while consolidating strategic leadership within the unit. All appointments are to open-ended contracts, in common with existing staff.

Composition has been strengthened with the appointment of **De Simone** (2019) whose research connects with European compositional networks. His expertise in knowledge transfer opens new possibilities for collaboration within the unit, the School and beyond. Ethnomusicology has been enhanced with the appointment of **Machin-Autenrieth** (2020). Musicology and interdisciplinary working have been expanded with the appointment of **Hicks** (2019) and **Collins** (2020, appointed as Professor of Music and Head of School, LLMVC). **Hicks** is already building strong links with English, and **Collins** with Spanish and Latin American Studies, English and History. Both consolidate our existing strengths in aspects of 20th- and 21st-century music.

Arrangements are in place to support the research of early-career/probationary staff at Lecturer level. They have reduced teaching and administration during the first two years of appointment

(75% Year 1, 85% Year 2), to help them develop their research. Alongside ALMs, they have a dedicated mentor as part of the institution's probationary framework, and membership of a peer research support group. Probationary mentors are promoted staff providing advice on career development, including research activity and training opportunities. Probationary targets for research include publications, funding applications, networking and opportunities for impact. Probation is accelerated in instances of strong performance.

Existing staff have been supported in gaining promotion, and in taking on leadership roles within the School: **Cooke** as Head of Department and Academic Line Manager, a role introduced by the institution in 2015 to improve support for staff development and management; **Kim** as Director of Postgraduate Research; and **Jürgensen** as Athena SWAN Lead. During the census period, three staff were promoted from Lecturer to Senior Lecturer (**Cooke**, 2017; **Kim** and **Jürgensen**, 2018) and one from Senior Lecturer to Professor (**Campbell**, 2019).

The School works with the University's Researcher Development Unit to support **staff development** through a set of interlocking arrangements, aligned with Vitae's Concordat to Support the Career Development of Researchers in terms of building an inclusive research culture and a productive environment for career development and progression. Aberdeen's strength in this area is reflected in the University's HR Excellence in Research Award (**REF5a**). Staff have Annual Review meetings with their Academic Line Manager (ALM), which include reviewing research plans, career planning and promotion. ALMs are formally appointed to the role, and receive HR training in management skills. Each manages 10-12 academic staff, with responsibility for staff support, development and well-being. Subsequent to Annual Review, the Head of School and ALMs provide guidance and feedback on promotion applications at the start of the annual round each December.

Staff have annual meetings with unit leads to discuss research plans and ideas, including possibilities for collaborative and impact-related activities. Meetings complement Annual Review by focusing solely on research in conversation with a colleague working in a cognate area. Peer research support groups, introduced in 2014, provide an informal context to discuss work-in-progress, working drafts, grant applications and impact ideas. An annual School research conference helps staff to share ideas and get to know colleagues' work.

As ALM (2015-18), **Campbell**, in collaboration with the Head of School (Welch, Modern Languages), was part of the group that revised the workload model to improve transparency in workload allocation and activity, and better identify pressure points. This revised model builds in a research allocation at 40% for T&R staff; 50 hours/year for Continual Professional Development; explicit recognition of research leadership roles, and a stated expectation that T&R staff have at least one day a week free of teaching during term, thus maintaining research activity. To support work-life balance, the School introduced an email good practice policy in 2017 (which was subsequently adopted by the University), with guidance on avoiding email use during evenings, weekends and research days. As part of its Athena SWAN Action Plan, it will monitor attitudes to workload pressure and transparency through staff surveys, paying close attention to the impact on research of the COVID-19 pandemic, and revisit the workload model accordingly.

The School has a research leave policy of one half-session in every six. Staff join the research leave rota once they have completed probation. Discipline-level rotas are approved by the School Research Committee. Staff with external grants supporting relief from teaching and administrative duties maintain their position in the internal leave rota as an incentive. The rota is adapted to accommodate EDI and specific circumstances. Leave can be advanced to support staff who need time to meet a deadline, undertake impact activity, or urgently complete a major piece of work. All UOA33 non-probationary staff have benefited from research leave during the census period.

Researchers each have access to GBP750/year through the School Research Committee for archival work, conference attendance and research costs (e.g. indexing, image permissions, website support for open research dissemination). The fund is open to fixed-term staff on teaching-focused contracts to enable them to maintain research activity during their period of employment. Funding for activities is also available via the annual allocations to Research

Centres.

The School Director of Research coordinates development of funding applications, which are double peer reviewed before submission, and organises brainstorming sessions to develop major grant applications, involving colleagues experienced in running or assessing large grants. Institutional support is provided by the Grants Academy (**REF5a**); PERU (planning for public engagement); the Impact Team (identifying potential non-academic audiences and partners); and Governance Officers (support for research ethics and governance).

Postgraduate recruitment is vital to the development of the research culture in our unit, and in line with our research strategies, we strive to attract practice-based PGR students (composition and sonic arts) and musicological and ethnomusicological students (through EI) both locally and internationally. REF2014 highlighted the increased number of PGR students in Music and EI, with 8.25 FTE completions between 2008 and 2013. We have maintained this trend with 20.35 FTE completions during the current census period. This is due both to our strengthened research profile in composition and our move to LLMVC, with its large and vibrant PGR community. PGR recruitment was enhanced by the SGSAH/AHRC studentships (two awards), the University's Elphinstone Scholarships (two awards in composition) and LLMVC's New King's Scholarships (three awards in composition and three in Sonic Arts). Furthermore, our PGT programme in Music with pathways allowing for specialisation has established a vibrant community of PGT students, many of whom have progressed to PGR programmes.

The unit's PGR Lead (**Kim**, School-level DPGR from 2020) oversees both the research strategies of the unit and those of postgraduate research programmes in LLMVC. Each PGR student has two supervisors (for both academic and pastoral benefits), promoting increased links between disciplines and sub-disciplines, with co-supervision crossing different schools and research centres within the university and other institutions. The University's PGRS tracks student progress through six-monthly monitoring completed by the student and supervisory team. This is supplemented within the School by a Year 1 progress review, one or more public presentations in Year 2, and a further review panel in Year 3 before the student prepares for their viva. PhD supervisor training is mandatory for new staff and existing staff are required to attend an update session every five years.

We have a growing number of research students studying by distance learning (DL) and have introduced a range of initiatives to include them in our research community. DL students can participate in seminars and in some training remotely (Music Research Seminar Series, Composers Forum, Composition Workshops, SERG Sonic Arts Forum, all of which take place fortnightly during the semester through teleconferencing or recorded sessions) and students are welcome to visit Aberdeen at any time and for any duration (visa restrictions permitting) to benefit from immersion in the wider research community. The School Research Committee makes funding of up to GBP750 available to PGRs over the course of their programme. The PGRS offers a robust postgraduate training programme for all students based on RCUK guides and the QAA Code of Practice (**REF5a**). Students in the unit are encouraged to make full use of these training opportunities. They are also encouraged to participate in Scottish Graduate School for Arts and Humanities (SGSAH) training events.

Our unit has a robust student research culture, with excellent progression and completion rates within the discipline (almost 100%). PGR students are invited to events with visiting professionals and scholars and form part of a wider, thriving research community via *Vox Regis*, SOUND, sonADA, and SERG, among others. We contribute to LLMVC's doctoral research training including the Research Gym, a programme of training for PG students in the Humanities, shared between the School of Divinity, History and Philosophy (DHP) and LLMVC, and postgraduate forums and conferences organised by PGR students. All on-campus research postgraduates are provided with shared offices and their own fully networked PC. After the first year they are offered the opportunity to apply for contracted undergraduate teaching, which is seen as an important way of integrating them into the intellectual life of the School as well as providing valuable professional experience.

We have worked to address the feedback from the REF2014 sub-panel which looked for greater detail regarding how our PGR students contribute to the wider research base and to the

discipline. PGR students can present work-in-progress or discuss wider issues with other students, staff and visiting professionals through the Music Research Seminar Series (MRSS), Composers Forum, Sonic Arts Forum, SERG Reading Group, Music PGR reading groups, and other academic events in Music, EI, and LLMVC designed to bring the community together and foster intellectual interaction. In particular, PGR (and PGT) students in the unit have actively contributed to the Sonic Emporium Research Group hosted by this unit, whose research projects have attracted external funding from local and international funding bodies (see **Kim** and **Stollery** in Section 3). Various international conferences have been organised by PGR and PGT students with the support of staff, including *Sonic Materialities* (a SERG- and PGR-organised international conference in Sonic Arts, 2018) and *In and Out of Studio* (a Spatial Audio Workshop by SERG and funded by SSGAH, 2017).

The unit's external links to arts and cultural organisations have offered PGR students a wide range of research and dissemination opportunities (see Section 1). In collaboration with SOUND, they have participated in many international conferences and events at the university. Furthermore, they have been working closely with sonADA, which has offered an important platform for many of the unit's PGR and PGT students to develop and disseminate their practice-based research outputs to the public through research-oriented workshops and solo and group concerts and installations. As of 2020, about 10 PGR students and some 20 PGT students at Aberdeen have been funded through sonADA to present their work and engage with the public.

We are committed to fostering an **inclusive culture** which reflects the diversity of our community. The School achieved an Athena SWAN (AS) Bronze Award in April 2019. While focused on gender equality and removing obstacles for women, the AS Action Plan provides a foundation for our wider EDI actions. Its implementation will be led by **Jürgensen** as Athena SWAN Lead (2019-). Central to the Action Plan is enhanced support for career progression. In particular, the School wants to see an increase in successful applications from women for promotion to Senior Lecturer/Reader and Professor. It is also investigating the length of time staff spend at different grades, the reasons for this, and what barriers to promotion need to be overcome.

Career planning and concerns about promotion have emerged as important factors for all staff, and we are working to address these via the development and support arrangements described above. Annual Review is used to discuss career development in terms of leadership opportunities (e.g. Research Centre Director, central leadership roles), research funding and publication strategies, career breaks, and work-life balance.

The School supports career breaks, and flexible and part-time working. Requests for flexible working and contract reductions are enabled whenever possible, with a review of contract changes after twelve months. There are three part-time staff members in UOA33. We have a tailored approach to reintegration after parental and other leaves, e.g. by enabling research leave to follow on from maternity leave, or through phased returns. The School's AS Action Plan proposed that dedicated breast-feeding rooms be created across the University to facilitate childcare; these are now in place.

Nevertheless, AS surveys highlighted concerns over the impact of parental leaves and career breaks on career progression. In response, additional training to support those on and returning from leaves and breaks is being developed for ALMs with HR. The School's AS Health & Wellbeing Lead is improving awareness of parental leave and flexible working through increased communication. The University's Parents and Carers Network (established 2019) provides peer support and shares good practice. Through membership on the institutional Equality, Diversity & Inclusion Committee, the School is informing discussion on EDI implications of the Covid-19 pandemic for research and career development.

EDI and AS Action Plan implementation are standing items on School Research and PG Committees, with reporting from both to the School EDI Committee. We are adapting the Action Plan to take into account intersectionality, reflecting Aberdeen's membership of the Race Equality Charter since 2020. Actions for the Research Committee include ensuring Research Centre activities and the REF reviewing pool reflect gender balance and diversity. Actions for the Postgraduate Committee focus on enhancing the PGR community by using video

conferencing/VLEs to foster inclusion of part-time/distance-learning PhDs; ensuring PGR activities consider religious observance; providing additional networking opportunities and career development guidance via the Research Gym programme.

All School meetings are held during core working hours (10am-4pm), and Research Centres hold most events during these hours. We use the University's Diversity Calendar when planning activities to help us engage with all members of our community. We encourage staff to participate in university support networks (BAME, Disability, LGBT+, Menopausal, Parents/Carers, Women's). We use part-time and distance-learning routes to cater for PGRs with different needs, and encourage switching to them or suspending studies where appropriate. Institutional online EDI training is mandatory for staff and PGRs, and there was bespoke EDI training for staff involved in REF decision-making, including selection of the output portfolio. Unconscious bias training is mandatory for appointing panels, and is available for all staff.

At submission, our gender profile was 1.5W/9.25M (14%/86%), which is mirrored in our output portfolio (4 by women and 27 by men, 13%/87%). Our output selection process was compliant with the San Francisco Declaration on Research Assessment and the institutional Code of Practice. All outputs had at least two internal and/or external reviews, ensuring gender balance of reviewers. Staff were invited to declare circumstances that could entitle the unit to a reduction in the number of outputs required. We selected the strongest output for each researcher, and other outputs according to quality, consulting with staff so that selected outputs represent their activity appropriately.

3. Income, infrastructure and facilities

We secured GBP911k **income** during the census period. Our average research income per FTE rose to over GBP84k, a significant increase from the last REF cycle where per FTE income was GBP33k. As our REF outputs and impact case studies indicate, the balance of theory and practice in our research helped us develop a diverse funding portfolio with grants from UK and international research councils, charities and local authorities, and other funding not captured by HESA. Doing so has enabled us to achieve the central part of our research strategy, particularly regarding social inclusion and diversity as well as health and wellbeing. This includes ODA-compliant research projects that align with some of the UN Sustainable Development Goals.

We have been particularly successful in attracting grants from UKRI, ERC and SGSAH. As PI, **Machin-Autenrieth** secured an ERC Starting Grant worth EUR1.5M (EUR323,157 to Aberdeen) to lead a Horizon 2020 project entitled *Past and Present Musical Encounters across the Strait of Gibraltar* in collaboration with the Universities of Cambridge and Manchester. The Elphinstone Institute (**McKean**) received funding (around GBP100k) from AHRC for several ethnographic projects. **Hicks** was awarded an AHRC Research Network Grant (GBP45k) to conduct a series of conferences under the theme of 'Mapping Music History'. **Kim** received an SGSAH grant (GBP2.5k) to organise a PGR- and ECR-focused conference entitled *In and Out of Space*, and a Scottish Crucible grant (GBP4308) for an interdisciplinary project, *Place-Sound*, in collaboration with researchers in computer science and psychology. **Wilkins** attracted a Carnegie Trust Small Research Grant for *Scots in the Sub-Arctic: Music and Dance Migration from Orkney to James Bay, 2013* (GBP2.5k) and a Carnegie Trust Research Incentive Grant for *Sacred Singing of the West Highlands and Islands, 2019* (GBP9982).

Staff are also active in securing Co-I income as members of larger research networks. **Mealor** was Co-I on an ERC Starting Grant entitled *Shaping Text, Shaping Melody, Shaping Experience in and through the Old Hispanic Office* (EUR12,000 out of EUR1,458,658). **Kim** secured funding as Co-I for a GCRF project entitled *Cultures of Expertise: Academics in Exile and their Role in the Future of Food Security for Syria (SyrianFoodFutures)* (GBP10,336 out of GBP187,628) and for *From the Field*, a collaborative project funded by an SFC-GCRF internal University of Edinburgh grant (GBP30k in total).

We made successful applications to the University's Development Trust (DT) for funding for multiple projects and collaborations. EI's research in ethnology and folklore received continued support from the DT (around GBP540k), which enabled us, among other projects, to continue the Institute's Critical Edition of the James Madison Carpenter Collection, and to cover **Wilkins's** maternity leave. We also secured some PGR studentships both from the AHRC (ca. GBP40k)

and the DT (ca. GBP55k). The Department of Music secured Student Experience Funds in 2018 (**Cooke**: GBP3k; **Kim**: GBP2k), 2019 (**Jürgensen**: GBP5k) and 2020 (**Cooke**: GBP5k). This has been enhanced by regular funding from local benefactors through the DT to fund equipment, concerts and visiting scholars, and to support the postgraduate research community. University grants have also been successfully obtained in 2015 (Knowledge Exchange and Commercialisation grant of GBP10k to **Stollery**) and in 2014 (Aberdeen Humanities Fund, 'Sound, Image, Narrative' – GBP2k to **Kim** and **Stollery**). We secured further funding (over GBP61k) from Aberdeen and Aberdeenshire Councils to conduct research and public engagement projects on social inclusion and wellbeing.

In addition, we work to attract practice-based or knowledge-exchange research grants from funding bodies and start-up companies not captured by HESA. **Kim** has worked on a series of Knowledge Exchange research projects by collaborating with TOPOS Studio, a Korean start-up company in immersive VR and AR sector, and has helped them secure funding worth around GBP110k between 2018-2019 alone through Arts Council Korea, Gyeonggi Content Agency, and Korean Contemporary History Museum. Our practice-based research has also secured many small grants: **Jürgensen** secured a 'Made in Aberdeen' grant (GBP2000); **Stollery** attracted grants from Aberdeen City Council (GBP6500) and ISSF Public Engagement Fund (GBP12,800) for his Knowledge Exchange projects *Soundmap: People and Place* and *Sounds of Aberdeen*, respectively, for which he worked with Andrew Sage Art and Entertainment; and **Kim** received grants from Creative Scotland and Aberdeen City Council totalling GBP11,665 for *Hedda* (a cross-disciplinary project on dementia) and *Leylines* (an hour-long live performance project on the concept of lines). **Wilkins** secured a research grant from 'The North' research theme fund, University of Aberdeen, 2013 (GBP1250), and a public engagement grant from the same fund for *Funeralscapes*, with Shane McLeod (University of Stirling) and Carlos Galán Díaz (University of Aberdeen), 2013 (GBP1200). She also won a 'How to Collaborate Virtually' funding competition award, Centre for Academic Development, University of Aberdeen, for *Funeralscapes*, 2013 (GBP1000), and the Strathmartine Trust Sandeman Award for *Funeralscapes in Whithorn*, 2015 (GBP500).

Research infrastructure is provided through the University's library and historic collections building (**REF5a**), which provides IT and research facilities, exhibition spaces, a Special Collections area with a variety of seminar and meeting rooms on each of the seven floors. The quality and flexibility of the library accommodation has made possible new forms of interaction, for example, research seminars with rare books and manuscripts in situ (**Hicks**), interactive public exhibitions (*Aberdeen Bestiary Project* in 2013-14 with the support of Aberdeen Humanities Fund: **Kim** and **Stollery**), and live performances and concerts by staff and PGR and PGT students in the unit. Many workshops, seminars and visiting speaker events are now held in the new library, making this the hub of arts and humanities research in the University and attracting new audiences. The Library contains over a million books and manuscripts, including an impressive collection of scores, books and recordings (which has recently been augmented through Departmental acquisitions and financial support). It manages open access and dissemination of research through the AURA repository and the PURE research portal, and supports Gold Route publishing through Open Access block grant funding. In 2020 the Library launched a new version of Primo, the online route to all Library, Museums and Special Collections holdings; this development has improved the means by which all staff and students in our unit can access its historic and modern holdings, for teaching, study and research.

The School commits GBP7k/year to support additional subscriptions to e-journals and bibliographical databases (MLA Bibliography, LION, and JSTOR). Book budgets are devolved to individual disciplines, with priority given to newly-appointed staff so they can build resources in their research area. Staff and PGRs each have access to interlibrary loans worth GBP50/year. Input into Library strategy is through liaison between the Library's Information Consultants and School Library Representatives (**Cooke**) and by School representation on the Museums and Special Collections Academic Forum. In addition to the basic allocation, extra funds are routinely made available for new research projects, or to support the needs of newly-appointed staff. In developing their public engagement and impact activities, the staff in the unit are supported by the Library and centrally by PERU, particularly in relation to the annual University May Festival and its WORD programme strand.

Our early music research is supported by a collection of invaluable musical instruments, which includes a Kirkman harpsichord (1771) and two violins built in the 1770s by the Aberdeen luthier Ruddiman. The university's museum also possesses an eighteenth-century cello and its original case. These historical instruments are used by staff, students, and visiting artists for rehearsals and performance. They are supplemented by a collection of modern reproduction instruments: two harpsichords, several violins, violas, and a cello, an oboe, a double consort of Renaissance viols, and a 'great' consort of Renaissance meantone recorders.

El's Buchan Library is a vital part of the University's folklore collection. It holds an extensive range of texts on North East folklore studies, in addition to books on international folklore, and a considerable collection of Scottish literature. It is a reference library and a partial listing of the books in the Buchan Library is available online via the Buchan Library Catalogue. We also have the multi-function Bennachie Electroacoustic Studio, which allows for the production of various multi-channel and ambisonic compositions and other sonic-arts focused research projects. The digital sound hardware and software used in this studio and for field research are regularly upgraded and maintained, and we have a dedicated music technician who oversees the maintenance and workings of the equipment.

All staff have an individual office with IT facilities. Whenever possible research seminars are held at times that are conducive to those with caring responsibilities and are streamed or recorded so staff can participate off-campus. We have made significant investment to the facilities in recent years with the on-going replacement of instruments, upgrading of studio software and acquisition of office space for new staff. PGR students are provided with office space for up to four years and are housed in the same building as academic staff. IT Services provide licensed software, data storage, archiving and management, with up to 2TB of data storage via personal network drives with auto backup. In addition to this, the Sonic Arts PGR and PGT students have a research and exploratory space of their own (also in the same building).

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

Our unit undertakes **research collaborations** globally, nationally and regionally, helping us to address important societal questions, build research capacity in our disciplines, and contribute to wider cultural enrichment. We are leading two major international projects supported by external funding. **Machin-Autenrieth's** ERC-funded project involves Co-Is at Cambridge and Manchester, and collaborations with cultural organizations in Spain, Morocco and the UK, including the Woolf Institute, ICTM Mediterranean Studies Music Group, the Matheson Trust, the Jewish Music Institute, Peña la Platería, Tangier American Legation, and the Institute for Moroccan Studies.

Hicks's AHRC-funded international research network project, 'Mapping Music History', builds on his earlier Leverhulme-funded project to expand a research partnership involving UK and US HEIs (Aberdeen, Liverpool, UCL, Harvard). **Hicks** is also co-director of the London Stage Project (Oxford), which created an open-access online calendar of theatrical performances in nineteenth-century London (launched April 2020). Work on the calendar has been complemented by a series of international research meetings (four workshops, 2013-15, and two conferences, 2016 and 2018, as well as an exhibition at the Bodleian Library, 2016-17), accompanied by a book, *Staging History, 1780-1840*.

Campbell has led collaborations with the Orpheus Institute, University of Ghent. **Collins** is a member of the 'Inter-art Connections: Music and Literature in the Spanish Silver Age' network based at Universidad Complutense de Madrid. **Kim** has been working as a Co-I on a GCRF project on food (in)security in Syrian refugee communities in Turkey, Jordan, and Lebanon (2019-2021), and as a Co-I for *From the Field*, a collaborative project with the same team of *SyrianFoodFutures* that explores the impact of COVID-19 on food security in five Syrian refugee communities near the Syrian border. In both projects, he has collected humming of tunes and stories related to Syrian refugees' memories on food production and consumption.

Networks and partnerships in the unit's practice-led research have been promoted by SOUND and sonADA. Since REF2014, SOUND has featured compositional and musicological work by the unit (**Stollery, Cooke, Mealor, Kim, Campbell**) as well as providing hugely beneficial

platforms for PGR students. It has been particularly effective in its collaborations with the local community and with public engagement. SOUND forms a key part of the university's cultural engagement and our contributions have showcased the works of significant cultural figures and leading ensembles. sonADA (**Kim**) has offered new network and partnership opportunities since 2014, especially to PGR and PGT students, providing them with a platform to realise practice-based research projects, including compositions, installations and experimental performance events as they collaborate with events as they collaborate with local and international artists.

We continue to make significant contributions to **societal and cultural enrichment** through a wide variety of projects, working with a range of cultural and heritage organisations. Collaborating with TOPOS Studios, **Kim** secured funding from the Korean Art Council and others to develop VR and AR projects in public space and showcased his immersive sound work at the Korean Contemporary History Museum and Jeju 4.3 Peace Park in Seoul. **Hicks's Mapping Music History** network includes participants from museums and libraries as well as tourism and heritage. In both cases the network fosters dialogue across sectors to add value to existing mapping work (e.g. using maps as finding aids to drive public engagement with museum collections or developing mapping apps to promote cultural tourism in UNESCO Music Cities).

Stollery's Sounding Aberdeen has created interactive workshops, both physical and online, where communities have been encouraged to respond to their sonic environments through recording and creating reflective text. Many of these projects have been undertaken in partnership with SOUND and include the COVID-19 Soundmap which has been featured on BBC Radio Scotland. **Mealor** collaborated with colleagues in Chemistry and Law at Aberdeen in a United Nations/Royal Society of Edinburgh project, *Song of the Oceans*, which brought the fields of marine biology, chemistry, law, poetry and music together in a conference in Edinburgh and online for the United Nations.

Stollery collaborates with Andrew Sage Art and Entertainment to develop Knowledge Exchange projects entitled *Soundmap: People and Place* and *Sounds of Aberdeen*. **Collins** disseminates research across non-academic musical professions in the UK through his work with the Incorporated Society of Musicians (President, 2020-21). Many staff contribute to national and international broadcasts, e.g. **Machin-Autenrieth's** ERC project, which has led to outreach and public engagement activities on the BBC World Service, a podcast series for the Woolf Institute and other media appearances. **Kim** has appeared on various radio programmes including BBC Radio 4's *World at One* to discuss his projects on humming, an ongoing public sound studies project (2009-) where he has collected humming of childhood tunes from community members in three different cities (Berlin, Germany, Silver City, USA, and Aberdeen, Scotland). *Boulez and his Rumble in the Jungle*, a 45-minute BBC Radio 3 documentary (2017), was developed by **Campbell** and later published in *Pierre Boulez Studies* (2016). There have been multiple appearances on BBC Radio 2, 3 and 4, Classic FM and international broadcasters from **Mealor, Cooke** and **De Simone**. **Mealor** has undertaken many high-profile public engagement events across the world, including Carnegie Hall (New York), the National Cathedral (Washington D.C.), WWI Centenary (Edinburgh) and has held residences in Canada, New Zealand and Poland.

Many staff are editors or editorial board members of **journals and book series**. **Campbell** is a member of the Scientific Council for the online interdisciplinary journal, *Tierce: Carnets de recherches interdisciplinaires en Histoire, Histoire de l'Art et Musicologie* (2016-), and for the journal *Aspekty Muzyki* (2017-). He is also co-editor of *Resonances*, a book series with Edinburgh University Press (2020-25). **Collins** is a member of the editorial board for *Quodlibet* (University of Alcalá, Spain). **Hicks** is a member of the editorial board for *Radical Musicology*; he is also on the editorial board for the Cambridge Elements series *Music and the City*. **Jürgensen** is on the editorial board for *Scottish Music Review*. **Stollery** has been on editorial boards for *eOREMA, Journal of Music, Technology and Education*, and *Scottish Music Review*. **Wilkins** is on the editorial board for *Folk Music Journal* (2015-), and was website reviews editor for *World of Music* (2011-14).

We **peer review** for leading publishing houses such as Oxford University Press and Cambridge University Press (**Campbell** and **Machin-Autenrieth**), Edinburgh University Press (**Campbell**), Boydell & Brewer (**Cooke**) and Routledge (**Kim, Wilkins**). Staff have been equally involved in reviewing research grants, including international projects in Belgium, Switzerland and Canada

(**Campbell**), Norway (**Kim, Stollery**), Austria (**Machin-Autenrieth**) and Latvia (**Wilkins**). We have conducted peer-reviewing for a range of journals in the UK, Europe and the USA, including *Journal of American Musicology*, *Music Analysis*, *Music and Letters*, *Music Theory and Analysis*, *Music Theory Online* and *Music Theory Spectrum* (**Campbell**), *Nineteenth-Century Music Review* (**Collins**), *Journal of the Royal Musical Association* (**Collins** and **Hicks**), *Cambridge Opera Journal*, *Journal of Musicology*, *Journal of World Popular Music* and *Opera Quarterly* (**Hicks**), *Music & Letters* (**Hicks** and **Machin-Autenrieth**), *Journal of New Music Research* and *Journal of Interdisciplinary Music Studies* (**Jürgensen**), *Ethnomusicology Forum*, *European History Quarterly*, *Hispania*, *Journal of Mediterranean Studies*, *Nations and Nationalism*, *Popular Music* and *Revista Portuguesa de Musicologia* (**Machin-Autenrieth**), *Ethnomusicology* (**Machin-Autenrieth** and **Wilkins**), *MUSICultures* and *International Journal of Traditional Arts* (**Wilkins**).

Many staff are members of **prize and academic committees** including the BFE (British Forum for Ethnomusicology) Book Prize 2018 (**Wilkins**); the Bangor Dylan Thomas Prize 2014, Prix Destellos Argentina 2015, Musica Nova Prague 2016, 2018, 2019 (**Stollery**); SIMEC Week (Semaine Internationale de la Musique Electroacoustique et la Créativité) 2020 (**Kim**). **Collins** is a council member of the Royal Musical Association and sits on various subcommittees, including the Awards Committee and the External Affairs Committee. He was Vice-Chair of the National Association for Music in Higher Education (2015-17). **Jürgensen** has sat on academic committees for the Society for Interdisciplinary Musicology (Secretary, 2016) and Digital Libraries for Musicology (2017-19). **Machin-Autenrieth** is the conference co-liaison officer for the British Forum for Ethnomusicology (BFE), has served on the BFE's Student's Fieldwork Fund, travel bursaries and best student paper prize committees (2019, 2020); and has created and chaired the BFE's Early Career Prize (2020-).

Staff have given **keynote lectures** at leading conferences around the world. **Campbell** has given keynote lectures at DARE 2019, 'Machinic Assemblages of Desire' (Orpheus Institute, Ghent 2019); 'Le bon vin et l'opéra belge: Julie de Boesmans au Pays de Galles' (Fondation des Treilles, Tourtour, France, 2016), and 'The Dark Precursor and the Musics of the World' (DARE 2015, University of Ghent, 2015). **Collins** was a keynote speaker at the China Shanghai International Arts Festival (2017). **Cooke** has given keynote lectures at the York Conference of Sacred Music (York University, 2017); Interactions Between Conductor and Composer Conference (Chopin Academy of Music, Warsaw, 2017); and Musica Scotica (Stirling, 2019).

Kim gave a keynote lecture at Art & Sound, Leicester (2015). Staff have also chaired influential panels at the Festival Aix en Provence (2016, **Campbell**), the Folklore, Ethnology, Ethnomusicology Conference Aberdeen (FEECA), University of Aberdeen (2014, **Wilkins**) and the British Forum of Ethnomusicology annual conference, University of Newcastle (2018, **Wilkins**).

In sum, through the exercise of our collective leadership responsibilities, the collaborative networks we have created within and beyond the university, and the impact generated by our research projects, we have established a vital and sustainable research environment with strategic staffing and strong institutional support from LLMVC and the wider university. Such developments have had a significant impact on the quality of the unit's research during the period of REF2021.