

Research Bulletin

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Voices and Books Conference

Professor Richard Wistreich (RNCM), together with Professor Jennifer Richards (Newcastle University), recently won a major award from the Arts and Humanities Research Council's Research Networking Scheme in order to bring together an interdisciplinary network of scholars to explore new approaches to the history of reading in the early modern period (1500-1800) that take account of how books were voiced and heard, and now this might affect the ways in which we read and learn today. It has long been known that the vast majority of people, right up until well into the nineteenth century, usually experienced books when they were read aloud rather than in 'silent reading'. Meanwhile, anyone who makes music from written materials is also effectively 'reading aloud' from them. Likewise, historians have in the past decade or so, begun to pay serious attention to what we might call 'aural history', but as yet, the subject of role of the voice itself in the historical sound-world has not been much considered beyond the world of musicology. For this reason, Richard Wistreich (a cultural historian of musical practice) and Jennifer Richards (specialist in the history of rhetoric) have brought together a wide range of scholars and amateur practitioners from the fields of literary studies, music, history and linguistics to see how they might inform one another's work and also to map out a new area of study of 'vocality'.



Photo: Abigail Williams, St Peter's College, Oxford

The first of three workshops was held at the Royal Northern College of Music on 11 and 12 April. On the first day, 15 of the main contributing scholars met round a large table in order to sketch out the scope of the project. This included an extended discussion of a recent scholarly article by Christopher Marsh, a historian of English broadside ballads, entitled 'The Sound of Print in Early Modern England', and Richard Wistreich led a workshop on 'notation for beginners', in order to explore how sixteenth and seventeenth-century readers with only very basic music-literacy skills might have been able to participate in singing part songs from books, as we know they did. On the second day, they were joined by about 15 more scholars, students and librarians from around the UK for a series of seven presentations that ranged from more traditional papers presenting written evidence of reading and singing practices, to talks illustrated with live performance, which was provided by a group of RNCM Masters singing students.

The programme of the day gives a flavour of the range of topics addressed:

Neil Rhodes (St Andrews University): 'Speech and Text in Early Modern England: An Outline of Some Problems'; **Richard Wistreich** (musicologist, RNCM): 'Communal Sight-Reading from Part-Books', with live demonstration by six RNCM singing students; **Abigail Williams** (literary studies, St Peter's College, Oxford): 'Practices of Reading Aloud in the Eighteenth Century'; **Richard Bethell** (Performance practice

historian, National Early Music Association): 'The Hegemony of Vocal Sound through the Long Eighteenth Century', with live demonstration by **Jennifer Eccleston** (RNCM); **Felicity Laurence** (Newcastle University and RNCM, music educationalist) and **Emma Wileman** (teacher at Marlborough Road Academy): 'Children's Voices in the Contemporary Classroom'; **Kate van Orden** (musicologist, Harvard University): 'Typography, Civility, and Song in 16th-century France'; **Margaret Williamson** (creative writer, Newcastle University): 'Writing for Radio'

The next workshop will take place at Strathclyde University, Glasgow on 7-8 September 2014 and the third at the British Library on 10 and 11 November. There will be a final international conference at the City Library, Newcastle upon Tyne in July 2015. Full details of the project can be found [Voices and Books website](#). The Voices and Books' Twitter account is [@VoicesandBooks](#) with a hashtag in use of #VandB.

Welcome to the April 2014 edition of the RNCM Research Bulletin. If you have information about your scholarly and professional activities for inclusion in future issues of the Bulletin or would like to comment on this one, please email

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Australian Research Leave

Prof. Jane Ginsborg was on research leave last term visiting Australia funded by a Leverhulme International Academic Fellowship (<http://leverhulme.ac.uk/funding/IAF/IAF.cfm>).

Jane writes: 'I am undertaking a whistle-stop tour of seven institutions in four cities. At Melbourne Conservatorium I addressed the Australian Music Psychology Society and the University of Melbourne's Music, Mind and Wellbeing group; a highlight of my visit was an introduction to the [Federation Bells](http://federationbells.com.au/) (<http://federationbells.com.au/>), for which anyone can compose music that is played twice a day. I spent six days at the MARCs Institute, University of Western Sydney, and gave a keynote lecture at the [Music Cognition and Action symposium](#).

From there I moved to the Sydney Conservatorium where I was hosted by the Associate Dean for Teaching and Learning, and met the Associate Dean for Research (among many others!). At the time of writing I am in Brisbane, where I have given talks at the Queensland Conservatorium and the music department at Queensland University; my final

Photo:

Jane with Dr Mary Broughton at Queensland University



stay will be in Perth, where I will give a talk to the music department at the University of Western Australia. At each institution I have talked informally with colleagues, post-doctoral researchers, candidates for research degrees and even Honours (= PGT) students about their work, offering advice when asked and where appropriate. I have attended three presentations as part of the “confirmation of candidature [for PhD]” process and learned a great deal about the delivery of research degree programmes in Australia (particularly in relation to music performance). Applications to external funding bodies for collaborative research are already under way, as are applications to RNCM from potential visiting research fellows.

Needless to say, the trip has not been “all work and no play”: I am lucky to have been able to attend performances of *Magic Flute* at the Sydney Opera House (Opera Australia – lovely to hear one of our own alumnae, Dominica Matthews as Third Lady) and *Rigoletto* in Brisbane (Queensland Opera), and I have been made very welcome by friends – and even some long-lost relatives! – old and new. I am not sorry to be missing the weather in Manchester... but I am looking forward to being back and seeing you all again soon.’



Queensland Conservatorium, Brisbane



Melbourne Conservatorium

Recent Research Student Successes

A round up of what some of RNCM's PhD Post Graduate Research students have been working on in recent months. See also the Research Forum page.

Daniele Parziani

The Sconfinate label released a CD of New Music with Daniele conducting the Pomeriggi Musicali Orchestra, which he also directed in March at Milan's Apollo Foyer. Daniele conducted at the Sanremo Festival Orchestra, accompanying the huge Italian star, Raphael Gualazzi and The Bloody Beetroots (with drummer Tommy Lee as special guest) at the 2014 Sanremo Festival competition, coming second. During the Festival, Daniele was interviewed on Soldout Radio 2, NBC Radio, Radio 103 and on Marzullo television show, After Festival Sottovoce.

Daniele also conducted an opera written specifically for youth orchestra, choir and singers, *La Parrucca di Mozart*, by Bruno De Franceschi and Jovanotti which was performed at the Teatro Grande of Brescia and at the Dal Verme Theatre on 14 and 15 March 2014.



Naomi Norton

Promoting Health and Well-Being in Music Lessons was a one-day event held at the Royal Northern College of Music on Sunday 19 January 2014. Naomi organised this event as part of her PhD research, which is entitled 'Health Education in Instrumental and Vocal Music Lessons: The Teacher's Perspective'.

The event was open to all interested individuals and organisations, and aimed to provide practical information about how to avoid or manage performance-related problems and how to pass this information on to the next generation of musicians. Eight speakers from both the musical and performing arts worlds presented a variety of sessions relating to performance anxiety, performance coaching, psycho-physical re-education (linked to the Alexander Technique), optimum physical performance, and instrument-specific sessions for wind, voice and string musicians.



The event also included information sessions with relevant sponsors, information from Naomi's previous PhD research studies, a reference table and a book stall. Following the main event delegates were invited to take part in optional discussion groups that focused on the role of music teachers in health promotion and the prevention of performance-related problems, with reflections on the current system in the UK and suggestions for the future.

70 people attended on the day including representatives from five of the seven event sponsors and over 50 delegates from as far away as Switzerland, Scotland, Northern Ireland and Devon. Delegates included full- and part-time music teachers, performing musicians, student musicians, body awareness specialists, and full-time and student health care professionals involved in performing arts medicine. All of the event sessions were recorded on video, and further research was carried out via a pre-event and two post-event surveys, a market research survey and the recording and analysis of discussion group sessions.

Analysis of this data will investigate how effective this type of event is for imparting useful, interesting and practical information for use by musicians, building and nurturing a community of individuals and organisations who are interested in promoting musicians' health, and facilitating access to relevant resources and products. The research that took place at this event will also contribute to the inclusion of music teachers' opinions and beliefs regarding health education in academic and practical development over the coming years, as performing arts medicine develops and advances.

International Society for Music Education Annual Conference, Brazil, Porto Alegre, 2014



Naomi is travelling to the International Society for Music Education's Annual Conference (ISME) in Brazil this July. Her paper, entitled 'Health education in instrumental/vocal music lessons: The teacher's perspective', will explore the results of an online survey study that was conducted between August 2013 and February 2014 with 500 instrumental and vocal music teachers. This study investigates those teachers' perspectives on health education in music lessons including personal performance-related problems, experiences with health education and support, knowledge and inclusion of health education in lessons and interest in further training regarding health education.

Lucy Pankhurst

"100 years ago, two armies found themselves on opposite sides of the front line in a war that was meant to be over by Christmas. Through tobacco, football and song, many put down their weapons on Christmas Eve, sharing in a common humanity we now call the 'Christmas truce'" (Ageas Salisbury Arts Festival).

Since December 2013, Lucy has been writing and researching for an installation project for the [Salisbury Arts Festival](#) (23 May-7 June 2014) to commemorate 100 years since the 'Christmas Truce' of World War I. Working with 100 male singers and Artistic Director, Howard Moody, she has written a number of songs, rounds, hymns and trench calls based on events, letters and from men in the trenches in 1914. These songs will form the heart of the work and will be performed over a pre-recorded soundtrack, utilising the unique spatial qualities of the venue with stories and experiences from different perspectives.



Presented around the cloisters of Salisbury cathedral, **Voices From No Man's Land** will be the opening event of the 2014 Festival. Rather than a traditional concert, the event will be an immersive sound installation, where the stories, songs and sounds are ever-changing. The experience for the audience will differ depending on their position in the cathedral, offering a unique experience to those who wish to explore it over the course of the evening.



Emma-Ruth Richards has recently been signed as a composer with Logan Arts Management. Among her most recent successes, she has been invited by the Royal Opera House to work on her chamber opera *Traffik* with award winning director Natalie Abrahami and librettist Nicola Chalmers. Emma-Ruth's recent performances include the Park Lane Group series with the Gildas quartet; the International Trumpet Guild, Valley Forge, Pennsylvania; Aldeburgh Festival; Milton Keynes City Orchestra; and a composer portrait concert at St Martin-in-the-Fields, with the Octandre Ensemble.

Geoff Thomason presented a paper at the RMA Research Students' Conference in Birmingham in January (as did Maria Briggs, a DMA student at Sydney Conservatorium on a six-month exchange at RNCM and PhD student Rachel Johnson). Geoff's paper was called "'My own artistic status is guaranteed": Adolph Brodsky's concert career in New York, 1891-1893'. Geoff will be presenting this paper again at the RNCM Research Forum in May (see page 9).

On 19 October 2013, **Doug Badger** (RNCM Senior Library Assistant) performed the Schumann Cello Concerto with the Wilmslow Symphony Orchestra. For that occasion Geoff reconstructed the cadenza written by Bernard Cossman and which was favoured by his pupil Carl Fuchs, using as one of his sources the incomplete MS score in the Fuchs papers at the RNCM. This was possibly the first performance in the Manchester area since 1906. On 8 May, Geoff will be in action in the Grove Forum series at the Royal

College of Music in London, this time presenting 'Hallé's other project: or why Sir George Groves was not amused'.

Recent Broadcasts, Performances, Presentations, Publications & Recordings

Garth Bardsley, Senior Lecturer School of Vocal and Opera Studies, is currently working as co-writer of *Deaf Diplomat - the Story of Jane Cordell* (working title). Jane was a Post Graduate viola player at the RNCM but lost her hearing at the age of 24. She went on to become a Foreign and Commonwealth Office diplomat and was stationed in Poland for four years. She has suffered a great deal of discrimination and has now become a leading light in the charity sector and as a career coach. She has also re-found her music and is once again playing the viola, which of course she had to re-learn how to play. See also Jane's website at <http://gettingequal.com>.

[The National Youth Choir](#) performed *Spring Sonnets* – with words by Garth Bardsley, and music by Ben Parry on 19 April at Leeds Town Hall. NYCGB -

Prof. Gary Carpenter, Tutor in Composition, had his piece [After Braque](#) premiered at the Purcell Room on the South Bank, London, on 1 April. This was the piano duet version, performed by Julian Jacobson and Mariko Brown. Gary has also composed a piece for the 450th anniversary of Shakespeare's birth as part of the [Singing Shakespeare project](#) that launched in April. Called *The Food Of Love - Shakespeare settings for choir and piano*, this will be the première of Book One. There will eventually be four books, each containing three settings.

Tim Garland, RNCM Research Fellow in New Music, is completing *Songs For Saxophone 1* - a book of several of his pieces featuring soprano sax, with new arrangements of pieces from past CDs notated with piano accompaniment, various places for optional improvisation, but also fully-notated for more classically orientated players. Tim's CD [Songs To the North Sky](#) is released on 30 May.

Prof. Jane Ginsborg, Associate Dean Research & Enterprise, co-authored an article called *Musical Shaping Gestures* with Dr Robert Fulford. This was published in the Triple Special Issue on Music and Shape in *Empirical Musicology Review*, consisting of nine target articles and 17 commentaries, resulting from a conference held in London in July 2012 on Music and Shape.

Jane was one of the Guest Editors for the [Journal of Interdisciplinary Music Studies](#)' Special Issue on performance (Vol. 6 no. 2), which has just been published online and first author of one of the six articles published in the issue: 'Different roles for prepared and spontaneous thoughts: A practice-based study of musical performance from memory'.



Dr Murray McLachlan, Tutor in Piano, has a busy concert diary this year with over 30 engagements, including the completion of his Beethoven 32-sonata cycle in Lanzarote and concerts in Australia, Norway, France and Poland, as well as a couple of performances of the 'Emperor' Concerto and Tchaikovsky's Concerto no 1. There is also a tour with a new work commissioned by Murray in celebration of the composer John McLeod's 80th birthday (John was formerly on the staff at RNCM). The première of his *Piano Sonata No.5* will be given at Londonderry's Walled City Music Festival on 23 July followed by the European première in France at the Lyon Festival of the Academy. It will then have several British performances including those at Chetham's International Summer School, Manchester on 23 August and

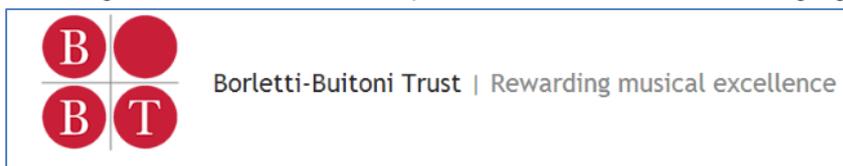
the RNCM on 10 November (see www.murraymclachlan.com and www.johnmcleod.uk.com). Other overseas performances will be at Konzani International Music Seminar in Greece (27 August), University of South Queensland (17 September), Sydney Conservatorium (19 September), Stockholm Academy of Arts (20th October), International Chopin Festival in Mazovia, Poland (4 November) and at Lanzarote Camel House Concerts (22 November).

Dr Matthew Sergeant (Composer, Lecturer in Academic Studies). The ensemble ELISION gave a performance of Matthew's *ymrehanne krestos* at the Sydney International Festival which was subsequently broadcast on ABC Classic FM. The radio programme is also currently available [online](#). Critics reacted favourably to both the programme in general and Matthew's music especially, including reviews in the [Sydney Morning Herald](#) and [Limelight Magazine](#).

Rowland Sutherland, Tutor in jazz flute, performs with the contemporary amplified ensemble Icebreaker, which played at RNCM in [2010](#) and [2014](#). Icebreaker are performing at the [Sounds New Festival](#) in Colyer-Fergusson Concert Hall, Canterbury on 3 May. The ensemble has secured funding from Sound and Music for their *Recycled* project and will perform world premières of newly-commissioned pieces by Ed Bennett and Roy Carroll, plus a new arrangement of Julia Wolfe's *Big Beautiful Dark and Scary*. Icebreaker and will join the formidable pedal steel guitarist BJ Cole to bring their critically-acclaimed performance of Brian Eno's *Apollo* to Canterbury.

Dr David Vickers, Lecturer, School of Academic Studies, gave BBC Radio 3's *Building a Library* feature on 15 March. It was part of the Saturday morning flagship programme 'CD Review', and the subject was Handel's *Twelve Grand Concertos* (Opus 6). On 4 March David gave a public lecture on Handel's opera *Arianna in Creta* at the Royal College of Music, as part of the annual London Handel Festival.

David has also been awarded a research grant by the [Borletti-Buitoni Trust](#) to work on a collaboration with the soprano Ruby Hughes (a former BBC 'Young Generation' artist and past winner of the Handel Singing Competition). He will be researching the Italian opera and English oratorio repertoire in London written for, or sung by, the soprano Giulia Frasi.



Musical Impact Project

The project website for Musical Impact is now up and running at www.musicalimpact.org. Over four years (2013-17), *Musical Impact* will work to enhance the health and wellbeing of musicians studying and working in Britain. It is well known that physical and mental wellbeing can shape how musicians pursue their art and the pleasure they take from it.

The results of recent research, however, suggest that pain and ill health are widespread among musicians and that healthy approaches to training and working in music are far from uniform throughout the profession. This project will generate new knowledge of the physical and mental demands of music making, contribute new insight into chronic and acute health problems and their impact over time, and examine effective strategies for health promotion. There is also a Musical Impact Twitter account @musical_impact.

The project has three core strands of research:

- [Fit to Perform](#): A longitudinal study of physical and mental fitness for performance
- [Making Music](#): The physical and mental demands of practising and performing
- [Better Practice](#): Health promotion in music education and the profession

The RNCM's Jane Ginsborg is the lead researcher for the third strand, 'Better Practice'. This strand of Musical Impact examines current approaches to promoting health, adapting, applying and evaluating them across music educational and professional contexts. Given the intensive demands of practising and performing and the high incidence of ill-health among musicians, one would expect skilled performers to take appropriate steps to protect their health and prevent injuries. This research will build upon a recent programme of research on the health-promoting behaviours of musicians (or lack thereof) and will explore practical applications to enhance training and support services in music education and the profession. Suzanne Ross has recently been appointed to a fully-funded PhD studentship at the RNCM for three years to work on this part of the project under the supervision of Jane Ginsborg.



Musical Impact is a project of [Conservatoires UK](#) (CUK), the organisation which represents nine major UK conservatoires. Partners include the [Association of British Orchestras](#) (ABO), the [British Association for Performing Arts Medicine](#) (BAPAM), [Help Musicians UK](#), the [International Health Humanities Network](#) (IHHN) and the [Musicians' Union](#) (MU).

Research Forum

There are just four more Research Forum seminars taking place in this academic year. On **Wednesday 23 April** 5.15 – 6.45 pm in **Oxford Road Wing Room 102** the speaker is **Dr Nicholas Baragwanath** of the University of Nottingham – his presentation is *Solfeggio and the Art of Melody in 18th-Century Music*: Solfeggi, or studies in melody, were central to European music c.1670-1850. They originated in Italian conservatoires for disadvantaged children. Despite their historical significance, solfeggi have scarcely featured in modern scholarship. This talk explores the tradition, and how it challenges modern notions of 'common practice' music by identifying the main compositional determinant not in the bass, but in the melody.

A week later on **Wednesday 30 April** at 5.15 in **Studio 6**, **Andrew Wise** (Royal Conservatoire of Antwerp) is speaking on *'Elizabeth & Albert': Albert Huybrechts and the Coolidge prize*: The Belgian composer Albert Huybrechts (1899-1937) wrote his magnificent violin sonata in 1925, and with it won the 1926 edition of the famous Coolidge Prize. Huybrechts was 27 when he won. It ought to have been a splendid feather in his cap and a passport to fame and fortune. But this was not how things turned out ... The Forum will include a live performance of his prize-winning violin sonata.

The final two Research Forum seminars of 2013-14 consist of presentations from our PhD Research Students. The Post Graduate Research Forum seminars will take place in the Conference Room on Wednesday 7 May and Wednesday 14 May, from 4.00 to 7.00 pm.

The abstracts and times for all of these presentations will appear on the [Research Forum webpage](#). The titles confirmed so far are as follows:



- Kerry Baldwin: *Distinctive Trombone Techniques*
- Cheryl Duncan: *Felice Giardini v. John Cox: new light on London concert life in the 1750s*
- Ros Cole: *Isolde as Wagner envisioned her?*
- David Curington: *Inhibited Tendencies: composing with Meyer's theory of emotion*
- Rachel Johnson: *The Hargreaves Choral Society, 1841-49*
- Naomi Norton: *Health and wellness education for musicians: What do the teachers think?*
- Daniele Parziani: *Esotericism and educational practice*
- Geoff Thomason: *"My own artistic status is guaranteed": Adolph Brodsky's concert career in New York, 1891-1893*
- Alicia Valoti: *The 41 Capricci of Bartolomeo Campagnoli through Performance: A Means to Understanding the Liberated Viola*
- Anna Zabuska: *Music-related well-being among performance students*

You are reminded that if you miss a Research Forum then you can watch a recording on [RNCM Moodle](#).

Calls for Papers

Financial support is normally available for staff and research students towards the costs of presenting at national and international conferences and other research events.

Staff and students should regularly consult the [Golden Pages Musicology Conference webpage](#), a comprehensive listing of events throughout the UK and internationally, which is updated regularly. Here you will find a wide range of opportunities to present your work to a wider audience.

Of particular interest to RNCM researchers:

[Shifting Perspectives: Approaches to Music Performance Research](#) Postgraduate research conference at Royal Welsh College of Music and Drama on **Friday 9 May 2014**. The aim of the conference is to provide opportunities for postgraduate students to present their research at various stages of development, and to create a meeting place for students from different institutions to discuss their projects and ideas. The event will include keynote addresses, 20-minute paper presentations and lecture recitals.

[2014 International Conference of Students of Systematic Musicology](#)

(SysMus14). The Music, Mind and Brain group at Goldsmiths, University of London is pleased to host the Seventh International Conference of Students of Systematic Musicology (SysMus14) from **18–20 September 2014**. SysMus is an annual conference organized by students for students. It provides postgraduate students opportunities to present their research as oral papers or posters and to meet and discuss their own research, while also enjoying keynote speeches by internationally renowned researchers. PhD and Masters level students are invited to submit an abstract (max 350 words) by **1 May 2014** following the guidelines provided on the SysMus14 website at <http://www.musicmindbrain.com/#!systemus-2014/cfmp>.



[The Reflective Conservatoire](#) Guildhall School of Music and Drama, **26 February – 1 March 2015**. The closing date for abstracts is **Monday 14 July 2014**.



Reflective Conservatoire Conference 2015 - call for papers now open

[2nd International Conference on Music and Consciousness](#), Faculty of Music, University of Oxford, UK, **14–17 April 2015**. Organised jointly by the Faculty of Music, University of Oxford, and the University of Newcastle's International Centre for Music Studies. Proposals of 300 words are invited for papers of 30 minutes (20 minutes plus 10 minutes discussion); and of 200 words for short communications (10 minutes plus 10 minutes discussion). Proposals must be sent as a Word attachment to musconsubmission@music.ox.ac.uk. The deadline for proposals is **31 July 2014**.

Other Forthcoming Conferences

[Medieval and Renaissance Music Conference](#) University of Birmingham, 3-6 July 2014.

[Perspectives on Musical Improvisation II](#) Faculty of Music, University of Oxford, 9-12 September 2014.

Funding & Research Opportunities

[AHRC Research Networking Scheme](#)

The Research Networking Scheme is intended to support forums for the discussion and exchange of ideas on a specified thematic area, issue or problem. The intention is to facilitate interactions between researchers and stakeholders such as a short-term series of workshops, seminars, networking activities or other events. The aim of these activities will be to stimulate new debate across boundaries - for example, between disciplinary, conceptual, theoretical, methodological and/or international. Proposals should explore new areas, be multi-institutional and can include creative or innovative approaches or entrepreneurship. Proposals must justify the approach taken and clearly explain the novelty or added value for bringing the network participants together. Proposals for full economic costs up to £30,000 for a period of up to two years may be submitted. The exact mechanism for networking and the duration is up to the applicants to decide but must be fully justified in the proposal. An additional threshold of up to £15,000 full economic cost may be sought to cover the costs of any international participants or activities in addition to the £30,000 fEC scheme limit. Proposals will need to be submitted by an eligible Research Organisation but must involve collaboration with at least one other organisation, as well as having significant relevance to beneficiaries in the UK.

Leverhulme Trust funding opportunities include [Research Project grants](#) (no deadline) and a range of several other [grant schemes](#) which include [Research Fellowships](#) (the next closing date for applications is 7 November 2014), [International Academic Fellowships](#) and [Artist in Residence Grants](#).



[AHRC Fellowships](#)

The scheme provides opportunities for mid and senior career researchers who meet the eligibility criteria outlined in the Funding Guide. The AHRC's Fellowships scheme has been revised in order to enhance the development of research leadership across the arts and humanities.

The scheme now provides time for research leaders, or potential future research leaders, to undertake focused individual research alongside collaborative activities which have the potential to generate a transformative impact on their subject area and beyond. In addition to demonstrating support for high quality, world leading research and associated outputs, proposals must include collaborative activities to support the development of the Fellow's capacity for research leadership in the arts & humanities.

Fellowships are supported as a partnership with Research Organisations. Applicants should discuss any potential application with their Research Organisation at an early stage, as strong evidence of institutional support for the proposed Fellow's career and leadership development is required as part of the application process. The Fellowships scheme provides salary and associated costs for periods of between 6 and 18 months. Proposals with a full economic cost of between £50,000 and £250,000 may be submitted.

[AHRC Fellowships - Early Career Researchers](#)

This route supports applications from early career researchers with outstanding future leadership potential who meet the eligibility criteria outlined in the Funding Guide. There is a separate route for mid and senior researchers. The scheme now provides time for research leaders, or potential future research leaders, to undertake focused individual research alongside collaborative activities which have the potential to generate a transformative impact on their subject area and beyond. In addition to demonstrating support for high quality, world leading research and associated outputs, proposals must include collaborative activities to support the development of the Fellow's capacity for research leadership in the arts and humanities.



Fellowships are supported as a partnership with Research Organisations. Applicants should discuss any potential application with their Research Organisation at an early stage, as strong evidence of institutional support for the proposed Fellow's career and leadership development is required as part of the application process. The early career route of the Fellowships scheme provides salary and associated costs for periods of between 6 and 24 months. Proposals with a full economic cost between £50,000 and £250,000 may be submitted.

[AHRC Research Grants - route for early career researchers](#)

The Research Grants Schemes are intended to support well-defined research projects enabling individual researchers to collaborate with and bring benefits to other individuals and organisations through the conduct of research. This scheme is not intended to support individual scholarship. The aim of this route is the same as the standard; however, principal investigators must meet the additional eligibility criteria as outlined in the AHRC Funding Guide. The early career route provides grants for projects with a full economic cost (fEC) between £50,000 and £250,000 for a varying duration of time, up to a limit of 60 months.

[AHRC Research Grants - Standard Route](#)

The Research Grants Schemes are intended to support well-defined research projects enabling individual researchers to collaborate with, and bring benefits to, other individuals and organisations through the conduct of research. This scheme is not intended to support individual scholarship. Please note that as a minimum all applications under the grants scheme will be required to include a principal investigator and at least one co-investigator jointly involved in the development of the research proposal, its leadership and management and leading to significant jointly authored research outputs. The standard route provides grants for projects with a full economic cost (fEC) between £20,000 and £1,000,000 for a varying duration up to a limit of 60 months. See also the AHRC Funding Opportunities page:

Anyone considering making a major funding application should discuss their plans in the first instance with Richard Wistreich.

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