People

Director: Prof. Katharine Ellis

bids for new initiatives) implemented in May 2008, and other aspects of the report scheduled for attention up to and including April 2009.

In a dedicated section of the HEFCE Report (para. 38, p. 15), Sir Ivor repeated Sir Martin Harris's judgement of 2005 that the IMR was one of the School's best conceived ideas for development,

registered attendees. The number of events roughly paralleled that of last year (62); but it was pleasing to note a near 20% increase in the number of attendees.

the success of this small network in promoting information exchange among a highly dispersed and disparate community. We continue to be grateful to Aaron Williamon from the Royal College of Music for managing the Music and Science events fixtures list.

Research Facilitation Projects and Grants

Our AHRC Network on 'Francophone Music Criticism, 1789-1914' entered its second and final year—one in which concentration on the web resource lodged on SAS-Space began to pay real dividends.

in Music' series, with 33 tutors from 23 institutions nationwide and our own Student Representatives contributing to the final session. We ran two research training roadshows in association with the Society for Music Analysis (Manchester/IMR, convened by Laura Tunbridge and Durham/IMR, convened by Michael Spitzer), with an international cast of tutors; and a third on transcription in ethnomusicology and popular music (Sheffield/SOAS, convened by

APPENDIX 1

SEMINAR, STUDY DAY & CONFERENCE

Middle East and Central Asia Music Forum

Cinema Organ Event at the Odeon Cinema, Leicester Square
Julie Brown (Royal Holloway, University of London), Introduction: 'Knights of the white dinner jacket': Organists and the Cinema-going Experience
Donald MacKenzie

Daniel Goldmark (Case Western Reserve University), A Parting of the Ways? Creating (Hollywood) Cartoon Music

Nicholas Reyland (Keele University), 'Shot as an Illustration of the Music': Collusions of Music and Image in *Three Colours: Blue* and the Art Movie Score

Elena Boschi (University of Liverpool),

David Abel (University of Central Lancashire), Renderings of the Real: Experimental Music, Horror Film, and the Extra-subjective Spectator
Urszula Mieskielo (Jagiellonian University), Between Reality and Nightmare: Audio Space in Konrad Niewolski's Film Palimpsest

Breaking into Song

APPENDIX 2

RESEARCH TRAINING EVENTS 2007/8

AHRC Research Training in Music

15 October 2007 – 10 March 2008

Katharine Ellis (IMR), **Colin Homiski**

Francophone Criticism network	£10,307
Francophone Criticism project	£6,895
E-repository PRIMO	£959
Guest lecturer fees	£206

srtsovissanc	815
ionery and compuoupplies	£957
ssag	099
oping and prntoerve( )2063( )-4233( )-4233( )-4233(	£1,057)

]TJETEMC /P /MCID 14 BDC BT/TT1 1 Tf0.002 Tc -0.0126 Tw 7.98 0 0

mmitone expense(mrefreshento( )20692( )-4233( )-4233(	84)

]TJETEMC /P /MCID 15 BDC BT/TT1 1 Tf0.0129 Tc -0.0015 Tw 7.98

t	89,075