

**SECOND STUDENT
CAREERS FORUM**
10 DECEMBER 2016



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Guest speakers (from left): Dr Jaime Jones, Dr Áine Mangaoang, Prof. Christopher Morris, Prof. Bennett Zon, Dr Paul Everett

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GUEST SPEAKERS

Dr Paul Everett

Dr Paul Everett lectured in musicology at University College Cork until his retirement in 2015. From 2003 to 2009 he served as Head of Department of Music there. He is well-known as an editor of the music of Händel, Vivaldi and other composers and for his research on early eighteenth-century manuscripts. He is the author of *The Manchester Concerto Partbooks* (New York, 1989), *Vivaldi: The Four Seasons and Other Concertos Op. 8* (Cambridge University Press, 1996), numerous journal articles and many critical editions of music. His most recent article, published in 2015, is entitled 'Vivaldi at Work: The Late Cantatas and the Consignment for Dresden'. He is a member of the Editorial Committee of the *Istituto Italiano Antonio Vivaldi*. Paul was one of the founding members of the Society for Musicology in Ireland and the first Executive Editor, from 2005 to 2009, of the peer-reviewed online journal *Journal of the Society for Musicology in Ireland*. He continues to serve on the journal's Editorial Board and is the journal's site manager and principal copy editor.

Dr Jaime Jones

Dr Jaime Jones is lecturer in ethnomusicology and current Head of School at University College Dublin, where she teaches modules on world music, ethnomusicology, Indian music, popular music, music and religion, and film music. Before turning to the study of ethnomusicology, Jaime trained as a pianist and composer in New York and Chicago. She completed her PhD in ethnomusicology at the University of Chicago in 2009. Recent publications include the chapter 'Music, History and the Sacred in South Asia' in the *Cambridge History of World Music*, which came out in December 2013, and the article 'Singing the Way: Music and Pilgrimage in Maharashtra', in *Ethnomusicology Ireland*, which was published in May 2015. Jaime's current research projects engage Dublin as urban space and as cosmopolitan musical scene. In addition to her academic work, Jaime recently finished her term as Chair of the International Council for Traditional Music, Ireland. She is the co-founder of the Dublin Gamelan Orchestra, currently housed in the National Concert Hall.

Dr Áine Mangaoang

Dr Áine Mangaoang joined the Department of Musicology, University of Oslo as Postdoctoral Research Fellow in September 2016. Before this she held a Visiting Lectureship in Popular Music & New Media at Listaháskóli Íslands | Iceland Academy of the Arts, Reykjavík, and research positions in the Institute of Popular Music, University of Liverpool and St Patrick's College, Dublin City University. She is on the Editorial Board for the journal *Arts*. She is the author of two commissioned reports for the Irish Chamber Orchestra's *Sing Out with Strings* project (2015 & 2016). She is co-author of the *Mapping Popular Music in Dublin* Executive Report and *The Dublin Music Map* with Dr John O'Flynn (2016). Forthcoming contributions include a chapter for the Routledge *Companion to Popular Music Analysis: Expanding Approaches* and an essay on Beyoncé, Deaf culture, and Sign Language Music Videos. She served on the board of the International Association for the Study of Popular Music (IASPM) UK & Ireland from 2011 to 2016, and sits on the national executive committee for the Society for Music Education in Ireland.

Professor Christopher Morris

Professor Christopher Morris is Head of Department at Maynooth University at the Department of Music. He is a graduate of the University of Toronto (BMus, MA) and the University of Leeds (PhD). He was Archivist of the Canadian Opera Company before joining University College Cork as lecturer in music in 1998. There he taught and supervised topics in musicology and contributed to the development of new undergraduate and postgraduate courses in the Department of Music. One strand of Christopher's research focuses on the role of music in German culture in the early twentieth century. His books include *Reading Opera Between the Lines: Orchestral Interludes and Culture Meaning from Wagner to Berg* (CUP, 2002) and *Modernism and the Cult of Mountains: Music, Opera, Cinema* (Ashgate 2012). Christopher's current research project centres on the impact of contemporary media technology on the production and consumption of opera. Some of the initial findings of the project have appeared in two articles in *The Opera Quarterly* and in the chapter "'Too Much Music': Opera as Medium" in the *Cambridge Companion to Opera Studies* (2012). Christopher is Associate Editor of *The Opera Quarterly*.

Professor Bennett Zon

Professor Bennett Zon is Professor of Music at Durham University. He has published several books including *The English Plainchant Revival* (OUP, 1999), *Music and Metaphor in Nineteenth-Century British Musicology* (Ashgate, 2000), and *Representing Non-Western Music in Nineteenth-Century Britain* (University of Rochester Press, 2007). Bennett is General Editor of the Ashgate book series *Music in Nineteenth-Century Britain* and in 1997 founded the biennial conference on that topic. He is editor of *Nineteenth-Century British Music Studies 2* (Ashgate, 2002), and co-editor of *Nineteenth-Century British Music Studies 1* and *3* (Ashgate, 1999 and 2002); *Nineteenth-Century Music Studies: Proceedings of the Tenth International Conference* (Ashgate, 2002), and *Music and Orientalism in the British Empire, 1780-1940: Portrayal of the East* (Ashgate, 2007). Bennett is founder and General Editor of the international peer-reviewed journal *Nineteenth-Century Music Review*, and is founding Director of the *Centre for Nineteenth-Century Studies* at Durham University. He is also an active composer.

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THESIS COMPLETION

Before submission

- Familiarise yourself with institutional and departmental guidelines, as these can vary between different host institutions.
- Communicate and be synchronised with your supervisor; discuss aims and timeframes for review drafts.
- Supervisors can be sick or busy, so allow enough time.
- Do not be afraid to ask your supervisor about something about which you are not sure; supervisors are happy to help as long as they are given time.
- Be aware that a PhD is a very long process; you feel like you are done with it a few times. Do not lose patience.

What if there are problems/issues around originality?

- If you have time, rethink, reengineer your thesis; it can be a good experience to challenge someone else.
- Discuss these issues with your supervisor.
- Such issues can be the consequence of cross-interest generated at conferences. It is always good to get to know your field early and to know exactly what other scholars are doing so to control the situation.
- Do not be intellectually isolated and then find out too late.
- Turn emergencies into opportunities. Use other people's research as evidence that the research needed to be done and that the field is really important.
- If you have further plans with your thesis after your viva, try to get feedback from scholars in your area.

PUBLISHING ARTICLES DURING THE PHD

Online vs print journals

- As long as the journals are peer-reviewed and aspire to international standards, there is no difference between online or print journals, except for access.
- [JSMI](#), for example, aspires to have the same standards as any other peer-reviewed journal that seeks to have an international audience.
- Online articles can be longer, while print journals might have restrictions for page numbers, illustrations, images, etc.
- Online journals enable interactivity.

Interdisciplinary vs special-interest journals

- Discuss possible journals with your supervisor.
- It does not matter whether a journal is a general or special-interest journal, but what matters is the excellence and esteem of the journal within the field.
- A good journal aims for the highest calibre of intellectual content.
- You need to be seen to publish in very high-calibre journals.
- There is no general (official) ranking/hierarchy of journals.
- High-quality publication does not automatically express high-quality content, but you need to strive for highest calibre.
- Graduate journals give students an excellent opportunity to gain publishing/editorial experience. They also enable students to get feedback beyond their supervisors.

Graduate journals (examples)

- *The Musicology Review*
(<http://www.ucd.ie/music/newsevents/newstitle.227026.en.html>)
- *British Postgraduate Musicology* (<http://britishpostgraduatemusicology.org/>)
- *Current Musicology* (<http://currentmusicology.columbia.edu/>)
- *Music Research Forum*
(<http://cem.uc.edu/music/emt/musicology/programsactivities/musicresearchforum.html>)
- *Musicological Explorations* (<https://journals.uvic.ca/index.php/me>)
- *Musicologica Olomucensia*
(http://www.muzikologie.upol.cz/en/veda_a_vyzkum/musicologica_olomucensia/zakladni_informace.html)
- *Focus on German Studies*, interdisciplinary journal
(<http://www.artsci.uc.edu/departments/german/focus.html>)
- *Echo* (<http://www.echo.ucla.edu/>)
- Golden Pages list (<http://goldenpages.jpehs.co.uk/golden-pages/online-journals-for-musicians-musicologists-and-music-theorists/>)

The peer-review process I

- Editors are generally interested in the nature of the topic being proposed and the research originality. They want to know whether the proposed topic is exciting and worthy of publication. Language and style can be tidied up later.
- Sometimes it is sensible to wait until the PhD is finished and then propose an article to a high-calibre journal.
- There is no general advice as to when to submit a proposal, as this will depend on the individual student.
- It is very important to understand how one's work contributes to the discipline in order not to come across as being naïve.
- Students may start to think about publishing on day one of their PhD, even if they do not propose an article immediately. PhD students who have published during their PhDs will be advantaged to those who have no publishing experience whatsoever.

The peer-review process II

- In terms of etiquette, editors can generally be contacted anytime.
- Think about contacting review teams; consider asking whether they would like you to review a book, CD, digital developments, etc.
- When you submit the article it absolutely has to be as perfect as humanly possible. Do not submit something that your supervisor has not seen, that you are not happy with, ask friends etc.
- Make sure to follow house style; be aware of copyright issues.
- There is a success rate associated with journals: [Nineteenth-Century Music Review](#), for example, will publish one out of three proposed articles.
- Always have an argument; one of the key reasons why articles are being returned is that the thesis of the article is not obvious.
- ‘This essay is going to explore xyz’, method, logic, etc.; place yourself in the field.

Open access

- If you are not familiar with models of access, familiarise yourself with the journal's T&Cs before you consider submitting a proposal.
- Funding: T&Cs might stipulate the way in which you are publishing.
- Public funding: public is entitled to see your research.
- Database [ROMEIO](#): database of journals and funding bodies which shows expectations and journal's policies and funding body's expectations.
- Journal's policies: sometimes you cannot release articles until after two years.
- [Irish Research Council](#), for example, may find certain embargos unacceptable.

TURNING THE PHD INTO A MONOGRAPH

First considerations I

- Sometimes conferences can enable crucial contacts for publications (contacts with general editors, series editors, collaborators, etc.).
- Be aware of expectations: early-career scholars are expected to publish soon after their PhD (university press is slower than commercial press).
- At the end, however, all publishers are commercial (university presses also have commercial interests).
- Be aware that PhD theses do not become books as they are (differences in style, construction, presentation, format, etc.).
- Turning the PhD into a monograph can be a long but fruitful process.
- Depending on institutional expectations and parameters of the PhD, it may be possible to keep publishing in mind while writing the thesis (style and presentation).
- It can be worth checking out whether formatting is actually really required or whether it is just a tradition/convention. This should be discussed with the doctoral supervisor.

First considerations II

- Most publishers will not accept a replicate of a PhD thesis which is already online. There are ways around prompt online publication (see institutional guidelines).
- There are postdoctoral fellowships available for the purpose of turning a PhD into a book.
- Another possibility is the division of the thesis into separately published journal articles, but these chapters need to be developed, too. It is also a long process and thus a different project.
- It is expected that you develop your thesis for both monograph and journal articles.
- Turning a PhD into a monograph involves a lot of writing, as you use the same data in very different ways.
- Examiners can be really helpful, as they might suggest aspects for further consideration after the examination process.
- Talk about publishing options with the PhD committee or friends/colleagues.
- When proposing a monograph, it can be helpful to move away from the thesis as much as possible in order to see the broader picture.

The publication proposal

- Writing the proposal is a long process.
- Besides the topic, consider the market and readership.
- Besides the proposal, publishers are likely to ask for at least two sample chapters.
- The proposal will then be sent to reviewers.
- Once you receive detailed feedback, you will be expected to write responses to that feedback.
- Publication process is long:

For journals, think about two years ahead.

For monographs, think about three years ahead.

How to find a publisher I

- Each publisher is different. Some publishers are very informative, others are not.
- It is useful to get advice from publishers other than the one you are actually targeting.
- It can be useful to talk to colleagues, associates, supervisor, examiners, etc.
- Series editor can be extremely helpful.
- Some general editors are also helpful; make personal contact.
- At an early career stage, it can be beneficial to place one's work in a series rather than a general list.
- Critical editions: there will always be a justification for well-edited scores and critical method.
- It is difficult to find publishers for critical editions nowadays, especially for isolated works and non-canonical composers.
- When looking for publishers familiarise yourself with the publishing landscape in your specific field.

How to find a publisher II

- It can be helpful to 'test out' critical editions by way of collaborations with performers.
- Attitude to critical editions has changed: critical edition is going to confront a lot of scepticism, because it is approached with many prejudices and its value is difficult to assess.
- There are some interesting online developments, because there is no limitation of space when publishing online:

For example, there are comparisons of different versions available. While traditional publishers only focus on one specific version in their edition, online editions may emphasise different versions. This can be very useful for both performance and scholarship.

PUBLICATION FUNDING

Postdoctoral fellowships

- Useful mailing lists: www.jobs.co.uk, [AMS](#) mailing list, [Musicology Jiscmail](#).
- Look internationally, as Ireland is small.
- If not through online sources, word of mouth is extremely important.
- Separate: one can apply for money in order to turn one's PhD into publications.
- Watch annual research council calls ([IRC](#), [AHRC](#)), [Leverhulme Trust](#), [British Academy](#), and other organisations (e.g. [AMS](#), [Music & Letters](#) publication fund).
- Join networks and communities, even when they might not offer financial support directly (e.g. [Centre for Nineteenth-Century Studies](#)).
- Ability to show capacity to attract funding is an important aspect in the CV.
- In UK postdoc is standard of the particular test to show that you are able to attract funding.
- When you apply for a job, you will be advantaged if you have funding for PhD and postdoc.
- It is unlikely to move from PhD straight into lectureship. Be aware that building a career in academia may take a long time.

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FINAL ADVICE

Final advice



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From left: Stephanie Ford (chair), Dr Jaime Jones, Dr Áine Mangaoang, Prof. Christopher Morris, Prof. Bennett Zon, Dr Paul Everett

Final advice

Jaime:

‘The thesis in a way does not matter, it is a starting point, not an end point!’

Áine:

‘Always keep a good diary and network. Do not be afraid to ask people. Ask for help if needed, as you will be asked for favours, too. If you are generous with your time, others will be, too!’

Chris:

‘Do not dread the viva. It is an opportunity to talk for two to three hours with people who are really interested in your area and it can be a very enjoyable event!’

Bennett:

‘Think ahead and get involved. Knowledge is power!’

Paul:

‘The academic world presupposes that everyone can write and edit well, but we are all different. Discover what you are good at, be proud of it and if you need help with something seek it. You do not have to be perfect, not being able to do everything does not mean that you are bad or unsuccessful!’

QUESTIONS FROM THE AUDIENCE

Non-specialist publications

- The idea of getting involved in online communities should not be regarded bad, you can get your name out there, too, which may lead to opportunities more generally.
- Writing programme notes for concerts can be a good experience. Be innovative and proactive; approach public musicology platforms (venues, newspapers, etc.) and ask whether your expertise might be useful to them.
- Non-specialist publications are not a waste of time.
- Musicology is not only about the scholarship we do and the scholarship we publish, it is also about articulating our thoughts on music more generally.
- Journalistic writing is important. Show that you are proud to be a musicologist!
- Play a role in opinion-making about music, music blogging, journalistic writing etc. in order not to leave the field to badly informed amateur writers.
- Public impact can be an important component in an employment dossier, although expectations regarding the academic profile depend on the individual universities.

Online access and peer-review

- Instead of making available work in library repositories, some scholars have their own private repositories (websites, [academia.edu](https://www.academia.edu), etc.).
- Be aware that many book chapters are not peer-reviewed. Also, many foreign-language works are not peer-reviewed.
- Policies regarding online repositories depend on institutions. Some universities may expect the thesis to be included in online repositories sooner than others.
- If funded by a certain funding body, one must check and adhere to their guidelines.
- Many funding institutions will ask the scholar to commit to open-access publishing, which might imply a certain degree of pressure.
- With some publishers, significant payment is required when open access is requested.
- Timeframe/embargo will be different depending on publishers.

Graduate journals and book reviews

- Graduate journals are a really important forum for PG students.
- One gets feedback beyond one's own supervisor and this helps to grow during the process of doing a PhD.
- Feedback from someone else is different and it is useful to get used to such feedback at an early stage.
- Graduate journals open up opportunities.
- Book reviews are great first publishing opportunities. One also gets a free copy of the book. One gets the same kind of feedback from editors, but it is a shorter text and does not require quite as much original research.

Jobs in the publishing business

- Publishing is more competitive than academia.
- It is very difficult to become a full-time editor with a university press.
- People who attempt to make it are generally qualified proof-readers, experienced copy editors, and will have conducted several internships in the area.
- Many publishers will be happy to talk to you about it.
- Talk to people, find out who the commissioning editor is. Ask how it works, ask them at conferences, and find out what sort of career path you would be expected to take. Be open to personal advice from people.
- Series/journal editing: this happens later as a consequence of an academic career.

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Dr Paul Everett

Prof. Christopher Morris

Dr Jaime Jones

Prof. Bennett Zon

Dr Mangaoang

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