

<p>Institution: UNIVERSITY OF BIRMINGHAM</p> <p>Unit of Assessment: D35 Music</p> <p>a. Overview</p> <p>The Music Department is in the School of Languages, Cultures, Art History and Music, one of five Schools in the College of Arts and Law. The unit comprises a wide-ranging group of researchers, spanning research from the early medieval period to 21st-century composition, from British to Turkish music, from performance-related scholarship to analysis. The Department has two well-established centres: the Centre for Early Music Performance and Research (CEMPR) and the Centre for Composition and Associated Studies (COMPASS), which includes the Birmingham ElectroAcoustic Sound Theatre (BEAST). Music is in a new phase of development on a number of levels: the opening in 2012 of the Bramall Music Building gives the Department and University a new state-of-the-art space, fit for diverse kinds of public engagement, scholarly research and creative endeavour. Matching this dramatic change in physical infrastructure, the Department is expanding in terms of staff numbers and breadth: ethnomusicology now takes its place alongside musicology, performance and composition; the University is committing new investment in music research with the appointment, from 2013, of a Birmingham Fellow in Music; we have created new positions in choral and instrumental conducting (since 2012); since the completion of the Bramall Building, we have been awarded a major grant from the Bramall Trust for performance activities.</p> <p>b. Research strategy</p> <p>The strategic aims for research outlined in RAE2008 were to:</p> <ol style="list-style-type: none"> 1) continue recruitment of new, early career research staff and able research students 2) maintain and develop provisions for a rich and supportive research environment 3) raise the department's research profile through study days, conferences and seminars 4) encourage major research funding applications <p>With regard to the fulfilment of aims:</p> <p>1) Building upon early career appointments up to 2008 of Wilson (composition), Riley (musicology), Earle (musicology) and Chateauneuf (performance), since 2008 appointments have been made of Brosius (musicology), Bates (ethnomusicology) and Schwartz (musicology). Support to early career research-active staff has also been given through teaching fellow appointments: Kwiatkowska (composition), Ó Briain (ethnomusicology) and Önaç (composition). Regarding research students, we have been successful in their recruitment, both in number (24 doctorates awarded in the period) and quality; see c. ii. Research students.</p> <p>2) All research staff have been supported by provision of research leave and funds at School and College level. Systems are in place for monitoring and mentoring of staff research to maximise quality of outputs. Staff teach to their research expertise, sharing their up-to-date knowledge at postgraduate and undergraduate levels. Since 2011, the College Research and Knowledge Transfer Office has provided support for the development of research ideas and financial means of enabling them; also see section c. i. Staff Development.</p> <p>3) In the period, there have been fortnightly seminar series in musicology and composition, including papers from visiting scholars and composers of international distinction. Both seminar series are incorporated into the training programmes for early-stage postgraduate researchers. Staff and postgraduate research is publicised on the departmental web pages. From 2013 – with the intention further to integrate our community of research community – the seminar strands will be drawn into one, alternating musicology and composition seminars.</p> <p>4) This aim is ongoing, with, since 2010, applications for funding totalling more than £500,000. The College Research Office and dedicated Research Officer for Music is in place to support such bids. Our strategy is to take greater advantage of this support, and - under new leadership - convert more applications into income.</p> <p>The RAE2008 aims have been supplemented during the period by further aims:</p> <ol style="list-style-type: none"> 5) realising the great potential which the new Bramall Music Building provides 6) distinctive, individual projects at the core of research activity 7) more collaborative/interdisciplinary initiatives, supported, where possible, by external funding
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8) expansion and renewal of the department's research portfolio in terms of subject areas

9) expansion of postgraduate recruitment

5) The opening of the Bramall Music Building in 2012 has provided us with a **£16m** state-of-the-art facility, which gives the Department arguably the finest physical resources of any UK music department. Making use of the building in multiple ways - as an environment for both conducting research and public engagement – has now become integral to our planning. In November 2012, the University launched the Hall with a festival of music incorporating performances and talks, students and professionals, local and international musicians: these included our Ensemble-in-Association, the **Birmingham Contemporary Music Group (BCMG)**; the soprano Carolyn Sampson (a Department alumna); some of the world's leading early musicians, including **Tucker, Chateauneuf** and **Roblou**, who teach for **CEMPR**; **Halsey**, since 2012 our Director of Choral Activities; the Birmingham-based choir Ex Cathedra; **BEAST**, jazz and much else. The festival provided a marker of how we see the Department going forward: inclusive in nature, bold in vision, making full use of our facilities to support and promote our work. Since the festival, two further weekend showcases of **BEAST's** research have been presented. Plans are in train to extend repertoire in the Hall to embrace the rich diversity of musics of the City's many communities.

6) Staff are strongly supported in developing their distinctive research strengths and profiles, and will be still more in future years. Our recent outputs testify to the success of this ongoing strategy. A selection: **Earle's** monograph on Dallapiccola (2013); **Hamilton's** work on reshaping classical concert life (2011); **Timms** on the Baroque and in particular on Steffani; **Riley's** work on hermeneutics in, and analysis of, Classical music; **Wilson's** contribution to the Cambridge Introduction to *Electronic Music* (CUP, 2013); **Harrison's** stream of international performances; **Harrison** and **Wilson** and their development of sound diffusion with **BEAST**; **Gordon's** critically-acclaimed 2012 commission for the BBC SO; **Rodmell's** work on music reception in the UK; **Kirkman** as scholar-performer with his Binchois Consort and as editor of an essay collection on sacred Renaissance music and co-editor of a volume on Shostakovich; **Chateauneuf** on improvisation in 17th-century Italy.

Future outputs in development include: **Riley** on the Classical Symphony; **Brosius** on the *virtuosa* in 17th-century Rome; **Kirkman** with a CD of unrecorded music by Obrecht, an edited volume for *Early English Church Music* and a monograph on music in a French medieval ecclesiastical foundation; **Rodmell** on French music reception in the UK; **Earle** on modernism in Bridge; **Timms** on Handel and *Comus*.

7) Collaborative initiatives already underway include: **Riley** in conjunction with LSE Emeritus Professor Anthony D. Smith on a study of music and nationalism; **Earle** on a new edition of Bliss's *Miracle in the Gorbals* with Birmingham Royal Ballet; **Gordon** in collaboration with scientists (including Oxford University Professor Jaideep Pandit) on a composition which responds to a major new report about consciousness under anaesthetic; **Kirkman** on the intersection of the permanent and evanescent in late mediaeval ritual, in an initiative with Nottingham University, Nottingham Castle Museum and a commercial imaging company involving music, art and interactive 3D imaging. Our strategy is also to collaborate internally when productive, especially in relation to the College-wide research themes: presently *Connected Communities*, *Translating Cultures* and *Heritage and Digital Humanities*. **Kirkman's** project, for example, will be part of a larger enterprise with the department of Art History, as well as external researchers in the UK and abroad.

8) **Bates'** appointment as the Department's first full-time ethnomusicologist signals a new direction regarding Departmental research - to widen interests and broaden further our intellectual base; and to develop new connections within the department and beyond. **Bates'** forthcoming monograph *Digital Tradition: Arranging and Engineering Traditional Music in Turkey* maps onto all three of the above College themes; his award of the Bruno Nettl Prize 2013 by the Society of Ethnomusicology signals his international standing. **Bates** is also tasked with forging links with ethnic musical communities in and beyond Birmingham. Appointments of **Brosius**, **Kirkman** and **Gordon** each sustain past strengths, while also refreshing and renewing – **Brosius** with her work on women in musical tradition, **Kirkman** on medieval traditions, **Gordon** on musical borrowing, memory and the postmodern.

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9) Regarding student intake, the calibre of our postgraduate research body is already high, especially in composition. The success our students have had in gaining positions in higher education is testimony to this (see **Research students** below). Still, our aim is to recruit more actively and further diversify our intake. Our new multi-pathway MA (since 2012) is a demonstration of our proactive approach to recruitment. With its entry number of **15** for its first year, and - at the time of submission - **32** for its second, the MA is already starting to fulfil its function, among others, as feeder to postgraduate research degrees. We are also active in promoting new ways to undertake research - in particular via our new PhD by distance learning.

We see the work of the last five years on an upward trajectory. We will measure the success of the next five in terms of:

- making full use of the Bramall Music Building for research activities and public engagement
- continuing production of significant outputs in all our main areas of research
- strengthening further individual research profiles
- developing a greater number of significant collaborative projects than in the last period
- maximising the impact of our work, locally, nationally and internationally – for details see **Impact template**
- strategically appointing new staff when opportunities arise to reinforce present strengths and expand upon new avenues, for example in planned new UG and PGT pathways in popular music studies
- building further the size and quality of our postgraduate community, both from national and international intake
- development of local outreach, with a view to enhancing community ties and widening access; a new post of cultural liaison officer has been created
- continuing to develop a vibrant research environment, alive with events and exchange of knowledge, creativity and ideas

c. People, including:

i. Staffing strategy and staff development

Concerning new appointments, our strategy is to appoint individuals with outstanding research profiles - in terms of achievement and potential. We have focussed in particular in recent years on the appointment of high-level early career staff: the appointments of **Bates** as Lecturer in Ethnomusicology in 2011 and **Schwartz** as Birmingham Fellow in 2013 are exemplary. As laid out in **b. 8)**, our appointment of **Bates** has been led, too, by a strategy to expand the range of our research and teaching. His work in popular music studies is also a pointer to envisaged further expansion in that direction.

Schwartz's Birmingham Fellowship is a highly competitive and elite appointment. Appointees enter high on the salary scale and receive additional start-up funding of **£5k**. The first 5 years of the fellowship are devoted to research with teaching only gradually increasing over the period. Locking Music into the ethos of the Birmingham Fellowships reflects our active response to this University-wide staffing strategy: to support outstanding early career researchers in establishing themselves as rounded academics who will go on to make an excellent contribution to research, teaching and academic citizenship. **Schwartz**'s appointment also fits into our strategy to recruit individuals who will further deepen existing research areas. His work on theories of modernism complements the work of **Earle** and **Rodmell** as well as the creative practice of all our composers. **Kirkman**'s appointment similarly strengthens our work in performance and early music.

In general terms, senior appointments are made as part of a strategy to recruit those at the top of their game, and who are able to lead and inspire others. Music has undergone a major change of senior staff in recent times due to the retirement or semi-retirement of a number of long-standing members. Staged arrivals of internationally recognised **Kirkman** (in 2011) and **Gordon** (in 2012) have allowed for a smooth transition, while renewing and reinvigorating the Department. As a whole, the Department now presently comprises two Emeritus Professors, three Professors, one Reader, three Senior Lecturers, three Lecturers. In addition to these, in the period we have employed three teaching fellows - with the aim of helping ensure significant amounts of research time for research-active staff.

Staff Development

The objectives of Music staff at all levels are formally set out on appointment, and developed further in annual performance reviews. The College seeks to ensure that opportunities and support are available for all staff, at all levels, to be able to meet these expectations. The School and College Research and Knowledge transfer Committees and Office support staff at all levels in their research activities.

Regarding leave, all are entitled to apply for one semester's study leave every seventh semester, though there is extra flexibility as required to permit the completion of specific projects, e.g. **Riley** in 2010 and **Harrison** in 2012. Staff have also been encouraged to combine internal leave with externally-funded leave to bring about the realisation of major projects, e.g. **Rodmell's** 2012 AHRC Fellowship for his monograph *Opera in the British Isles 1875-1918*. Workload is monitored to ensure sufficient time for research career development.

Regarding staff progression, the University has clear and transparent promotion criteria. Birmingham's success in staff mentoring and support can be measured in terms of promotion of early career staff (**Riley** and **Wilson** in the period) and by the longevity of attachment of many to the Department.

Equality and Diversity

Our approach to equality and diversity is in line with the regularly reviewed University-wide policy. Both genders are represented on appointments and promotions panels. Timetabling is kept under review and adjusted as far as possible to accommodate those with caring responsibilities. Workload allocation is transparent and the Workload Allocation Model is designed to weight activities fairly and equally. Equality data for promotions and appointments is monitored by HR.

ii. Research students

Since RAE2008, there have been **24** PhDs awarded out of a total number of **43** postgraduate research degrees. As of submission, our current total postgraduate community numbers **67**. Our composition community is flourishing, building on high numbers sustained over many years. In terms of financial support for research students, the College of Arts and Law has benefited from fully funded studentships throughout the REF period; annual College-funded studentships are also available. These are set to expand given the highly successful outcome of Birmingham's BGP2 bid ('Midlands Three Cities consortium': ranked 2nd in the UK) worth £14.6million, which will receive 100% matched-funding from the College. All postgraduates receive research training from the Department at the beginning of their career, and can avail themselves of generic research training provided by the University's Graduate School; research training is also available within the University for Research Fellows. Language skills training is available within the School. Postgraduates have access to the Department's own computer cluster, equipped with the latest music-processing software.

Every effort is made to integrate students into Music's research and wider culture, in particular through the seminar series and through employment as teaching assistants. Postgraduate musicologists are participating in the Department's Study Days, in the RMA Research Students' Conference, and the Midlands Musicological Forum. The newly constituted Postgraduate exchange conference initiative linking Birmingham, Manchester and Bangor universities will provide a forum for similar paper giving and exchange of ideas. Composition graduates, meanwhile, have been unusually successful in winning positions as lecturing staff at other universities: **12** positions within this period, including at Rome; Manchester; Victoria University, Wellington; Harvard and Huddersfield.

In terms of monitoring and support for research students, every supervision is monitored and accompanied by a written record agreed between supervisor and supervisee. Students are required to attend an annual progress panel (with three senior staff), at which a substantial piece of work is scrutinised. Further training needs are carefully assessed to ensure that skills - subject-specific and general (for example in management and leadership) - are developed and built throughout the doctoral programme.

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The Department benefits from support from the School, the College Graduate School and the University Graduate School (the 5th largest in the UK). Through these mechanisms, students can access funding for peer-led development (e.g. PG conferences, online journals and seminar series) and career development opportunities such as teaching and employability lectures by professionals. All PhD students are required to complete a series of training skills courses in their first year, focusing on core skills for doctoral research. In addition advice is available on preparation and performance in interviews, as well as on teaching experience, publications, networking, research grant capture and employability. PhD students may also gain valuable experience as Teaching Assistants, for which they are trained.

d. Income, infrastructure and facilities

Facilities

The Bramall Music Building is now at the physical core of the Department. Built thanks to a combination of private donor and university support, the building incorporates the 450-seat Elgar Concert Hall, a space adaptable to everything from solo recitals and early music ensembles to choirs, orchestras and electro-acoustic work; it incorporates the latest research into concert hall acoustics. The Elgar Concert Hall can also adapt to opera performance, which we intend to exploit in the future, and it will, from 2014, be equipped with a new pipe organ (by Marc Garnier) designed to allow also for early music performance. The building is much more, though, than its Concert Hall: it houses a further smaller concert/rehearsal space, new studios for electronic composition, a suite of rooms for **CEMPR**, a *gamelan*, staff offices, practice facilities, and lecture and seminar rooms. There are also bright public spaces, used for exhibitions and displays of work of other disciplines, as well as meeting points and a café. The ethos is to bring different people together to interact under one roof: a departmental space, but one whose view looks decidedly outwards.

Alongside this, the Department continues to work actively with the Barber Institute and Concert Hall, the building also currently containing the Music Library. The Barber Trust has a long tradition of supporting and funding performance at the highest level, also in conjunction with research. 2012/13 performers included the Academy of Ancient Music, the pianist Richard Goode and the cellist Natalie Klein. It also saw performances of Steffani's opera *Orlando Furioso*, edited and directed by **Timms**, and **Gordon's** *Fragments from a Diary* performed by the Hermes Ensemble.

Musicological research, meanwhile, is underpinned by the rich holdings of the Barber Music Library and Cadbury Research Library, and by the generous recurrent library funding. The library continues to purchase widely in musicological research and composition, and the collections are especially strong in Baroque music and music of the 20th- and 21st-centuries. From 2016 it is expected that the Music Library will be housed in the new University Library, where it will benefit from enlarged storage facilities and extended opening hours.

Instrumental resources remain buoyant too with a recent 100K University investment in new Steinway pianos, including a Steinway D grand. This is part of a strategy to move towards becoming an all-Steinway institution. Investment in new instruments complements the Barber Trust's support of **CEMPR's** work via investment in its instrument collection, including an original Erard grand piano on which **Hamilton** has given research-based concerts.

Income

In addition to the reported individual research income figures (since 2008 more than **£380,000** from projects in all our main fields of research), the Department has received a major funding injection of **£500,000** from the Bramall Foundation. This is to support all aspects of performance, including masters courses and doctoral research. The money will further go to support the diverse activities of **COMPASS** and **CEMPR**. An important part of future strategy - under new leadership at Departmental, School and College levels - will be to build further on these gifts and initiatives. Amongst various plans, two AHRC grant submissions are already in place from **Wilson**: 'The String Quartet and Electronics with Algorithmic Listening' (as CI); a network grant on Live Coding (Real Time Programming in Electro-Acoustic Music) (as steering committee member).

Organisational infrastructure

In terms of infrastructure, our two Centres provide focus and impetus to our activities. **COMPASS**

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brings together diverse activities involving new and contemporary music, and provides a regular forum for staff, students and visiting scholars to meet and share ideas. Acoustic composition students have the opportunity to work with **BCMG**, whose workshops have long underpinned composition provision at Birmingham. Since 2012, students have also been able to work with the Belgian Hermes Ensemble and their conductor Koen Kessels (Musical Director of Birmingham Royal Ballet) and the vocal ensemble EXAUDI. We intend others to follow. The research of Birmingham's large studio-based community of composers is published through the performances of **BEAST**. **CEMPR**, one of the few centres of its kind in Europe, brings together research, teaching and performance at the highest level. Its visiting staff are of international calibre, while the instrumental resources include 10 early keyboards and a wide range of other period instruments. **CEMPR**'s research-led teaching and performing activities have been integrated into the new Masters syllabus. Postgraduates in performance practice are supported with bursaries for instrumental lessons. An important strand of **CEMPR**'s enabling of research since 2008 has been connected to the work of **Chateauneuf** (see **Impact template**).

Regarding monitoring of research, this is conducted by the Departmental Head of Research (**Kirkman**) in conjunction with the Heads of Research of School (**Gordon**) and College. The Departmental Head of Research discusses individual research plans with staff and represents the Department on the School Research Committee. This committee administers the School research support budget, determines research strategy and oversees study leave. The School Head of Research is also a member of the School Executive Committee, ensuring that research feeds into School policy; and a member of the College Research Committee, which, among other responsibilities, administers funds to support projects aligned with University strategic priorities.

It is the responsibility of the Head of College to agree annually with the relevant Head of School and subsequently maintain an appropriate balance between the various aspects of infrastructure described above. Due regard is given to departmental aspirations, the over-arching College research strategy and external environmental factors (such as funder priorities) in determining this balance.

e. Collaboration and contribution to the discipline or research base

In each category below, examples given are selective.

Collaboration: In the period there have been collaborative projects between performer-scholars and performers (**Chateauneuf** and diverse early musicians; **Kirkman** with the Binchois Consort), composer and performer (**Gordon** with Watkins), joint composition projects (**Harrison** with **Wilson**). Collaborations initiated (with outcomes beyond the period) include those between scholars (**Riley** with Smith), scholar and performers (**Earle** with Birmingham Royal Ballet), composition and science (**Gordon** with Pandit and others).

Conferences/Festivals/Events: These include the RMA Annual Conference in 2015; the RMA Research Students' Conference and Medieval and Renaissance Music Conference in 2014; conferences on Handel for the Handel Institute and on Purcell and Handel at the Senate House, London, in collaboration with the Purcell Society, the Open University and London University's Institute for Musical Research; composition conferences on Stockhausen in Birmingham, on electro-acoustic music in London and Berlin; multiple **BEAST** festivals and events during the period (on average two a year), also including 'The Series' with **BCMG** and Birmingham Jazz.

HEI and Other Consultancies: Members of the UoA have served a variety of roles including as REF external advisor (**Gordon** for Royal Holloway); AMS Appointments Committee chair, Lockwood Book Prize Committee member and Council member (**Kirkman**); AHRC research proposal reviewer (**Earle**); guest composer (**Harrison** in Berlin and Toronto); Appointments Committee external assessor (**Rodmell** for NUI, Maynooth); programme book contributor (**Timms** for Boston Early Music Festival); 'Interdisciplinary Italy 1900-2015: Art, Music, Text' network, Advisory Committee member (**Earle**).

Editorial Positions: Members of the UoA are editors or editorial board members of *Dancecult: Journal of Electronic Dance Music Culture*, *Ethnomusicology Source*, *Journal of the Alamire*

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Foundation, Music Analysis, Plainsong and Medieval Music.

Refereeing for Journals and Publishers: Staff have engaged extensively in reviewing in the period, including in: Austrian Studies, Dutch Ethnomusicology and Ethnomusicology Forum, Journal of the American Music Society, Journal of the American Musicological Society, Journal of the Royal Musicological Association, Music Analysis, Music & Politics, Music Theory Spectrum, Music & Letters, Plainsong and Medieval Music, twentieth-century music. Publishers include Ashgate, Boydell and Brewer, CUP, OUP, Toccata Press, University of Rochester press.

Composition: performances, recordings, markers of esteem

Gordon (since 2012) has had major performances by the BBC Symphony Orchestra at the Barbican; at the Linbury Theatre of the Royal Opera House; in 'The British Musical Renaissance' Festival at the Juilliard, New York and at the Cheltenham Festival. **Esteem Markers:** Wellcome Trust Arts Award (2013) to write new work as part of *AWARE* project on consciousness; *Glass Mountain* (2012) chosen as 'stimulus model' for student works at the Royal Academy of Music (2014).

Harrison during the period has had more than **70** performances including being featured or resident composer at festivals in Basel, San Francisco, Stanford, Toronto, California at Berkeley, the Hochschule für Musik Franz Liszt, Weimar, Harvard and New York. Other work has been performed at home and abroad. **Esteem Markers:** Prizewinner in the Destellos Composition Competition, Argentina (2013); *Internal Combustion* selected for performance at GRM, Paris (2011). **Recordings:** *Concertino* (CD FMRCD316-0711) (2012), *BEASTory* (CD/DVD RZ 3006-308Z) (2012).

Wilson has had more than **40** performances during 2008-13 including: *Broken Allegory* for percussion and interactive computer system (Canada, US), *Flame* for violin and computer system (UK, Ireland), *Böse* for multichannel acoustics (UK, Germany, Australia), *On the Impossibility of Reflection* for piano and electroacoustics (UK, Canada).

Lectures/Keynotes/Conference Papers/Interviews

i) Musicology, Ethnomusicology

In excess of **60** appearances in the UK, Europe and North America including:

2013: AMS, Pittsburgh; BFE Annual Conference, Belfast; Early Music Summer School and Conference, Utrecht; Frank Bridge Study Day, Bristol; International Research Seminar, Centre d'études supérieures de la Renaissance, Tours; 'Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies' Conference, Oxford; 'Music in 19th Century Britain', Cardiff; Music in the Round, Sheffield; 'Opera in Britain' Study Day, Royal Academy of Music; 'Oral Cultures in Early Modern Italy' Conference, Leeds; 'Performance in the Studio' Online Conference; Plainsong and Medieval Music Society 'Symposium on Liveness', University College Cork.

2012: 19th IMS Congress, Rome; CBSO, Symphony Hall, Birmingham; 'Symposium on Early Modern Women in the Arts', Westchester; 'Red Strains: Music and Communism outside the Communist Bloc after 1945', British Academy.

2010: AMS, Indianapolis; Institute of Musical Research; London Handel Festival, Wigmore Hall; Royal Opera House; Stanford Society Conference, Dublin; 'Music in 19th Century Britain', Bristol.

ii) Composition: In excess of **40** appearances in the UK, Europe and North America including:

2013: Festival de Música/CMMAS, Morelia, Mexico; 'From Tape to TypeDev', Sheffield; BBC SO, Barbican, London.

2011: 'British Day', EMUFest, Rome; Electroacoustic Symposium, Toronto (**Harrison**, Keynote).

2010: PALATINE 'Teaching Composition' Day, Huddersfield; 'Sound Festival: Electroacoustic Fair', Aberdeen; 'Sonic Spatial Perspectives Conference', Leeds Metropolitan (**Harrison**, Keynote); RMA Conference, Aberdeen (**Harrison**, Keynote); 'Turing Congress', Birmingham; 'SuperCollider Symposium', Wesleyan; 'S(PACE) Symposium', Toronto; Sound Scotland Festival.

External Examining: Doctorates: UK: Bangor, Bristol, City, Goldsmith's, Hull, Queen's Belfast, Royal Holloway; Overseas: Melbourne, Rutgers. **Masters Courses:** Bangor, Cardiff, King's London, Newcastle, NUI Maynooth.