

## Environment template (REF5)

<b>Institution:</b> 10007857 Bangor University
<b>Unit of assessment:</b> 35 Music, Drama, Dance and Performing Arts
<b>a. Overview</b> <p>The submission is drawn from the <b>School of Music</b> and the <b>School of Creative Studies and Media</b>, and combines traditional research, practice and practice-based research. We investigate music in all its manifestations, comprising musicology (from the Middle Ages to contemporary popular music), composition and performance, as well as media across digital, filmic, journalistic, broadcast, literary and artistic forms.</p>
<b>b. Research Strategy</b> <p>Since 2008, Bangor University (BU) has strategically expanded its research in the creative arts. Capitalising on its existing strength in the long-established <b>School of Music</b> (founded in 1921), in 2006, the <b>School of Creative Studies and Media (SCSM)</b> was built around key researchers in media, communication, cultural and creative studies from other schools and institutions. Our research strategies are developed in close collaboration with the Schools' own Research Committees (led by designated directors of research) and the College of Arts and Humanities, which has its own Research Strategy Committee consisting of Schools' Directors of Research and chaired by the College's Director of Research. Across the REF period, the two schools fostered and developed excellent research across a range of strategic areas, while also forging cross-school collaborations in themes where staff share a common focus (creativity) and meta-approach (the productive tension between theory and practice). The main research areas covered by this submission are (1) <b>Creativity, Theory &amp; Practice</b> (incorporating our renowned Electroacoustic Composition/Sonic Arts theme); (2) <b>Digital Culture</b>; (3) <b>Media &amp; Persuasive Communication</b>; (4) <b>Early Music</b>; (5) <b>Critical Editing of Music</b>; and (6) <b>Sacred Music Studies</b>. Themes 4 &amp; 5, along with Electroacoustic Composition/Sonic Arts were specifically commended in the RAE 2008 report, and we have sought to nurture and expand these areas, along with the newer themes emerging from SCSM. Research in these areas takes place in a broader research culture in both schools, which represents a comprehensive range of subjects, The schools planned for, and achieved, enhanced research productivity indicated by our <b>high level of research outputs</b> and <b>increased capture of research income</b> during the assessment period.</p> <p><b>Looking forward</b>, we anticipate further enhancing our research productivity through recruitment, retention and development of leading researchers, and further strengthening of interdisciplinary research and performance across school boundaries through joint seminar series and cross-school research clusters, also involving colleagues in other disciplines and academic units. <b>Sustained institutional commitment</b> to the creative arts and music is exemplified by the £46m investment in the Pontio ('bridge' in Welsh) Arts and Innovation project, which will significantly enhance our potential for film, theatre and performance research, with a dedicated team supporting interdisciplinary research with impact as well as public performances, and facilities including a 450+ seat theatre, rehearsal studio, and outdoor amphitheatre. Prof Jerry Hunter (School of Welsh), a Pro-Vice Chancellor, leads the Arts &amp; Culture theme of Pontio, and Collins (Music) and Muse (Creative Studies and Media) are advisors to the project. The College structure and Pontio will facilitate the cross-fertilisation of approaches and subjects resulting from our particular combination of interests and expertise and building from the distinctively Welsh culture of our location to the global scale will ensure continued flourishing of research in the creative arts and industries at Bangor University.</p> <p><b>Achievement of Our Research Strategy</b> during the past REF cycle is evidenced by our research outputs and income. Staff and research students in the schools published 17 academic monographs; 11 edited volumes; 14 critical editions; 134 academic book chapters and journal articles; and 50 major practice-based outputs (38 commissioned/published compositions; 7 major dance performances, 2 large multi-media documentary projects, and 3 creative writing books). In</p>

the last few years, several major externally funded projects have begun, which will sustain our research culture over into the coming census period, including Ensslin's AHRC-funded work on reading digital fiction and cross-cultural identity in video games, Eisentraut's BA International Partnership and Mobility Scheme with Brazil, Abrams' research on Stanley Kubrick, and the Centre of Early Music's networks on medieval music theory and Musica Rudolphina. Research income has risen significantly: in RAE 2008, the School of Music reported a total external research grant spend of £409k. During the current REF period, our spend has been £1.55M. The **annual average grant spend has increased fivefold** from £62k to £310k. In all, we have reported awards of over £2.5m during the REF period. There has also been significant additional income from non-standard sources, totalling over £870k.

**Mechanisms to promote research excellence:** In addition to supporting strong individual effort, which is central to the Arts and Humanities, the College actively encourages and facilitates collaboration both within and between disciplines. The development, maintenance and support of formally organised research centres is key to shaping the international profile of Bangor-based researchers, in fostering international collaborations, and to the steep rise of grant capture (see Section d). Our research strategy focuses on the following mechanisms:

- ***Sustaining grant capture:*** An efficient mentoring strategy and support from the College and BU's Research and Enterprise Office (REO) has helped us to exceed our aims for grant capture for the REF census period. We plan to maintain this positive trajectory, through performance development reviews and with ongoing institutional support.
- ***Exploring research synergies & collaboration, deepening collaboration and supporting interdisciplinarity across the University.*** Both Schools have developed a culture of collaboration, which has led to the incorporation of our composers, performers and artists into the joint research group, Creativity, Theory and Practice, as well as various research centres and networks. We have begun to deepen these relationships and plan to develop them further, also including disciplines beyond this unit, such as the Schools of English and Modern Languages.
- ***Sustaining staff development and training future researchers:*** Alongside a supportive university policy that facilitates research and grant capture (section c), this unit will keep ensuring that staff at all stages of their research careers are inculcated into a research culture by engaging with the unit's research groups and the specific infrastructures and collaborative opportunities offered by them.
- ***Promotion of knowledge exchange with industry and productive tension between theory and practice:*** In an economically weak geographical area, knowledge exchange with industry has traditionally been a strategic priority. We have built on past success in engaging with industries through KTPs and KESS programmes, which include joint postgraduate provision and student placements in companies. The productive tension between theory and practice in our research is explored through newly validated MRes degrees that foster theory-practice integration (e.g. SCSM's MRes Creative Practice).
- ***Raising the wider visibility and impact of research:*** We will raise the amount and quality of impact from our research through plans detailed in REF3a, including raising awareness of impact among staff, planning how to achieve and evidence it, solidifying links with businesses and the third sector, and better communicating research outputs' key findings and benefits for society.

## c. People

### i. Staffing Strategy and Development

The Unit increased its staff base substantially during the REF period, and vacancies arising through retirement were used to recruit capable early career researchers. The position of Head of (Musical) Performance, for instance, was filled with practiced-based researcher Pestova, following the departure of pianist Frenklová. Schmidt, who took up a chair in Manchester in 2012, is expected to be replaced at the same level in 2014. With the foundation of the Coleg Cymraeg

Cenedlaethol (CCC) in 2011, to promote teaching and research through the medium of the Welsh language, positions for Welsh-medium early career researchers were created (Ifan, C.O.Jones, Llwyd). Through a special arrangement with CCC, which covers the salaries of some staff with primary strengths in teaching and scholarship, the School could appoint a number of additional high-calibre researchers to complement existing areas of excellence such as Medieval music (Vlhová-Wörner) and Editing (Woolley). We seek to support early career researchers through initially fixed-term employments, with the aim of making them permanent. In Music, for example, the teaching relief of staff involved in AHRC projects was combined to make a full-time appointment for 3 years: Cunningham took up this post as his first academic position in 2011, but is expected to be made permanent in 2014 in recognition of his excellent contribution.

Initially led by Creative Writing Professor G. Harper, Creative Studies & Media drew together staff from across BU. Although Harper left in 2010 to take up a chair in at Oakland University, Michigan, Ensslin and Abrams were promoted to chairs and Taylor-Jones to a Senior Lectureship in 2012-13. Ensslin was appointed Director of Research for the College of Arts and Humanities in 2013. The School's investment in 7 new, permanent academic appointments generated two over-lapping Research Groups (Digital Culture and Media & Persuasive Communication, both strengthened by the appointments of Bakir and McStay in 2010). As a young School wishing to build a cutting-edge reputation for synthesising practice and theory, and also promoting higher education in the Welsh language, several appointments included practitioners drawn from the creative industries (Lawrence, Ellis, Jones, Skains), contributing to the Research Group Creativity, Theory and Practice.

### **Staff Development**

In line with BU's commitment to the Concordat to Support the Career Development of Researchers, the College has set in place robust arrangements for staff development. Annual performance development reviews, where staff present their annually-updated three-year research plans to the Heads of Schools, ensure timely identification of training and development needs regarding research, grant bids and impact. BU's Research and Enterprise Office (REO) provides training for grant applications, which are supported by the College Research Office and mentored by senior researchers. Junior staff are mentored by senior colleagues. All research-active staff are entitled to a research day per week and an annual research allowance. Permanent staff obtain Study Leave according to a rota; extra study leave is granted if funded externally. Career progression is judged on excellence in research, teaching and administration. Practitioners are inculcated into a research culture via the Unit's Research Groups, Centres and Networks.

### **ii. Research students**

**Support:** All research students are recruited in accordance with BU's equal opportunities policy. There is a robust supervision strategy. Research students are supported by a supervisory team: a primary supervisor providing at least fortnightly contact, a secondary supervisor and personal tutor. There are formal, annual reviews of academic progress and needs. As a result of this strategy, most doctoral students complete their programmes by the end of their 4<sup>th</sup> year. The establishment of a Graduate School within the College of Arts and Humanities (2010) has fostered a supportive research environment and graduate community, e.g. via induction days, thesis writing support, travel bursaries, and monthly newsletters detailing funding opportunities, research training events and activities run by BU academics. Digital humanities training is furthered by the AHRC-funded PhD training scheme, CEDAR (2008-11).

**Seminars/Symposia/Conferences:** We run two regular research seminar series (with occasional joint ventures), attended by the public, staff and PGT/PGR students. We regularly host conferences or symposia for, and often organized by, graduate students, such as: RMA Study Day (2009); Theory & Analysis Graduate Study Weekend of the Society of Music Analysis (2010); *Off the Staves* (AHRC Student Led Initiative, 2010), the inaugural IMR National Postgraduate Conference 'Interconnections' (2011), and the North West Music Graduate Exchange Conference for students from Bangor, Manchester, Liverpool and Birmingham (2013). We contribute to an annual interdisciplinary postgraduate conference *Medievalism Transformed*. Our postgraduates co-organise conferences supported by national subject groups, such as Media, Communication & Cultural Studies Association Post-Graduate Network Conference 2009.

**Funding:** A major objective has been to deepen the Unit's diverse and vibrant research base, by increasing the quality and quantity of PhD students. The School of Music was successful in obtaining funding for nearly half of its research students from Research Councils (6 AHRC awards) and other bodies. In 2009, BU created Anniversary PhD scholarships (full fees and stipend) and bursaries. This competitive scheme recruited excellent students, especially from outside the UK, with the award of 4 full scholarships (students from Canada, Greece, the US and Venezuela) and 2 bursaries. Every 2-3 years, Music recruits to a Parry Williams doctoral scholarship. Creative Studies and Media has also attracted international government-funded students (Malaysia, Libya). In the convergence area, knowledge exchange with industry and other non-academic bodies has to be at the forefront of postgraduate training. EU-funded Knowledge Economy Skills Scholarships (KESS) support collaborative research projects (Masters and PhD) with external partners across the North and West Wales region. We were especially successful in this competition, obtaining 5 PhD and 4 MRes Scholarships.

**Employability:** KESS and KTP programmes have proven invaluable in ensuring that research students gain work experience as an integral part of the research. Although most of the projects have yet to be completed, it is hoped that this will have increased their employability. Over the census period, 8 research students were employed as Graduate Teaching Assistants. 12 research students have been appointed to academic or research positions, including at Manchester, Glasgow, Bangor, Leuphana (Germany) and the American University of the Middle East.

**Peer Recognition:** We encourage research students to disseminate their work. Several students have been invited speakers even before completion of their doctorates, including Hamilton (Early Music) at an ERC-funded conference in Dubrovnik (2012) and in the All Souls Seminar Series (2013). 5 doctoral students published in peer reviewed academic journals and edited collections prior to achieving their doctorates.

#### **d. Income, infrastructure and facilities**

##### **i. Research Income:**

**Standard sources:** Across 2008-13, the Unit attracted £1.69m from standard research income sources, including £1.64m from UK research councils. Starting from a base of £135,010 in 2008-09, this figure has steadily increased by between £100,000- £200,000 each year. More major grants have been secured to commence in 2014, such as the AHRC grant, 'Reading Digital Fiction' (£243,000 Ensslin CI with Bell PI, Sheffield Hallam).

Other notable AHRC grants include the largest grant ever awarded by the AHRC for a single music project, £832.5k for *The Production and Reading of Music Sources, 1480-1530* (Schmidt & Leitmeir), £323k for *The Experience of Worship in the late medieval cathedral and parish church* (J. Harper & S. Harper), and £12.4k for *Performance of vernacular poetry in medieval Wales, Ireland and Scotland* (S. Harper). Research staff received additional support for **Study Leave** through a variety of sources, including AHRC (Abrams, 2012, Schmidt, 2009, Taylor-Jones, 2011), and the Wellcome Trust (Lewis 2012).

**Non-standard sources:** While the support of the AHRC was crucial to the Unit's research achievements, many research activities were secured through smaller funds from diverse non-standard sources. **Practice-based researchers** have won over £270,000 funding for activities such as music festivals, music concerts and recordings, film-making, theatre performances and workshops and engagement with local industry. We attracted grants from various UK regional funders including Arts Councils of Wales, Northern Ireland and Scotland, and other Welsh bodies including CCC, CyMAL (Museums Archives and Libraries Wales) and the HEFCW-funded Welsh Crucible, along with international bodies and various ensembles and venues. **Music Editors** have won substantial funding for large-scale edition projects including £32.4k from the AHRC (2009, Schmidt: Mendelssohn, *Antigone*), £12.9k from the Polish Academy (Leitmeir, 2013-15: Riccio, *Liber Primus Missarum*), £4.5k from the Grant Agency of the Czech Republic (2010, Vlhová-Wörner, Bohemian tropes) and £3.2k from the Mellon Foundation (Cunningham, 2008-10, music for the plays of Ben Jonson).

**Non-academic research partnerships:** as a HEI within an economically weak region, we take pride in feeding our research expertise back into the economy. Our longstanding excellence in this area is recognised through an exceptionally high number of fully-funded positions for postgraduate researchers (PhD, MRes, MA by Research) involved in collaboration with non-academic partners, supported mainly by the European Social Fund (over £240k), £22.8k through the Beacon for Wales and £20k from the Welsh Assembly for the feasibility study, 'Developing New Business Strategies for the Music Industry in Wales'.

## **ii. Organisational Infrastructure**

The two schools are represented on the research committee of the College of Arts and Humanities, where research culture is promoted and monitored and collaborations between schools facilitated. The College Director of Research represents the College on University-level committees, such as the Research Strategy Task Group and the REF Task Group and thus is involved in institutional-level strategic decision-making and monitoring, and also in efficient dissemination of information and strategy into the college. The College Director of Research also has responsibility to champion research at the College Executive, chaired by the Dean, and to integrate research initiatives from Institutional committees and the College Research Committee into College strategic planning. The College structure facilitates greater integration of planning and in particular facilitates cross-school collaboration. Networks and research groups within the two schools serve to organise numerous scholarly meetings and workshops, often in conjunction with other Colleges within BU, other universities and non-academic end users. Furthermore, they have effective vehicles for collaborative funding bids to research councils and our many non-standard funding sources. There are 6 main groupings within the two schools submitted to this UoA:

**(1) Creativity: Theory & Practice**, a cross-school grouping, features a diverse array of complementary approaches and specialities, which interact to generate new ways of conceptualising and appreciating the creative practices of media and music. Researchers in this group examine philosophy, history, aesthetics, healthcare and research-as-practice across areas of the creative arts and industries ranging from advertising to sonic art. Notable achievements include McStay's philosophical monograph on *Creativity and Advertising*; Price's AHRC-supported monograph, *The Screenplay: Authorship, Theory & Criticism*, Pestova's world premiere recordings of Stockhausen's *Mantra* and Cage's *Complete Works for Two Pianos* and Lewis's engagement with dyslexia in the Wellcome-Trust project *Lexicon*.

**(2) Digital Culture** examines aesthetics, digital humanities and political economy across diverse media practices including games, online advertising and digital politics. Attracting funding, including from AHRC and Deutsche Forschungsgemeinschaft, the group produced significant monographs by Ensslin and McStay, as well as the journal *Gaming & Virtual Worlds*. A cross-disciplinary Digital Economy Network brings together researchers from across BU to share expertise on digital cultures, broadly conceived. This has attracted British Council funding for Computer Gaming across Cultures and AHRC funding for Reading Digital Fiction.

**(3) Media & Persuasive Communication** examines historical and contemporary media forms from film to social media, cultural practices and social consequences arising from manipulating information and discourse for political, ideological or commercial gain. Well-supported by AHRC grants (to Abrams, Taylor-Jones, Bakir), significant outputs include monographs by Abrams, Taylor-Jones and Bakir. This research group is core to the inter-disciplinary Media and Persuasive Communication **network** directed by McStay, which has attracted colleagues from across BU (e.g. Health, Business, Education, Behaviour Change Unit) to generate innovative, complex funding bids (e.g. using online photo-sharing platforms to help people quit smoking).

Drawing upon a Strategic Alliance between BU and Aberystwyth University that builds on a history of collaborative activities and most recently on the successful HEFCW funded £10.9m Research and Enterprise Partnership (established by the two universities in 2006), Digital Culture links with Aberystwyth's Media Studies and Psychology colleagues via the Bangor-Aber Experimental Arts Group; and Media and Persuasive Communication has allied with Aberystwyth's inter-disciplinary Internet Studies group to promote symposia and funding bids on privacy.

**(4) Scholars active in the field of Early Music** are organised in the internationally recognised Centre for Research in Early Music (est. 2006), which aims to promote, facilitate and conduct ground-breaking research on music as concept and practice from the Middle Ages until about

1750. The Centre forms part of the Institute of Medieval and Modern Studies, one of the four centres of the Aberystwyth-Bangor Research & Enterprise Partnership. During the REF cycle, researchers generated over 50 publications (excluding editions), over 90 conference papers, and secured an £800k AHRC grant, as well as fostering interdisciplinary and international collaborations, e.g. through research networks.

**(5) Critical Editing of Music**, represented by 6 staff members, promotes excellence and innovative practices in philology and produces major editions (from medieval Bohemian tropes to Mendelssohn) that inform historical performances worldwide and form reference texts for further research.

**(6) Sacred Music Studies** investigates the role of sacred music in the context of liturgy and ritual from a cross-disciplinary perspective (including anthropology and sociology). Their greatest success so far is a major Bangor-led AHRC project on The Experience of Worship.

The cross-cutting research group **GeMINi** (Gestural Music Interaction Network) was established in 2011, bringing together composers, performers and musicologists. This network runs the biannual international INTER/actions conference/festival, and was recently awarded funding from the PRS foundation New Music Biennial. We have also traversed disciplinary boundaries, via the **Words & Music Research Group**, established with the Schools of English and Modern Languages, which holds recitals and workshops for staff within the college, and supported a Leverhulme Trust-funded Pianist in Residence, Sholto Kynoch, collaborating with Bangor staff including at the School of Modern Languages.

### *iii. Operational & Scholarly Infrastructure*

The two Schools enjoy a range of specialist facilities including a games/digital media lab, as well as rehearsal spaces and equipment. This will be significantly increased through the Pontio Arts and Innovation Centre, opening in 2014. In addition to standard library facilities and the University archive, the Unit houses major collections including the Crossley Holland collection of 600 ethnic European instruments and over 300 pre-Columbian instruments along with a substantial library of books on ethnomusicology and Celtic music. The research and development of this collection will be facilitated by the appointment of ethnomusicologist Eisentraut in 2013 and further support from BU's library services. Through strategic investments since 2008, the Music Library has turned into the largest collection of facsimiles (hard copies and digital images) of Medieval and Renaissance Music in Wales. The University established the Welsh Pop Archive in 2008, with its long-term development guaranteed through the appointment of C.O.Jones as curator and lecturer in Popular Music, and the Welsh Radio Archive in 2012, funded by the Welsh Government.

## **e. Collaboration and contribution to the research base**

**Collaboration & partnerships.** In addition to the ARHC projects mentioned above, we are involved in 13 other academic collaborations. Early music researchers contribute to the international study groups Musica Rudolphina and Medieval Theory in Context. The Digital Culture group participates in the UK-India Education and Research Initiative (2013-) and the Leverhulme-funded Digital Fiction International Network (2009-), while the Media & Persuasive Communication group works in the AHRC-funded 'Onscenities' Network (2010-) and in alliance with Aberystwyth's Internet Studies Group.

**Representation on research advisory panels, and review boards** is both **international**, including Leitmeir on the Academia Europaea (Europe-wide NGO advising, for instance, the ERC), Abrams on the advisory panel for Hebrew University in Jerusalem, Ensslin on ESF's 'Forward Look' media studies panel and Vihová-Wörner on the Committee for Graduate Studies in Musicology, Charles University Prague; and **national**, including Ensslin on AHRC evaluation panel for Videogames Research Networking and the Modern Humanities Research Association committee and ap Siôn as Music Advisor to Arts Council of Wales.

**Leading positions in professional subject associations and learned societies** include 6 international, 5 national and 2 Welsh-based. Our international presence includes Advisory/Executive Board membership of East Asian Popular Culture Association (Taylor-Jones), Digital Games Research Association (Ensslin), British Friends of the Hebrew University 2009 (Abrams) and the Screenwriting Research Network (Price). From 2008-12, Schmidt was Chair of the National Association for Music in Higher Education (NAMHE). Researchers from Music play a

leading role in the Society for Minimal Music (established at Bangor in 2007, with ap Siôn and Evans as founding committee members) and the Plainsong & Medieval Music Society (est. 1888) (Harper, Vice President, 2008-; Leitmeir, Council Member and Treasurer, 2008-; Schmidt, Council Member and Secretary, 2008-). In 2010, the society's administrative base was transferred to BU.

**Editorial positions** (excluding guest editorships) include five international peer-reviewed journals: *Plainsong & Medieval Music* (Leitmeir, 2010-), *Welsh Music History* (S. Harper, 2012-), *Journal of Gaming and Virtual Worlds* (Ensslin/Muse, 2008-), *Journal of East Asian Popular Culture* (Taylor-Jones, 2013-), *Jewish Film and New Media* (Abrams, 2012-). We also edit the *Electronic Literature Directory* (Skains/Ensslin, 2010-12) and the yearbook *Musik in Bayern* (Leitmeir, 2003-). Additionally, staff are members of advisory or editorial boards on 12 other peer-reviewed national and international journals, including *Journal of European Popular Culture* (Abrams), *Media, War & Conflict* (Bakir), *Journal of Screenwriting* (Price), *The Soundtrack* (ap Siôn), *British Academy Early English Church Music series* (J.Harper) and *Journal of the Alamire Foundation* (Leitmeir).

**Examination of postgraduate research degrees:** we have acted as external examiners for 13 PhD/DPhil (3 international: Melbourne, W.Australia, Sweden) and 2 MPhil theses.

**Organisation of conferences and scholarly meetings.** We have been involved (as organisers and/or artistic directors or members of steering committees) in organising 20 conferences, 15 panels within conferences, 5 workshops/ study days and 11 festivals. Many conferences were hosted at Bangor including *Creating Second Lives* (2008, 2011); *Computer Gaming Across Cultures* (2013); *Translating Cultures: East Asia, Art Literature and Film* (2012); *'Hidden' colloquium on Jews in British film and TV* (2011); and *Great Writing: The International Creative Writing Conference* (2010). In 2009, we piloted a postgraduate exchange conference in collaboration with music departments at Manchester and Liverpool, expanded into the Midlands in 2013. On average, one postgraduate conference has taken place every year. The biannual *INTER/actions Symposium* was started in 2012 by GeMINi; and an annual international workshop on *Medieval Music Theory in Context* in 2011 by the Early Music group. Researchers from the Welsh Music group have led the AHRC *Beyond Text* project on the performance of vernacular poetry in medieval Wales and are actively involved in the annual *Bangor Conference of Celtic Studies*, organised with the Schools of Welsh and History since 2012.

**Refereeing academic publications or research proposals.** Unit staff peer review for British funding bodies including AHRC (Leitmeir, Schmidt, Ensslin, Taylor-Jones); British Academy (Schmidt); Leverhulme Trust (Ensslin, Schmidt, Taylor-Jones) and for the national funding bodies of Austria (Ensslin), Belgium (Schmidt, Leitmeir, McStay), Canada (Ensslin, Schmidt), Czech Republic (Leitmeir, Vlhová-Wörner), Germany (Leitmeir, Schmidt), Luxembourg (Ensslin) and Norway (Bakir). Staff have peer-reviewed for at least 33 major journals including *Journal of the Alamire Foundation*, *JRMA*, *Music Analysis*, *Music & Letters*, *Music Theory Spectrum*, *Nineteenth-Century Music Review*, *Plainsong & Medieval Music*, *The Soundtrack*, *Twentieth-Century Music* and *Welsh Music History*, *Critical Discourse Studies*, *New Media & Society*, *Cultural Politics*, *Social Semiotics*, *Adaptation*, *Journal of Screenwriting*, *Ethical Space* and *Cyfrwng*. They have peer-reviewed book proposals for 15 publishers comprising: OUP, CUP, NYU Press, University of Wales Press, University Press of Florida, Wayne State University Press, Routledge, Sage, Emerald, Palgrave-Macmillan, Pearson Longman, Ashgate, Continuum, Informing Science Press, BFI and RMA Research Chronicle.

**Scholarly awards or fellowships** have been held by Schmidt (Visiting Fellowship at All Souls, Oxford, 2008), Leitmeir (Amplonius Research Fellowship at Erfurt University, 2010) and Vlhová-Wörner (Fellow at the Institute of Sacred Music, Yale, 2011-2).

**Invited keynotes, lectures and/or performances.** Staff have delivered over 300 invited presentations, performances, installations and screenings at conferences, symposia and festivals across the UK and internationally including Europe, Australia, South America and North America. Highlights include residencies of Lewis (2013) and Alessandrini (2011) at CMMAS Morélia, Mexico 2012. The most active contributors to conferences were ap Siôn (14) and Leitmeir (31 invited presentations and keynote addresses).