Institution: University of Ulster

Unit of Assessment: 35 Music, Drama, Dance and Performing Arts

a. Overview Music, Dance and Drama are all part of the Faculty of Arts, a research-intensive group of subjects which returned more than 80% of staff to RAE2008, and of the School of Creative Arts and Technologies, based on the Magee Campus in Derry/Londonderry. Also in the School are staff working in aspects of Design (largely product design and visual communication; the rest of Art and Design is in a different Faculty/School structure on the Belfast Campus), Museum and Heritage Studies, Digital Multimedia, Creative Technologies, and, from September 2014, Cinematic Arts. In both teaching and research, there is synergy between Music, Dance and Drama, and especially between Music and Creative Technologies (some colleagues in this latter area are submitting to sub-panel 34, but over the period 2008-13, most have been brought into 35). Across the University, research activity is administered by the Research Office and strategy determined by Research Institutes, taking their lead in some areas from smaller Research Clusters. Music, Dance, Drama, Creative Technologies and Cinematic Arts staff are members of the Arts and Humanities Research Institute and of the Creative Arts and Technologies Research Cluster. Over the 2008-13 cycle this small Cluster has produced 7 monographs and edited collections; 86 journal articles and chapters; 134 conference papers, invited presentations and keynotes delivered in more than 20 countries all over the world; and more than 160 commissioned compositions and other practice-based outputs. It has also generated around £2.24 million in external grants, investment and commissions over and above that captured in REF4b.

b. Research strategy Our strategy 2008-13 has been shaped by three overarching objectives: to develop our practice as research (PAR), to pursue technology-informed enquiry across all our subjects, and to establish ourselves as a significant research interface by a) exploiting our geographical position to act as a conduit for UK-Ireland international exchange, and especially b) holding, and sharing work at, major industry- and sector-facing events.

    RAE2008 Part of this shaping has been the result of consolidation immediately post-RAE2008. We have achieved the aims specified in our submissions to UoA 57 and 67 (the **Fitzpatrick** volume was duly published, and is being submitted here; our Master's provision has continued to expand and bring students through to PhD study; we have invested heavily in the sustainability of composition, e.g. **Irvine**, returned under Category C in 2008, was subsequently appointed Visiting Professor and then Professor, another appointment, **Bridges**, made, and the discipline developed to include sound art and audiovisual installation work). Greater sustainability has been achieved more generally, too: through anticipated staff turnover and carefully targeted recruitment, we have been able to concentrate our work in areas that are smaller in number but, crucially, overlap subject boundaries. Some of these are outlined below; one example is that instead of being concentrated in ethnomusicology**, Doherty**'s work now includes collaboration with Creative Technologies researchers. Across our subjects, we have been able to draw in academics from other areas (**Moore** from Art and Design, **Akser** from Film Studies) and practitioners from outside HE (**Lilley** from industry, **Irvine**). These measures, along with increased investment in our infrastructure (see below), have been implemented with PAR, creative exploration of technology, and interface events firmly in mind, and they have ensured that, although the individual subjects remain small, we can fully support the whole range of our research activities.

    2008-13 Our collective research interests over this period have been in the areas of composition, contemporary performance and theatre practice (including performing arts for young audiences), film and music-for-moving-image studies, Irish traditional music, dance/music relationships, digital culture and creativity, and reception studies. The Cluster has fostered interdisciplinary approaches in all of them, as the following summaries show, and in each case has done so under one (or, very often, more than one) of our three headline objectives:

    PAR has grown in importance for the Cluster as a whole. It was highlighted as a strength on which to build in the RAE2008 report for Music, the largest subject in the Cluster, and our investment here (two further posts and one transferred in from Art and Design) and in Drama (one extra post), as well as the inclusion of Dance, has enabled us to increase our PAR activity (i.e. discrete outputs from our sub-panel 35 subjects compared with 2008) by around 70%.

    Performing arts for young audiences: **Maguire**'s co-editorship of the first ever collection of essays on Theatre for Young Audiences (TYA) in the UK (see REF2) represents a significant contribution to the ways it is understood and taught. The methodology is explicitly practice-led, drawing on (among other work) his *The Little Box of Wonders* project (2010) and his involvement,

with **Devlin** and **Upton**, in the annual 'Making Space' symposium (Belfast Children's Festival). **Fisher** (who moved to another job a month before the census) also collaborated with the Belfast Children's Festival and produced *Wobble* (a dance piece for 2-4 year-olds through a process of audience involvement, Belfast, London and New York 2011-13), *The Giant is Coming* (for 6-9s, with Young at Art, Belfast Community Circus School, Beat Carnival and Belfast City Council Events, one of four UK community celebrations as part of the wider Olympic cultural programme supported by Legacy Trust UK, 2012), and *MuMo* ('Music and Movement' a piece and associated education programme examining creative play among 5-7s, developed with support from BBC Performing Arts Fund, 2013). In 2013 we hosted The Gathering, run jointly by TYA Ireland and TYA-NI in partnership with the Waterside Theatre, Derry; speakers included Manon van de Water (Chair, International TYA Research Network). **Melvin**'s Cultural Olympiad piece, *How the Arrow Flies*, was devised with a children's author for youth members of a local archery club. In the more general field of PAR involving children, **Irvine**'s *Rain Falling Up* (REF2, nominated for a British Composers Award, 2012) has been performed in Italy, France and Ireland as well as the UK, and **Roman**'s community opera *Ulysses* was performed by a cross-border chorus of schoolchildren in venues in Ireland, NI and London.

Borders: one illustration of how our PAR is developing, how we are consolidating through interdisciplinarity, and how we are responding to our environment, is our investigation into the very notion of the border, i.e. the cultural capital and creative potential of contested space. Music-video collaborations on the installation projects *The River Sings*, *Simultaneous Echoes* and *The River Still Sings* (see REF2) represent one strand of this, another is an initial, year-long programme of interlinking creative practice in Dance, Drama and Music, 'Data Roaming', involving **Fisher**, **Campo**, **Devlin**, **Roman** and local writers and performers. Initial outputs from the project have been presented in site-specific performances (Cosquin, 2012) and conferences (International Culture Arts Network, ICAN, Derry 2013, icanplayhouse.com/conferences/view/challenging-place); future plans include further collaborative PAR within the Cluster and consolidating local connections with community groups and local practitioners through facilitated practice exchange. More broadly, Derry's liminal status is an important part of the 'Portrait of a city' (sponsored by BT: btportraitofacity.com) project to mark its year as inaugural UK City of Culture, 2013; **Moore** is on the steering committee, and **Devlin**'s 'Austins' (with contributions by **Bridges**) is a part of it (btportraitofacity.com/?page_id=1008). See also **Irvine**, *Praise Aloud the Trees* (REF2).

Technology-informed enquiry has been a major strategic emphasis, signalled by the decision to change the name of the School (adding 'Technologies' to 'Creative Arts'); the appointment of Visiting Professors in the area of digital performance (Steve Dixon), digital culture and policy and interactive media production (**Lilley**), and social media (Adam Singer); and the establishment of the Research Centre for Creative Technologies (RCCT, rcct.ulster.ac.uk), which has acted as a focal point for projects cutting across musical performance and sound design, for funding bids (e.g. to Nesta), for conference and symposium activity (e.g. 'Inclusive Creativity' and 'Imagine Create'), and for institutional partnerships (e.g. GradCAM, SmartLab). As well as collaborative staff outputs (PAR and in the area of digital policy and pedagogy, see REF2 and 3a), RCCT has been home to PhD research into e.g. live electronic systems and performance gesture (Graham), sound mapping (McClure), and coding using Raspberry Pi as a creative educational tool for eight-year-olds (Kane).

Electroacoustic composition and sound design: building on **Lyons**' mini festival of electronic music by Alcorn (Queen's Belfast), Dennehy (Trinity Dublin) et al. in 2006 (RA5, 2008), we have defined and developed as our role as a UK regional (and UK-Ireland international) network hub in this discipline. High-profile Dublin premieres (National Concert Hall; Contemporary Music Centre) by **Lyons** and **Bridges** followed in 2008 and 2009, and then the interdisciplinary collaborative projects *Simultaneous Echoes* and *The River Sings*. In 2010, Decibel (Birmingham Conservatoire) was our ensemble in residence, and, at the conference of the Society for Musicology in Ireland (SMI), which we hosted, we used a keynote address by Landy (De Montfort) as the anchor for a distinct new strand of scholarly and PAR exchange (convened by **Bridges**) between leading figures working in NI and Ireland (Lyon, Queen's Belfast; Lazzarini, Maynooth, etc.). Further work (also involving PhD students King, McCloskey and Graham) straddling this area and that of music and disability is described below and in REF3a-b. We have also opened other channels of communication, with GradCAM, the all-Ireland Graduate School in Creative Arts and Media (**Lyons**) and the National College of Art and Design in Dublin (**Moore**, **Lyons**), and set up staff and PhD student exchanges at seminars and research events with SmartLab, based at University

College Dublin (**Lyons**).

Research interface: we have hosted a dozen major events 2008-13, ranging from academic conferences (e.g. SMI, 2010) to mixed conference/festivals (the International Symposium on Electronic Art, ISEA, 2009; the North Atlantic Fiddle Convention, NAFCo, 2012; Cinesonika, 2013) and festival/industry events (such as 'Imagine Create', 2009, 2011, www.imaginecreate.info), that have between them attracted over 50K attendees. In addition, our researchers have collaborated closely with local and international partners to bring other such events to Derry, e.g. ICAN 2010-13, and the International Development of Reconciliation through the Arts (INDRA) Global Congress 2013, which between them featured scholars, practitioners and conflict transformation groups from the UK, Ireland, US, Canada, Greece, Brazil, Syria, Israel/Palestine, India and South Africa. **Jennings** chaired the INDRA research symposium in July 2013 (hosted by the School), where he was asked to be Principal Investigator for a proposed AHRC Research Network project. In all cases, our strategy has been to create synergy between academic institutions (in the broadest sense, such as when **Doherty** and **Preston** brought the Dance Research Forum Ireland annual meeting under the umbrella of NAFCo) and, above all, between academia, local cultural capital (the Irish Theatrical Diaspora Project Conference 2012, organised by **Fitzpatrick**, included a collaboration with local history groups), and practice. This has been followed through, in agenda-setting work in the area of digital participation policy and cultural applications of big data (**Moore**, **Lilley**; see REF2 and 3a-b), in the digital space too.

Post-conflict, transitional societies: the theme for the Irish Theatrical Diaspora event was 'The North: Exile, Diaspora, Troubled Performance', and, like the 2006 'Performing violence' conference before it (RA5, 2008), it included papers from other disciplines in the Cluster (e.g. **Newark**, on opera, terrorism and site-specificity) as well as practitioner-orientated presentations (e.g. Gay McAuley's keynote). Similarly, INDRA 2013 included artists, academics and youth arts groups in conversation and cultural exchange, sharing and comparing citizenship programmes, art practice and social research, and ICAN 2012 (which also involved contributions from **Jennings** and **Fitzpatrick**), explored the concept of 'Challenging Place'.

Irish traditional music and dance-music relationships: calling on substantial Cluster and University funding and in-kind support, a network of local partners on both sides of the border, and a wide range of international contacts, NAFCo 2012 Director **Doherty** made it the largest event of its kind anywhere in the world (see www.nafco2012.com), one that encompassed not just the city but the entire Derry-Donegal border region, brought together artists, researchers, participants and visitors from more than twenty countries, and integrated Music and Dance practice, PAR and conference events with cultural celebration of the entire North Atlantic Celtic diaspora. **Irvine**'s *Strange Attractors* (for Northern Sinfonia and contemporary Scottish/Irish group LAU) was programmed as part of 'Celtic Connections', the most significant trad. festival in the UK.

2014-19 A fresh research strategy for the Research Institutes with the Faculty of Arts was published in August 2013. Key points were consonant with our established approach, indeed had been established partly in response to it, but the following new collaborative priorities for the coming cycle have been identified for development into coherent programmes post-REF:

Film and music-for-moving-image studies: this is based around a new, interdisciplinary degree programme in Cinematic Arts and a new research appointment, **Akser**, but it builds on the audiovisual installation work described above (and by **Melvin**, see REF2), on our links with Cinesonika (and the associated annual issue of *The Soundtrack*), and staff interests in composition for animation (**Irvine**, e.g. *Rain Falling Up*), film and film-opera (**Irvine**, e.g. *To do list*; *Behold the Lamb* and *Bookseller of Belfast* have won awards at international film festivals), analytical work on film sound and music (**Melvin**, REF2) and study of cultural transfer as represented in cinematic treatment of musical subjects (**Newark**, British-Academy-funded project on US, Latin American, Italian and Chinese *Phantom of the Opera* films).

Creative arts and health: a response to the strategy's increased emphasis on cultural, social and economic impact. Stand-alone projects already completed include **Fisher**'s work with the Western Health and Social Care Trust on childhood obesity, and **Irvine**'s with the NYO and Treloars School for children with cerebral palsy on the one hand and with Red Note Ensemble and Scottish hospitals on the other. Two more extended programmes of on-going research are **Doherty**'s work on musculoskeletal disorders among traditional musicians (REF2) with colleagues in Creative Technologies (including a PhD student, Porter) and from the Faculty of Life and Health Sciences, and **Lyons**' on inclusive creativity (REF3a-b), which has produced outputs, PhD projects

and two symposia (2012 and 2013) involving scholars and practitioners from around the world. Drawing on his earlier work with the learning disabled, **Jennings** is currently researching applied drama and arts participation in relation to international health practice and policy, and he and **Lyons** are exploring possible collaboration with researchers in the University's Bamford Centre for Mental Health and Wellbeing.

c. People, including: i Staffing strategy and staff development Staffing policy: as outlined above, the policy has been to align recruitment with strategic objectives, especially PAR. Overall we have maintained and indeed increased staffing levels – crucially, this has been against the opposite trend in the Faculty as a whole. More important, we are submitting 25% more researchers to sub-panel 35 than we did to the equivalent disciplines (in sub-panels 57, 63, 65 and 67) in 2008.

Development and strategy: the University has a probation policy covering research, and offers a wide range of staff research development opportunities, some accredited by its Centre for Higher Education Research and Practice, some by external bodies, e.g. the Leadership Foundation and the Institute of Leadership and Management. The Faculty's peer review board assists in the development of research funding bids. The appraisal system, administered at School level for all but professorial staff, but with input from the Research Institute Director, includes research targets. It is the Research Cluster, however, that is principal mechanism for mentoring and developing researchers, through scheduled plenary sessions every two weeks, and periodic one-to-one meetings with the Co-ordinator, more frequently for ECRs. It is also the main administrative structure for allocating research funding (the Research Institute and the central fund administered by the Pro-Vice Chancellor for Research and Innovation have a broader remit, covering exceptional and/or capital bids), co-ordinating collaborations and events and discussing collective strategy, and for reporting on individuals' work. Our research seminar series, which features staff and PhD students as well as external invitees, is run by the Cluster Co-ordinator in consultation with the individual subjects.

Research leave and teaching relief: collaborative work requires the most strategic co-ordination, and where we have used research funds to buy out teaching it has been to promote collaboration and facilitate research interaction between staff (e.g. 'Data Roaming' above). For NAFCo, **Doherty** had extra administrative support from the School plus a dedicated new temporary appointment, part-funded by the University. But there are robust mechanisms in place to support individual research projects and dissemination too: during the cycle the Cluster spent almost £40K of QR income on these. In addition, all research-active staff are eligible to apply for one semester's internally-funded research leave in every seven and any number that are fully externally-funded; ECRs are treated preferentially in this process in that they do not have to meet the same criteria of prior research achievement. The Faculty granted nine semesters of research leave to staff in the Cluster 2008-13, and examples of published outputs arising directly from it include one monograph (**Newark**), one edited volume, three articles, three chapters (**Preston, Fitzpatrick**). A further three monographs, two edited volumes, two articles and one chapter, produced by other beneficiaries of research leave (**Newark**, **Doherty, Maguire, Fitzpatrick**), are being prepared for publication.

Opportunity and progression: research is one of three routes to promotion in the University, and Cluster staff **Maguire**, **Newark**, **Fitzpatrick**, **Moore** and **Lyons** have all been successfully mentored over the course of it by members of the Research Institute. Research achievement is further rewarded through the University Distinguished Research Fellowship; in 2009 **Lyons** received £2500 for equipment for his work on technology and disability. At Cluster level, our PAR strategy has fostered an environment conducive to developing the work of lecturing staff experienced in practice but relatively new to research (**Fisher**), and of technical staff in the School too, all of whom are encouraged to pursue their own creative practice and to contribute in their own right to PAR projects (e.g. **Harding**). This has led to promotion to the status of Lecturer in one case (**O'Hanlon**), and to enrolment on a PhD (on digital storytelling, co-creative media and community engagement in post-conflict Northern Ireland) within the Cluster in another (**O'Connell**).

Exchanges between academia and arts-sector organisations: our PAR strategy has also fitted well with the University's active KTP programme, which is implemented by an Innovation Office tasked with co-ordinating consultancy and other interaction with business. The University is the most successful knowledge provider in NI and Ireland (measured by participation in the Innovation Voucher system established by the regional development agency, InvestNI) and Cluster staff have been active in this and other InvestNI initiatives (**Newark**, **Lyons**, **O'Hanlon**), Creating Enterprise, Belfast (**Newark**), Nesta, the Arts Council of Northern Ireland (ACNI) Creative Industries Innovation

Fund (**Moore**, **Lilley**, **O'Hanlon**), and Digital Derry (**Fitzpatrick**). There are numerous further links between the Cluster and local arts-sector businesses, e.g. Big Telly Theatre Company, Portstewart (Chair, **Maguire**), Music 55-7 (Board of Directors, **Newark**, 2006-09), Echo Echo Dance Company (Board, **Jennings**), the Walled City Music Festival (Chair, **Lyons**), In Your Space Theatre Company, Derry (Board, **Devlin**) and Tinderbox theatre company (Board, **Fisher**).

ii Research students We have a strong record of attracting studentships from DEL (the NI Department of Employment and Learning; we have also had success with the AHRC). This is increasing, with two more (in Drama and Music) having been allocated for 2013-14. During 2008-13 this growth has been aligned with priority research areas, interdisciplinary and especially PAR, which features in just under half of completions, and just over half of projects in progress. In the interests of democratising, expanding and enriching the research community, and as a reflection of our commitment to our local geographical area, we proactively recruit from the local arts and education sectors, often to part-time study: our PhD students are, among other things, performing musicians, actors, journalists and broadcasters, primary school teachers and FE lecturers.

Training: in addition to the University-wide programme of generic skills training co-ordinated by the Staff Development department, the Research Graduate School of the Faculty of Arts has put in place structures designed to make PhD supervision act as preparation for professional research careers. The regular assessments of progress are in the form of conference-style presentations, and must be complemented by a set number of Research Training Credits, which can be earned internally but which supervisors encourage students to gain externally, through participation in conferences and workshops. Students are expected to give papers at national and international events, whether specifically for Research Students (e.g. the Royal Musical Association, SMI) or not ('Producing Culture', Goldsmiths, 2009; SMI 2010, 2011, 2013; 'CLIFF', Michigan, 2013; 'Narrative', Manchester, 2013; 'Cross-Currents', University of Aberdeen, 2013, etc.).

Integration: at a more local level, PhD students have been given numerous opportunities to make valuable contributions to the Creative Arts and Technologies research culture. Graham, P. Maguire, McCloskey, McClure and Nolan worked on conference organisation for, variously, the SMI (2010), 'Inclusive Creativity' (2012 and 2013) and Cinesonika (2013) events. Most PhD students have also contributed to the Cluster Research Seminar Series. Apart from teaching opportunities, which are carefully regulated and limited by the Research Graduate School, in our Research Cluster there is a culture of involving students in staff projects (funded from elsewhere in the University, e.g. when Nolan and P. Maguire were paid research assistants on a Centre for Higher Education Research and Practice project in 2010, or externally, e.g. when Nolan was a paid research assistant on an InvestNI-funded project in 2012). Research students are inducted wherever possible into staff PAR projects, too (e.g. **Lilley**'s 'Flags' for the Cultural Olympiad 2012, **Devlin**'s 'Austins', see REF2, and **Moore** and **O'Hanlon**'s work with the Riverdance company on apps for the iPhone/iPad, i.e. on how a complex performance practice can be transmitted across cultural difference and in a gamified learning environment, which has attracted £80K investment). These experiences have contributed to the appointment of our PhDs to lecturing (e.g. Graham, Dullea), R&D (McClure) and post-doctoral positions (McIntyre, AHRC-funded).

A measure of the vitality of our research student provision is the 50% rise in overall research student numbers compared to 2001-07, and the 100% rise in PhD completions, to 14 in 2008-13.

d. Income, infrastructure and facilities Our income from research councils and other major funders has increased almost four-fold compared with the RAE (REF4b), but the total figures (i.e. also counting project commissions and grants from Arts Councils and similar bodies) show a more than seven-fold increase, from around £372K 2001-07 to around £2.6 million now. This includes: £334K from Peace III, the European Agricultural Rural Development Fund, the Arts Council of Ireland/An Chomhairle Ealaíon (ACI), ACNI and others for NAFCo (**Doherty**); £325K from Channel 4, FilmFour and NI Screen for research and development for the film *Behold the Lamb* (**Irvine**); £125K from Digital Derry, the NI Department of Culture, Arts and Leisure (DCAL), Momentum, Invest NI and others for the 'Imagine Create' festivals (**O'Hanlon**); £50K from Nesta for the 'Counting What Counts' project (**Moore**, **Lilley**, **O'Hanlon**); £40K from ACNI for a year-long dance pedagogy research project in partnership with three other leading dance organisations (**Fisher**); £27K from the EU Programme for Peace and Reconciliation in NI and the Border Region of Ireland (**Roman**); and a total of £375K from the London 2012 Cultural Olympiad, ACNI and ACI (granted to separate projects led by **Doherty**, **Irvine**, **Fisher**, **Melvin**, **Campo**, **Fisher**, **Bridges** and **Lyons**). Other external funders of research and PAR projects in the Cluster include: Ulster Orchestra

(**Irvine**), NI Tourist Board (**Doherty**, **Roman**), British Council (**Irvine**), Western Health and Social Care Trust (**Fisher**), Music Network and the Ark Children's Cultural Centre (**Irvine**), BBC and DCAL (**O'Hanlon**, **Harding**), RTÉ (**Irvine**), Digital Derry and Stendhal Festival of Art 2012 (**O'Hanlon**, **Harding**, **Fitzpatrick**), BBC Radio 3 (**Irvine**), Creative Scotland (**Doherty**), RVW Trust (**Roman**), PRS Foundation (**Irvine**), InvestNI Innovation Fund (**Newark**, **O'Hanlon**, **Harding**), Bank of Ireland Satellite Fund (**Fisher**), Maiden Voyage (**Irvine**), Culture Ireland (**Bridges**), Contemporary Music Centre, Dublin (**Bridges**), NYO (**Irvine**), and UNESCO (**Doherty**).

Infrastructure and facilities have benefited in the first place from our success in a combination of internal and external competitive funding bids (the University Research Capital Fund and the ACNI Creative Industries Innovation Fund) for a total of c.£75K. In line with our strategy of developing our research interests in the area of technology and creativity, this has mainly been for specialist hardware. We are also investing in more traditional resources: **Campo** has assembled a unique collection of materials (some shown as part of the British Grotowski Project exhibition, 2009; see REF2) for use in the context of PhD projects and by a fully-funded post-doc in partnership with the Universidade Federal de Santa Catarina, Brazil (2014-), and plans are well advanced (allocation of space, assembly of appropriate storage, design of staff and student research programmes) to acquire the archive of the Ulster Orchestra in time to bring out publications to coincide with the institution's 50th anniversary in 2016 (**Newark**). But the most significant investment in our infrastructure has come in the shape of new University space to accommodate our expansion: a contemporary, high-specification building right next to our main, Georgian building (itself newly refurbished at the beginning of the last cycle and improved and extended in 2008), mainly in an open-plan format conducive to collaborative and interdisciplinary work. An extra University allocation of £120K has been made for equipment.

e. Collaboration and contribution to the discipline or research base In line with our growing PAR portfolio, many of our collaborations (individual and institutional) are creative. Beyond those outlined in section b above, they include those with the Spatial Music Collective (the international body for the promotion of contemporary electroacoustic music: founder member, **Bridges**); the Ulster Orchestra (Associate Composer, **Irvine**, 2009-11); the Teatro Stabile di Torino (**Campo**, 2013), Replay Theatre Company, Belfast (**Fisher**, 2012-); Thran, Derry and Belfast theatre company (Artistic Director, **Devlin**); the Verbal Arts Centre, Derry (along with several NI sports clubs as part of the 'Comment-8' project; **Melvin**); NI Opera (**Irvine**, 2012-), the Central Conservatory of Music, Beijing (**Bridges**, 2010-); the Royal National Theatre primary learning department (**Maguire**, 2013); the Mark Morris Dance Group (**Preston**), Seamus Heaney (**Irvine**), the Brodsky Quartet and Nigel Osborne (**Jennings** and composition PhD Norby, 2013).

A number of others straddle the boundaries between the creative industries and academia, and between PAR and text-based research, e.g. with the working group of Irish Society for Theatre Research (which includes practitioners as well as academics) on the performance of gender/gender as performance (Convenor, **Fitzpatrick**); Cinesonika (sound-image relationships; **Melvin**, Co-Director 2013); and local and national practitioners at our Composition symposium opera forum 2008 (**Newark**). **Akser** has collaborated on a comprehensive directory of film festivals with the European Network for Cinema and Media Studies since 2012, and was Chief Organiser for the New Directions in Turkish Film Studies conference, Istanbul, 2010, and a Local Organising Committee member for the International Association for Media and Communication Research (IAMCR) Istanbul Conference, 2011, and South East Europe Media Organisation Istanbul Media Days, 2012. He was also on the programme panel for the 'New Directions in Turkish Film Studies' conferences, 2009 and 2013. **Irvine** is on the board of the Contemporary Music Centre, Dublin.

Still other collaborations are located within the existing structures of national and international academic networks and working groups, e.g. the AHRC/IMR Network 'Francophone Music Criticism, 1789-1914', (Steering Committee, and Principal Investigator on d'Ortigue digitisation project: **Newark**, 2008-), Applied and Social Theatre working group of the Theatre and Performance Research Association and Theatre and Social Change working group of the US Association of Theatre in Higher Education (**Jennings**); Chair, AHRC/CHEAD Steering Group on 'Mapping Scholarly Infrastructure for Practice-Based Research' and member, Commissioning Panel, AHRC 'Beyond Text' (**Upton**).

Individual researchers in the Cluster are also active internationally in peer review and on editorial and research boards, e.g. TUBİTAK, the Turkish Science Council Research Committee (**Akser**, 2012-) and ANVUR, the Italian equivalent of the REF (**Campo**, expert assessor, 2012-).

Fitzpatrick and **Newark** have acted as proposal referees for the National University of Ireland postdoctoral fellowships and the AHRC respectively; **Lilley** is on the AHRC Board. Other links include those with the Irish Society for Theatre Research (Founding member and Executive: **Fitzpatrick**, 2007-2011); *Performing Ethos* (Founding editor, **Upton**); *CINEJ Cinema Journal* (Editor-in-Chief, **Akser** 2011-); Dance Research Forum Ireland (Board, **Preston**); *About Performance* (Editorial Board **Maguire**); *IAFOR Journal of Media, Communication and Film* (Editorial Board, **Akser**, 2013-). We are monograph manuscript readers for CUP and OUP (**Newark**), Palgrave MacMillan, the University of Exeter Press, Pluto Press and Blackwell Press (**Maguire**); and peer reviewers for *Modern Drama*, *Irish Studies Review* (**Fitzpatrick**), the *Journal of the American Musicological Society*, the *Cambridge Opera Journal*, *Music & Letters* (**Newark**), *Postcolonial Text*, *Studies in Ethnicity and Nationalism*, *Irish Studies Review* and *Performing Ethos* (**Maguire**), *New Theatre Quarterly* (**Campo**), *Irish Theatre International* (**Devlin**); *New Media and Society* and *Journalism* (**Akser**). **Doherty** led the Irish Council for Traditional Music team to develop a new online journal, *Ethnomusicology Ireland* (2011) and is now Editor in Chief (2013-); **Moore** has been on the Editorial Board of the *Radio Journal* (2004-) and the Content Board of Ofcom (2008-13). **Jennings** is on the Awards Committee for Leadership in Community-Based Theatre and Civic Engagement (Association of Theatre in Higher Education). Staff have also contributed 40-plus entries to dictionaries, encyclopaedias and other reference works, including the *Cambridge Verdi Encyclopedia* (**Newark**) and the *Companion to Irish Traditional Music* (**Doherty**).

We are well represented in national subject and professional academic associations, e.g. Chair, Standing Conference of University Departments of Drama, 2007-12 (2 terms); Reviewer, Senior Fellowship Scheme, HEA; Member, Advisory Board, PALATINE, 2007-11 (**Maguire**); Executive Committee, National Association for Music in Higher Education, 2008-12 (**Lyons**); Chair, Irish Council for Traditional Music (**Doherty**, 2011-); and we are invited to act as external examiners internationally: Federal University of Uberlândia, Minas Gerais, Brazil (**Campo**), University College Dublin (**Fitzpatrick**), and Marmara University Istanbul (**Akser**).

Finally, we have been invited to deliver seminar presentations, lectures and keynote addresses at universities and other institutions all over the world: at Trinity College and Project Arts Centre Dublin, 2011, 2012; Peking, 2010; Limerick, 2008 (**Bridges**); Synge Summer School; Toronto, 2011, Warwick Politics and Performance Network, 2012 (**Fitzpatrick**); GradCam, 2010; ISSTC, Limerick, 2011; City of London Festival, 2012 (**Lyons**); 'Radical Irish Theatre', Liverpool Hope, 2010; 'The Nation/Performance Relationship in Ireland and Québec', University College Dublin, 2011; annual conference of TYA Ireland, 2010 and 2011 (**Maguire**); British Academy-funded international colloquium, Queen's University Belfast, 2013 (**Devlin**); York, 2011 (**Upton**); invited speaker at ARROW UK and Ireland and Global Congresses, Plymouth, 2009, 2010; keynote speaker and invited symposium participant at International Community Arts Festival, Rotterdam, March-April 2011, invited speaker/chair at 'Mini-ICAF', Rotterdam, December 2011, and speaker/performer at 'Treaty of Utrecht 2013: The Art of Making Peace' (**Jennings**); Composers' Seminar at Lithuanian Academy of Music and Drama, Vilnius, Oct 2012; Composers' Seminar at Manchester University, Feb 2010 (**Melvin**); Moscow Art Theatre School, November 2008; La Sapienza, Rome, October 2009; Federal Universities of Uberlandia, Bahia and Goias, Brazil, April and July 2012, October 2013; Institut del Teatre, Barcelona, August 2013 (**Campo**); keynote at 'Music, sound and space in France, 1850-1914', joint King's College London-University of North Carolina at Chapel Hill conference, KCL, 2011; invited respondent at 'Staging practices in French and Italian opera in the nineteenth century' international symposium, IMR, June 2012; invited speaker at St Andrews 'Opera and Fiction' research colloquium, May 2013 (**Newark**); invited lectures at the Rencontres Henri Langlois, Poitiers, 2013; Inter-Asian Connections IV, Istanbul, 2013; Media Reform Coalition, Westminster, July 2013; Society for Cinema and Media Studies, Chicago 2013; Istanbul Technical University Film Festival, 2010; International Second Hand Short Film Festival, Ankara, 2010; AKSANAT, June 2010 (**Akser**); keynotes at 'TV a la Medida de los Chicos' (Argentinian Department of Education), Buenos Aires, 2008; Hellenic Audiovisual Institute's Media Literacy Conference, Athens, 2008; and 'Get Creative' (British Screen Advisory Council/Oliver & Ohlbaum conference on global opportunities for the UK's creative and digital sectors), London, 2011. In July 2013, as part of the Lithuanian presidency of the European Union, **Lilley** and **Moore** were invited to deliver a keynote address on 'Counting What Counts' to EU Ministers in Vilnius.