

<p>Institution: Queen's University Belfast</p>
<p>Unit of Assessment: 35</p>
<p>a. Overview</p> <p>Following RAE2008 Queen's took a strategic decision to form the School of Creative Arts from the existing academic units of music, sonic arts, drama and film. The principal research imperative was to unite a distinctive group of scholars and practitioners to develop a synergistic research culture in the creative arts that would contribute significantly to the national and international advancement of the respective disciplines. For REF2014, this first submission by the School of Creative Arts presents research outputs from 35 members of staff whose individual research is united by a focus on artistic activity in international, contemporary and historical perspectives, disseminated through scholarship, practice, and public engagement. Collectively, the unit investigates the creative arts in three broad domains: (1) contemporary creative practice, (2) theory and history of the creative arts and (3) cross-cultural arts.</p>
<p>b. Research strategy</p> <p>Achievements since 2008</p> <p>Closer research ties were highlighted in the research plans for Music and Sonic Arts (UoA67) and Drama and Film Submissions (UoA65) in RAE 2008 and were partly the consequence of collaborative research arising out of the Centre for Excellence in Teaching and Learning in the Creative and Performing Arts established at Queen's in 2005 and subsequently embedded into the School. Most significantly there has been the establishment of a new multidisciplinary School comprising Music, Sonic Arts, Film and Drama. The RAE 2008 return for Music and Sonic Arts (UoA67) identified two key areas of growth relating to the development of practice-led research in performance and research into the interface between technology and creativity in areas such as Film, Drama, Architecture and Psychology. Performance is now embedded as a strong research area including work with new technologies, improvisation and the appointment of a world-class string quartet in residence. The broader aim of exploring the relationship between technology and creativity in an interdisciplinary context is now being supported by the new School of Creative Arts with strong links in other areas of the University. The UoA65 return identified the aim of further developing a research profile in Creative Practice, Irish Film and Theatre, and Historical and Contemporary Theatre and Film Aesthetics. These research themes have been fully integrated into the new School.</p> <p>Internationalisation was a key element for developing world-class research in RAE2008. Initiatives focused on major conference activities (UoA67 and UoA65) resulting in the hosting of the International Computer Music Conference (2008), the Fourth Annual Society for Musicology in Ireland Postgraduate Conference (2010), the 14th Biennial International Conference on Baroque Music (2010), the Eighth Biennial Conference for Music in Nineteenth-Century Britain (2011), Nine Tenths Under ICAN Conference (2012), Cities of Memory Colloquium (2013), World Cinema on Demand Symposia, the Location of Narratives: Storytelling and Archives Conference (2013), the BFE/ICTM Ireland Ethnomusicology in the Digital Age Conference (2013), the expansion of the annual Two Thousand + Symposia (2006 -) and the longstanding Sonorities Festival of Contemporary Music (1981 -). These events have played a vital role in regularly attracting world-class researchers to Queen's and in acting as a forum for maintaining and developing international research networks and partnerships.</p> <p>Since 2008, strategic partnerships have been established with Stanford University, the University of Michigan, the Folger Shakespeare Library (Washington, DC), the University of São Paulo, The Federal University of Rio de Janeiro, The University of Utrecht and The Human Rights Media Centre, Cape Town. These links have facilitated student and staff mobility as well as collaborative research projects. The School has also been pro-active in the internationalisation of resources, as in the case of the Bach Bibliography Database; a world-wide reference in the field of Bach studies now developed in partnership with the Bach-Archiv Leipzig.</p> <p>Publications planned in 2008 have since come to fruition and include monographs by Dowling, McCleave, Murphy, Rhodes, and Woodfield, edited volumes by Schroeder, Smaczny, Thomson and Tomita, and creative practice projects including works by Alcorn, Hellawell, Mawhinney,</p>

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Rebelo, Stapleton and Wilson. Practitioners' outputs continue to reach the public at the highest level through commissions by, for example, the Swedish Chamber Orchestra and BBC National Orchestra of Wales (Hellawell) and Ensemble Recherche (Mawhinney). This range of outputs is complemented by both early career and senior researchers who have joined the School since 2008. The profession has recognized the high quality of our research through, for example, the Mozart Society of America Emerson Award (Woodfield, 2008), the Times Higher Education Excellence and Innovation in the Arts Award in collaboration with the Naughton Gallery (Alcorn, Rebelo 2008), the Irish Society for Theatre Research New Scholar Prize (McGrath, 2011) and the Brockett Essay Prize from the American Society for Theatre Research (Schoch, 2012).

Future Strategy, Aims and Goals

The formation of the School of Creative Arts is enabling the creation of a research environment anchored in three core strands. In order to foster interdisciplinarity and agility in response to current research imperatives, we have focused our research strategy on topics and domains that cut across the disciplines of music, sonic arts, film and drama.

Contemporary creative practice addresses practice as research across different media with a focus on contemporary art practices, the use of new technologies and critical reflection in composition, sound art, improvisation, performance, documentary film, theatre and community engaged participatory art.

Theory and history of the creative arts encompasses critical and analytical scholarship in fields such as 18th-century music, theatre historiography, and the history of Shakespeare in performance.

Cross-cultural arts brings together scholarship addressing nationalism in 20th-century music, European and American theatre, world and comparative cinemas, and international scholarship focusing on post-conflict societies including Northern Ireland, Sarajevo and South Africa.

In line with University strategy, the School has five broad aims, which will determine the development of the research environment over the next five years.

1. Outputs: to sustain excellence in research outputs while broadening the areas of research expertise, interdisciplinarity and impact
2. Research Students: to develop our growing doctoral programme, becoming a leading international centre for advanced research in the creative arts
3. Public Engagement: to embed public engagement and pathways to impact in all staff and post-graduate research through mentorship, training, and sharing of good practice
4. Internationalisation: to promote the School's global presence through international collaborations, including staff and student exchange
5. Research Funding: to influence and respond to the evolving research agendas of key funding agencies including RCUK and EU.

Plans (2014-2019)

Our strategy will be achieved through an ambitious and proactive research culture, able to support various forms of activities ranging from the single scholar to large-scale collaborative research groups. Our strong interdisciplinary focus enables collaboration with other areas of the University, including the Institute for Collaborative Research in the Humanities, Institute for the Study of Conflict Transformation and Social Justice, Centre for Eighteenth Century Studies, the Centre for Data Digitisation and Analysis as well as research clusters in Psychology, Electrical and Electronic Engineering.

Outputs

The unit will seek to enhance the quality and dissemination of outputs and foster interdisciplinary and collaboration leading to wider impact. The recently created Institute for Collaborative Research in the Humanities and the Institute for the Study of Conflict Transformation and Social Justice at

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Queen's provide an important interdisciplinary focus for Arts and Humanities research across the University. Recent initiatives facilitated by the Institutes include the research groups Art, Performance and Media in (Post-) Conflict Societies, Recomposing the City: Sonic Arts and Urban Architecture, Translating Improvisation, and Belfast Soundwalks – a partnership with Belfast City Council, funded by the AHRC Cultural Engagement Fund.

Research Students

The unit will continue to strategically allocate studentships to both areas of sustained excellence and emerging fields of study. The School is confident that its excellent track record in recruitment and attainment will secure continuing levels of studentship income both through Northern Ireland's Department for Employment and Learning and the AHRC Northern Bridge Block Grant Partnership. The School will continue to innovate in respect to PhD training (building on the success of the AHRC and HEA funded "Big Ears: Sonic Arts for Public Ears") and student support, through the sharing and dissemination of postgraduate research in both internal and international events.

Public Engagement

A key element of the School's strategy for the next period is the development of effective public engagement. The School will establish a strategic approach to enhancing collaboration and partnership with organisations representing local communities, as well as those leading national and international artistic activity. This will build on the success of current projects across the School, namely, "Sounds of the City", "Film and Post-Conflict Societies", "The Stroke Folks: improvisational drama with stroke survivors", "Creative Ageing" and the RCUK Public Engagement with Research Catalyst Scheme, "Inspiring Lives: Creating Futures". Each of these projects is rooted in engagement with the wider public through research in the creative arts that reflects the needs and aspirations of particular communities. The "Sounds of the City" project (commissioned for the opening of the Metropolitan Arts Centre and funded by the Heritage Lottery Fund) was based on the direct participation of two community centres in Belfast in the making of a large-scale sound art exhibition, subsequently selected to represent Northern Ireland in a governmental visit to Brazil in 2013. "Film and Post-Conflict Societies" addresses innovative forms of documentary making through projects such as the Heritage Lottery funded "Prison Memory Archive" including 175 interviews with people who passed through prisons in Northern Ireland during the 30 years of conflict. "The Stroke Folks" includes the use of improvisational techniques in the promotion of emotional health in patients recovering from a stroke, in collaboration with the Northern Ireland Chest, Heart and Stroke Association. Creative Ageing is a participatory arts programme for older people with dementia for the Changing Ageing Partnership. "Inspiring Lives: Creating Futures" aims to inspire secondary level students to become future researchers and explores creative technologies to link educators and researchers from within the School and in collaboration with the School of Electronics, Electrical Engineering and Computer Science, and Learning Areas in Northern Ireland.

Internationalisation

The School will enhance its global presence through fostering long-term institutional collaborations and building sustainable research networks. The School will build on recent successful initiatives in the US and Brazil, which resulted in partnerships with Stanford University and the University of Michigan, the Universidade de São Paulo and the Universidade Federal do Rio de Janeiro. At a European level, the unit plans to become further integrated in EU research networks through both funded projects and student and staff mobility. The School plans to continue the successful investment in the hosting of international conferences at Queen's in order to raise profile and influence global research agendas. The School will make use of funding sources such as Santander Universities, Erasmus or the British Council to further develop student and staff mobility. Future plans include the workshop on Restoration theatre and music that Schoch will co-convene at the Folger Shakespeare Library in Washington, DC in 2015 and the development of links with Virginia Tech in the area of performance technologies.

Research Funding

The unit will continue to develop flexible and responsive structures in order to address and

influence national research agendas as reflected in RCUK thematic strategies. An example includes multidisciplinary working groups on the themes of Connected Communities, Digital Transformations in the Arts and Humanities, Translating Cultures, and Care for the Future. The School is also increasingly focusing on EU opportunities in the Horizon 2020 programme for the establishment of consortia, which will help facilitate research collaboration and widen the impact of research activity (e.g. international networks developing out of EU-funded projects such as CoMeDia 2007-11 and SIEMPRE 2010-13). Creative Exchange NI (AHRC £300k Alcorn) looks at the mechanisms for effective exchange within the Creative Industries, linking in particular, academic research in the creative sector with creative professional practitioners who operate as solo artists and micro-business enterprises. The School will continue to seed fund collaborative groups working on large-scale research funding applications, recently facilitating a bid to an AHRC WWI commemoration research centre.

c. People, including:

i. Staffing strategy and staff development

Staff Development Strategy

Queen's has an HR Excellence in Research certification which links to the Concordat for the Career Development of Researchers and the QAA Code of Practice for Research Degree Programmes. The School is committed to recruiting and retaining the highest quality researchers to support its aims while promoting diversity and equality in all aspects of career development. The School will continue to be strategic in the appointment of new staff to support areas of growth, sustain areas of excellence and develop public engagement and knowledge exchange. Newly appointed staff is expected to engage with the interdisciplinary nature of the School. Demonstrating its commitment to strengthening the research base in the creative arts, the University has invested in 8 new members of staff since RAE2008. The School staffing now comprises 8 professors and 26.5 academic and research staff at lecturer/senior lecturer level. In addition, a Lecturer in Education in film practice and five technical staff support research and teaching activities across the School. All staff have taken diversity training and the School has embedded equal opportunities at all levels, contributing to Queen's excellent reputation evidenced by the Silver Athena Swan Award. Senior researchers are encouraged to be ambitious about their leadership both nationally and internationally. To enable this, the School regularly supports guest professorship positions, travel to keynote addresses and strategic membership of panels/associations. Examples include Smaczny's appointment as Vice-President of the Royal Music Association, Alcorn's role as Director at Large for the International Computer Music Association, and Murphy's position as Secretary General (Communications) for the International Federation for Theatre Research.

New Appointments and Replacements

Significant institutional investment in the new School has supported chair appointments in Drama (Schoch) and Film (McLaughlin). Waters, Yang, O'Sullivan and the Royal String Quartet were appointed in 2012/13 to strengthen work in creative practice. Tan, Barber and McGrath, appointed in 2011/12, contribute to theoretical and historical work in film and drama, and represent the rising generation of researchers. Agus, a recent appointment at the Sonic Arts Research Centre (SARC), aims to strengthen research links with Psychology and Electrical and Electronic Engineering. Current vacancies include a post at SARC and a new post in arts management working across disciplines. This is an important area of growth at MA level, currently recruiting over 20 students per year.

Early Career

Early Career Researchers (ECRs) are assigned to a School-based team and mentor with relevant research interests who provide frequent advice and support. A Probation Committee meets three times per year with the ECR to review progress. New members of staff can avail of research training including courses on research student supervision and research management. All ECRs have access to a £4000 start-up grant for research-related items or activities.

General Staff Support for Research

Support for career development includes promotion workshops, training on research supervision and management, individual mentoring in grant-writing and internal peer review of

grant applications. School-based annual performance appraisal is the primary mechanism for guiding staff development. The development and management of research excellence, its impact and dissemination is a key priority for both appraisal and promotion. The School established a research dissemination plan outlining a strategy for ensuring effective dissemination and visibility of research outputs, which is particularly focused on enabling early career researchers to build an international profile. In addition, the use of services such as Academia.edu or Google Scholar is encouraged and supported through internally run workshops to enable the sharing of best practice in the use of social media. Members of staff are allocated a conference travel fund of £500 per year. In addition, the Research Committee supports further research dissemination activities. Funds are also available to support institutional research targets such as links with industry or internationalisation. The School has an established programme of study leave which plays an important role in supporting large research projects as well as staff mobility. Study leave periods often provide staff with the opportunity of strengthening international links through residencies or guest positions, including at institutions such as New York University, Concordia University, and Universidade Federal do Rio de Janeiro. The School has had considerable success in securing funds to extend study leave from both AHRC and Leverhulme (Hellawell, Smaczny, Dowling, Woodfield, Schoch, O'Rawe). The 3-year Leverhulme Major Research Fellowship received by Schoch enabled the School to appoint Tan, whose research bridges drama and sonic arts.

Residencies and Visiting Scholars

The School is committed to continue supporting international residencies and periods of post-doctoral research to enhance our research environment. In recent years these have included a Visiting Honorary Professorship (2008-13) for Robin Leaver, residencies by Charles Nichols (2009), Christopher Hogwood (2011), Jane Taylor (2011), Clare Hammond (2012-2013) and a one-year post-doctoral fellowship from CAPES, Brazil for Ivani Santana (2012-13).

ii. Research students

The postgraduate environment has developed significantly with the number of PhD completions growing by 30% between 2008 and 2012. The large number of international students is an important feature of the doctoral cohort and the School has established a strong position with funding agencies such as CAPES (Brazil) and FCT (Portugal) through securing multiple studentships. An international student population is extremely valued and serves to establish world-wide graduate networks reaching Asia, Latin America, Europe and North America. In 2013, a third of the 43 students conducting research at SARC was either international or from EU countries.

In the period between 2008-2013 the School has secured 8 AHRC awards and 30 DEL awards. An additional 4 awards have been funded through external grants and a further 6 awards have been supported through external sources (overseas funding agencies or through private sources). The School is proactive in securing multiple sources of funding for PhD research including a leading role in the AHRC Northern Bridget Block Grant Partnership programme in a consortium with the Universities of Newcastle and Durham.

Regular events aiming at sharing research include the "IdeasLab", based on presentations around broad themes (e.g. space, gesture, notation, improvisation) and the "PhD Roundtable" aimed at interdisciplinary discussion. The Electronic Arts Research Society (EARS) is a student-led initiative, which organises public activities such as workshops and concerts both within and outside the University. Other student-led activities have included conferences and study days such as "Bach and the Chorale" (2008), "Music without Walls" (2009), "Traditional Music Symposium" (2010, 2012), "Conference on Gender and Performance" (2013), the "Society for Musicology in Ireland Postgraduate Conference" (2011), "Messiaen Study Days" (2012), and the "Traditional Music, Technology and Performance Symposium" (2012). These opportunities make an important contribution to student entrepreneurship, skill acquisition and network development. Student development is an important part of the PhD programme and the School has a nation-wide training programme since 2011. "Big Ears: Sonic Art for Public Ears", funded by the AHRC and HEA has trained over 40 students from across 15 UK institutions in public

engagement in partnership with the Belfast Children's Festival, involving over 100 children.

The main feature of the postgraduate environment for students in the School is the support provided by the supervisory team and the broad programme of postgraduate training. Students work towards regular milestones to ensure adequate levels of support and monitoring and sharing of good practice, such as the annual review process based on a presentation and question session open to all students and staff.

PhD students have been extremely successful in presenting their work in international conferences such as the North America British Music Studies Association, International Computer Music Conference, Sound and Music Computing, New Interfaces for Musical Expression, Computer Human Interaction, Society for Musicology in Ireland, Electroacoustic Music Studies, International Symposium on Electronic Art and Visible Evidence. Recent prizes include the Nicholas Temperley Prize at NABMSA 2008 (Burnell), two awards in the SHUT UP AND LISTEN 2011 international competition (Crawley and Haworth), SONDAR-te Composition Competition 2009 (Alessandrini) and an award for the Arts Council NI Creative Industries Innovation Fund 2012 (Heinz), the French Embassy Entente-Cordiale Bursary (Leonard, 2012), the Peter Lang Young Scholars Award (Blair, 2012) and McClusky's AHRC-funded Library of Congress Residency (2013), the Atlantic Music Festival Future Music Lab Performance Fellowship 2013 (Monaghan), 2013 BBC Performing Arts Fund Fellowship in Music (Molloy) and winner of the 2010 West Cork Music Composition Competition (Molloy).

Student mobility plays an important part in establishing sustainable relationships with international partners. Between 2011 and 2013 three students were in funded residence at the University of São Paulo and Universidade Federal do Rio de Janeiro, two at CMMAS, Mexico and one at the University of Michigan. New partnerships as well as student recruitment is facilitated by international showcase events such as SARC in Brazil (2009), and SARC in Australia (2011). PhD graduates have been extremely successful in securing both post-doctoral opportunities and academic positions internationally. Destinations include institutions such as McGill University, MIT, New Zealand School of Music, Bournemouth University, University of Tromsø, National University of Ireland, Leeds College of Music, University of California Santa Barbara, University of Rio Grande do Sul and Sulaymaniyah University, Iraq.

d. Income, infrastructure and facilities

Research Income

The unit has attracted high levels of funding since 2008 with a peak value of over £700k in 2010-11. Funding for research comes from a variety of sources including the EU (SIEMPRE in the FP7 scheme (Stapleton) and CoMeDia in the Culture 2007 programme (Rebelo)), the EPSRC (Alcorn and Rebelo), AHRC (Baschiera, Dowling, Fisher, Rebelo, Robb, Schroeder), Leverhulme (Hellawell, Schoch, O'Rawe) and British Academy (O'Rawe, Woodfield). Funding from other sources makes a significant contribution to practice-based work and includes grants and commissions by the Arts Council of Northern Ireland, The British Council, Science Gallery Dublin, Bergen Science Centre, Canada Council for the Arts, Northern Ireland Bureau and Lottery Funding. Staff are proactive in applying for research funding and the School encourages a diversified approach to funding research through sharing of best practice.

Infrastructure

The unit has a flexible scholarly infrastructure in order to support interdisciplinary research as well as work within the disciplines of music, sonic arts, film and drama. Research is supported through a multifaceted infrastructure, which includes archives and collections (Gibson-Massie Moore Collection, the world's largest collection of Thomas Moore's published literary and musical works), as well as state of the art audio-visual technologies. The McClay library, opened in 2009, provides a world-class environment for the archiving, storage and cataloguing of collections, as well as a major research collection in books and journals in both hard copy and electronic formats. The School offers an extensive programme of research seminars, performances and screenings, which have included visitors such as Christopher Hogwood (2011), David Charlton (2012), Richard Coyne (2013) and Clare Hammond (2013). The weekly seminar and performance series is complemented by high profile events such as the Annual Brian Friel Lecture (Shaun Richards in

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2013). The commitment to an intense programme of research-led public events is evidenced by an average of 25 seminars and 45 performances/screenings per semester.

The organisational infrastructure is based on a School-wide Research Committee, chaired by the Director of Research. It draws on experience from a broad range of expertise within the School. The Committee is responsible for all aspects of research strategy and management including oversight of interdisciplinary research links. The Committee allocates seed funding for the enhancement of research, internationalisation activities, development of grants, and dissemination activities. Special initiative funding (£50k in 2012) is dedicated to the enhancement of research activity and profile and has served as a catalyst for initiatives such as the hosting of international events in 2013 (Two Thousand + symposia, The British Forum for Ethnomusicology/ICTM-IE conference, Symposium on Technology in Contemporary Irish Traditional Music, Sonorities Festival of Contemporary Music), the development of digital resources (e.g. digitisation of the scholarly archive of Roy Johnston), cultural engagement through the Belfast Soundwalks Project, and production of materials for the Prison Memory Archive. Since 2013, the School has made available seed funding for the development of collaborative research bids aligned with RCUK themes. This has resulted in three large-scale AHRC bids.

The operational infrastructure supporting research is managed between the School and the University, most significantly the Research and Enterprise Directorate, which has seen a significant growth aimed at delivering an academic-facing support service in areas such as funding, knowledge transfer and internationalisation. The School has a close relationship with the University's IT services which help support high-end technical research activities such as motion capture and network performance. The balance across all aspects of research infrastructure is achieved through the relationship between the Research Committee and the School Management Board, chaired by the Head of School. The annual Academic Planning exercise is the key opportunity for bringing forward research development initiatives such as staff recruitment or investment in facilities.

Facilities

The School develops its research in three key spaces: the Queen's Film and Drama Centre, the Music Building, and the Sonic Arts Research Centre (SARC). The Brian Friel Theatre, opened in 2004, is a 120-seat studio theatre with rehearsal room, dressing rooms, green room and workshop supporting creative practice in drama. This is co-located with the Queen's Film Theatre consisting of 2 fully functional film theatres. A Black Box studio and sound stage for research in film practice at a cost of £0.7m will be completed in 2014. A University Award of £100k will help furnish online professional film and sound editing suites. The Music Building contains the Harty Room, a 120-seat concert hall with natural acoustics. It is equipped with a wide range of instruments including grand pianos, organs, harpsichords, and a fortepiano. In addition, numerous practice rooms, a second performance space and recording studios are available for research activities. A new ensemble space has been created to act as a research base for the Royal String Quartet. SARC is a world-renowned purpose built four-storey building opened in 2004, containing the unique Sonic Laboratory. The "Sonic Lab", with 120 seating capacity, features variable acoustics and full 3D sound projection involving 48-channel computer controlled sound diffusion and a dedicated recording studio. The building also houses ten fully-equipped studios and can accommodate over 50 PhD and Masters students. SARC has also recently established a fabrication lab for hardware development and a motion capture lab. SARC forms the main technology hub for the School with over 125 Apple workstations. A wide range of professional quality audio-visual portable equipment is available to all researchers in the School.

e. Collaboration or contribution to the discipline or research base

The unit's research objectives have led to a substantially strengthened relationship with local, national, and global partners and a significantly increased involvement with non-academic communities. These include collaborative engagement with the Science Gallery Dublin through exhibitions and workshops, a significant presence in the opening of the Metropolitan Arts Centre in Belfast with the "Sounds of the City" project, as well as a programme of residencies for SARC researchers to present their work to the wider public. The "Cities of Memory" research project is developing methods and resources for studying the role of the performing and media arts in post-

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conflict cities and regions. Building on the work of the Belfast-Sarajevo Initiative (2007-2010), “Cities of Memory” was awarded British Academy funding in 2012 (O’Rawe, Phelan) for an international colloquium (2013), the production of an edited book (Palgrave-Macmillan, 2015), and the development of a website. The project has also established a research network concentrating Belfast, Sarajevo and Bilbao, and includes partnerships with the Universities of Warwick, Aberdeen, and Leeds. The AHRC Research Networking project “World Cinema On-Demand: Film Distribution and Education in the Streaming Media Era” (Baschiera, Fisher) developed research links with scholars from the University of St. Andrews (UK), the University of Navarra (Spain), Philipps-Universität Marburg (Germany), the University of Regina (Canada), UC Santa Barbara (US) and the Carsey Wolf Center Media Industry Project. The School is an associate partner of the EU screen consortium (Barber) since 2013. Post-conflict partnerships include the Human Rights Media Centre, Cape Town, and the Prisons Memory Archive’s ongoing relationship with ex-prisoners’ groups, e.g. Coiste, Epic, and Charter and the Probation Service of NI. McLaughlin sits on the Advisory Panel of two Peace III funded post-conflict projects – Accounts of the Conflict and Northern Voices, and on the Board of the Belfast Film Festival.

Formal level partnerships with Stanford University, the University of Michigan, the University of São Paulo (USP) and the Federal University of Rio de Janeiro (UFRJ) have resulted in staff and student mobility as well as collaborative research projects including a collaborative AHRC/FAPESP bid with USP on distributed creativity.

Peer review for funding agencies include: AHRC Strategic Reviewers (Rebelo, Schroeder, Smaczny), AHRC Peer Review College (Alcorn, Schoch, Waters), AHRC AdHoc Reviewers (McCleave, Ouzounian, Stapleton), EPSRC (Waters), National Endowment for the Humanities (Schoch), Irish Government Postdoctoral Fellowships (IRCHSS) (Alcorn, McCleave), Social Sciences and Humanities Research Council of Canada (McCleave), Hong Kong Social Sciences and Humanities Research Council (Alcorn), Leverhulme (Schoch), Austrian Science Fund (Rebelo, Waters) and Israeli Science Foundation (Agus).

The School demonstrates significant national and international leadership through engagement in professional organisations across the creative arts. These include: Advisory Council member, Bach Network UK (Tomita), Council member of the North American British Music Studies Association (Thomson), Honorary Secretary of the Society for Musicology in Ireland (Thomson), Royal Musical Association Council member (Thomson), President of the Society for Musicology in Ireland (Smaczny), Royal Music Association Vice-President (Smaczny), Irish RISM (McCleave), Steering Committee member for the Digital Resources in the Humanities and Arts (Schroeder), Secretary General for International Federation for Theatre Research (Murphy), Member of the Executive Committee of the Irish Society for Theatre Research (Phelan), Fundraising Committee of the American Society for Theatre Research (Schoch), Communications Officer of the Interim Executive Committee of the British Association of Film, Television and Screen Studies (Baschiera), International Programme Committee for Archiving Tomorrow (Barber).

Contributions to **journal editorship** include: Understanding Bach, Bach Network UK (Tomita), Journal of Musicological Research (Tomita), Evental Aesthetics (Ouzounian), Theatre Notebook (McCleave), Contemporary Music Review (Rebelo, Schroeder), Computing in Musicology (Tomita), Cambridge Scholars Publishing (Schroeder), Horror Studies (Rhodes), Cinema Aesthetics (O’Rawe), Alphaville and Journal of Game, Art, Entertainment Studies (Baschiera), Interferences Journal (Rebelo, Schroeder), Society for Musicology in Ireland (Thomson), Frontiers in Systems Neuroscience/Frontiers in Auditory Cognitive Neuroscience (Agus). Editorial Board positions include the Journal of Media Practice (McLaughlin), (2007-). Nineteenth-Century Theatre and Film, Shakespeare Bulletin, The Philosophers’ Magazine (Schoch) and Society for Musicology in Ireland (Thomson). Staff make a significant contribution to peer reviewing for international journals such as Journal of the Acoustical Society of America (Agus), Journal of the Royal Society Interface (Agus), Neuroscience Letters (Agus), Cinema Journal (Fisher), Computer Music Journal (Ouzounian, Rebelo, Schroeder, Stapleton, Waters), Contemporary Music Review (Rebelo, Schroeder, Waters), Music and Letters (Thomson), Journal of the Royal Musical Association (Thomson), Journal of Interdisciplinary Music Studies (Stapleton), Organised Sound (Rebelo, Schroeder, Waters), Body

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Space Technology (Schroeder), Journal on Computing, Cultural Heritage (Waters), Screening the Past (O'Rawe), and Theatre Survey (Schoch).

Invited **keynote addresses** include: Nordic Network for Early Opera, Salzburg, Mozarteum, Mozart Colloquium Harvard (Woodfield), Sounding Out 2010, Bournemouth University, Electroacoustic Music Studies 2013 (Rebelo), University of Hertfordshire, Happiness Conference, 2010 (Schoch), FilmFrame Symposium: Exploring Cinematic Spaces (O'Rawe), Graduate Musicology Association 2013 (Ouzounian), LLEAPP symposium Newcastle University 2010 (Waters), Science Gallery Dublin (Schroeder), Norwegian University for Science and Technology (McCleave), Huston School of Film & Digital Media Research Forum (Fisher), Soundings (Austrian Cultural Forum, London) (Hellawell), DKIT Research Colloquium (Hellawell), Poets, Mothers, and Performers: Considering Women's Impact on the Music of Johann Sebastian Bach, Yale University (Tomita).

Research by all staff in the School is regularly showcased through **invited talks** at institutions world-wide. Examples include Virginia Tech (Ouzounian), New York University (Rebelo, Schroeder, Ouzounian, Wilson), Concordia University (Ouzounian), University of Montreal (Rebelo), McGill University (Rebelo), Stanford University (Rebelo, Stapleton), University of São Paulo (Rebelo), Bruckner University (Rebelo, Waters), University of North Texas (Wilson), University of Göttingen (Waters), London College of Communication (Yang), University of Sussex (Ouzounian), ICI Berlin (Ouzounian), Oxford University (Hellawell, Mawhinney, Ouzounian, Schoch), Royal Academy of Music (Hellawell), National University of Ireland (Hellawell), University of Manchester (Hellawell), Royal Irish Academy (Hellawell), the University of Edinburgh (Rebelo, Robb), University of North Carolina Wilmington (Fisher), University of Basel (Robb), University of La Rochelle (Grant), University of Glasgow (Grant), University of Louisville (Tomita), Northern Arizona University (Tomita) Sheffield University (Mawhinney), Anglia Ruskin University (Mawhinney), and Royal Irish Academy of Music (Mawhinney).

Programme chairing for international conferences includes: International Computer Music Conference 2008 (Alcorn, Rebelo), Sound and Music Computing 2009 (Rebelo), Digital Resources in the Humanities and Arts Conference 2010 (Schroeder), Eighth Biennial Conference for Music in Nineteenth-Century Britain 2011 (Thomson), International Society for Music Information Retrieval 2012 (Rebelo). Truth, Dare or Promise: Art and Documentary Revisited, International Society of Electronic Arts Annual Conference 2009 (McLaughlin), Location of Narratives: Storytelling and Archives Conference 2013 (Grant) 14th Biennial International Conference on Baroque Music (Tomita), the 3rd International J. S. Bach Dialogue Meetings of Bach Network UK (Tomita).

Conference Reviewing includes: International Computer Music Conference (Bertet, Ouzounian, Rebelo, Schroeder), New Interfaces for Musical Expression (Rebelo, Schroeder, Stapleton, Waters), Digital Resources in the Humanities and Arts Conference (Stapleton, Schroeder), International Conference on Tangible, Embedded and Embodied Interaction (Schroeder, Stapleton), Ambisonic Symposium (Bertet), DAFx (Agus, Bertet), Sound and Music Computing (Rebelo), ISEA (Rebelo, Schroeder), Biennial International Conference on Baroque Music (Tomita), International J. S. Bach Dialogue Meeting of Bach Network UK (Tomita).

PhD/MRes Examining includes: Royal Academy of Music (Hellawell), The University of Edinburgh (Hellawell), Glasgow University (Hellawell, Mawhinney), London Metropolitan (Waters), Brunel (Rebelo, Waters), York (Alcorn), University of East Anglia (Rebelo), City University (Rebelo), University of Aveiro (Rebelo), RMIT (Rebelo), University of Adelaide (Rebelo), University of São Paulo (Rebelo), University of Limerick (Stapleton), University of St Andrews (Robb), University of Chester (Robb), University of Sussex (McLaughlin), University of Salford (McLaughlin), Royal Conservatoire of Scotland (Hellawell), University of Bristol (Hellawell) and Trinity College Dublin (Ouzounian).

Public Dissemination of Creative Practice includes commercial CD releases (Hellawell, Mawhinney, Rebelo, Stapleton) and performances and screenings at events such as International Society for Contemporary Music, Wien Modern, FILE: Festival of Electronic Language, and Vale of Glamorgan Festival.