

<p>Institution: ANGLIA RUSKIN UNIVERSITY</p>
<p>Unit of Assessment: 35 Music, Dance, Drama and Performing Arts</p>
<p>a. Context</p> <p>Our Department of Music and Performing Arts has a longstanding tradition of promotion and engagement with the public in a variety of ways where our academic research influences and enriches people's lives and expands their experience. Our main non-academic stakeholders include members of the public who are interested in the key research areas outlined in our REF5 submission: Music Therapy and Dramatherapy; Music Technology, Sonic Arts and Composition; Theatre and Performance Studies; and Musicology. They include concert-goers, those interested in the application of music technology and composition in every-day life, and school-aged through to adult learners. Other significant stakeholders include people whose lives are changed and impacted upon by our music therapy- and dramatherapy-related research such as patients in NHS settings and people with special needs in the community. Research is linked to performances both within our university, in venues open to the public such as the Mumford Theatre, and by outreach work in schools, hospitals and community environments. Researchers contribute to national and international public arts events, and we strategically encourage research with distinct public benefit. Through our well-established clinical training and research activities in the arts therapies, there is a constant interplay between clinical facilities, arts-based organisations and the public sector through staff and students working with the wider community on a regular basis. Our Department also has an established reputation for advising, informing and influencing relevant arts-based agencies across the sector. Researchers in creative music technology and sonic arts regularly engage with industry and commercial markets, such as with Kodak, and the Scott Polar Research Institute.</p>
<p>b. Approach to impact</p> <p>Our commitment to impact is built into our processes and policies at both department and faculty level. At faculty level, since 2008, our annual Faculty Research Survey has asked all academic staff to list their non-academic impact activities as well as their publications, conference papers and other more traditional indicators of research success. This has increased staff awareness of impact and the value of public engagement about their research. Impact is also a key criterion when considering applications for promotion to reader or professor, and new appointments, which are made with a view as to the appointee's potential to make an impact beyond teaching and research. The university financially supports public engagement and sustained impact of research through the consistent upgrading of facilities such as concert halls, recording studios, the recital hall and the Mumford Theatre. The newly opened Jerome Booth Music Therapy Centre, a state-of-the-art music therapy centre, was realised through a private donation of £1M to develop music therapy for the community. Our regular activities have led to engagement with over 5,000 members of the public each year and all our facilities are regularly open to the community, enabling our research to be visible. In July 2013 our university signed the Manifesto of the National Co-ordinating Centre for Public Engagement, which is linked to the Concordat for Engaging the Public with Research. The manifesto embraces a two-way engagement of sharing knowledge, resources and skills with the public, and listening to and learning from the expertise and insight of the different communities in its locality.</p> <p>At department level we have made substantial investments in staffing, in accordance with the University's approach to recognising impact activities and abilities. The appointment in 2008 of the late Professor Tony Wigram, whose work on the Cochrane Review for Schizophrenia led to the inclusion of music therapy within the NICE guidelines and to changes in clinical policy, was central to our developing approach to the strategic implementation of impact at a national level. The titles of Professor conferred on Helen Odell-Miller (2008), whose research has impacted upon music therapy policy and changed clinical practice in the UK, and on Amelia Oldfield (2012), whose work has changed the way assessments are carried out in music therapy for children and families and has influenced NICE (National Institute for Clinical Excellence) guidelines for Autism, further demonstrates our strategic approach. The appointment of Jörg Fachner to the post of Professor of Music, Health and the Brain in 2013 strengthens our ability to apply brain science research to music therapy practice world-wide.</p> <p>We support and encourage staff to engage in consultancy and other activities to link our research effectively with health care providers and policy makers, nationally and internationally.. We have extended the range and quality of clinical services for music therapy and dramatherapy through</p>

Impact template (REF3a)

consulting on the setting up new therapy services both at home and abroad. Specifically, Tony Wigram was author of the Cochrane Review on Schizophrenia (2009), which led to the inclusion of music therapy in the NICE guidelines for people with schizophrenia thus bringing about a change in service delivery. Helen Odell-Miller has national advisory roles and her research has influenced the establishment of Methodist Homes for the Aged's music therapy service in 2009, and its expansion to 12 staff therapists by 2013. We also inform and influence policy-making bodies, for example, Health Education England (HEE) and the Department of Health (DOH). We have also encouraged wider engagement at an international level through advising music therapists who have trained at postgraduate level at Anglia Ruskin University and who have moved to their home country, or other countries, to pioneer and develop new music therapy services. These include new ventures in Taiwan, Thailand, Uganda, China, Trinidad, Dubai and Croatia. The last was part of a university-wide initiative to advise on the devolution of learning disability services from hospitals to the community in Croatia. Colleagues' research also has an impact through our provision of regular training days and CPD for health clinicians, for schools and other members of the public.

Impact is also achieved through our vigorous **performance** and **community-engagement** schedules, which provide regular and ongoing opportunities to disseminate research outputs and activities. For example, the Department organises a weekly lunch-time concert series featuring national and international artists, and regular public talks by researchers linked to concerts and artistic performances. Further, non-academic impact has been achieved through taking innovative research in composition, music technology and sonic arts to public venues nationally and internationally, allowing audiences to benefit from witnessing and engaging with new music technologies and how these deepen and enhance understanding of real life situations. Examples include Julio d'Escrivan's *Ensayo Sobre La Bicicleta* (2010), which was performed at King's Place in London as part of Music Orbit's 'Sound Source' Series and his *Terra Nova* piece, part of a project undertaken in collaboration the Scott Polar Research Institute. Hall has performed in a collaborative realization of Cage's *Variations IV* with Sam Hayden and Eric Egan in the Fonteyn Ballroom, Durham. Hoadley's performances include works involving live algorithmic generation of musical material, such as *127 Haiku*, which forms part of a compositional trajectory that subsequently included elements of bespoke physical interaction. *Calder's Violin* saw the introduction of real-time generated common practice notation played live by an instrumentalist, whilst *The Fluxus Tree* and *Three Streams* extended this research into collaborative work with dancers. These research streams were also exploited in the dance performance *Phase Transitions* featured in the 2012 Cambridge Festival of Ideas, during which members of the audience were invited to perform using the physical interaction devices. Presentations have occurred in London, Cambridge, Leeds, Coventry, Istanbul and Jyväskylä, with an estimated total audience of approximately 1000. Hall and Hoadley have also collaborated in *Triggered*, performing at Kings Place in London. Flanagan's compositions, such as *The Beck*, commissioned by the TS Eliot Festival (2009) for a performance with the writer and poet Grevel Lindop, and *Sighting the Tiger*, written for a performance with the poet Ruth Padel have been performed in the Royal Festival Hall and at the TS Eliot Festival and have been broadcast on public radio in the USA, Israel, Portugal and the BBC World Service. Audiences totaled 2000 across these venues. Such cross-media collaborations means that impact can be significantly increased, and fostered by our Department through promotional publicity and financial support. Rhys's music been has been performed in the UK, France and the USA. These performances have exposed the research an audience of approximately 1000. We also support staff to make and release professional CDs of their composition and performance: for example, selected pieces of Rhys's work appear on *Place in the Sky* (2012), performed by Andrew Sparling; Flanagan's RipRap Quartet recorded *Snow Blue Night* (2012), featuring his compositions, in our recital rooms.

Our approach to impact is further demonstrated through our engagement with high profile public venues and the media, in multi-disciplinary contexts, nationally and internationally. Staff are regularly put forward and invited to speak about their areas of expertise to the media, for example, Odell-Miller speaks on the radio and was interviewed about research for Radio 3 'Music Matters' in 2011, whilst Oldfield gave a TEDX lecture on music therapy in 2011, and d'Escrivan's collaboration with the Scott Polar Research Institute was the basis for interviews on BBC Radio Cambridgeshire and BBC TV Look East. Early-career researcher Warner collaborated in *Dance with the Elements*, an introduction to classical music for primary-aged children with special needs curated by her, and screened on BBC 1 in May 2013. This continues her previous work using song-writing research to influence learning policies and theories, as through demonstrated through, for example, *JAM*, an album of songs for

primary Special Educational Needs children, commissioned by the Welsh Assembly Education Department.

Finally, our approach is reflected in our regular engagement with the engineering and music technology industry. A version of Rhys's *Granular Synthesis* software has been included in the publically available *Composers' Desktop Project*. Toulson's work with percussion tuning saw the development of a percussion analysis app tool for the iPhone platform (www.idrumtune.com). This has enabled his research findings to reach the wider non-academic community: over 6,000 copies of the software were purchased in the period July 2012 – January 2013. A number of high profile magazine reviews and features have also publicised the app, for example, *Sound on Sound* (UK) and *Halftime Magazine* (USA), as well as online through international websites including *Indian Drummer* (India), *The Black Page* (Canada) and *Mike Dolbear Drums* (USA).

c. Strategy and plans

Engagement with the media: Submitting unit researchers will continue to be ready to comment on national and international health and social care policies and on arts-based and other relevant developments to the local and national media. We will also continue to encourage the link between modes of presentation for research outputs and dynamic media, such as TV and radio, to maximise impact. We will continue to appoint staff with a proven track record for impactful activities, such as Warner who, prior to her appointment, produced *Make a Musical - I Know Me*, a television programme commissioned by BBC Learning to create a music theatre shows based on issues arising from children's input, including themes such as bullying, anger and loneliness.

State of the art facilities: Further opportunities for impact in our strategy include the recent completion (2013) of the Jerome Booth Music Therapy Centre. This is a unique university-based music therapy centre, which will enable increased levels of engagement with local communities, leading to an expansion of the provision of music therapy. The Centre will enable us to engage in national and international research projects impacting upon health and social care. Our strategy includes continued regular engagement in transferring research advice in music therapy to the public and private health and social care sectors.

Research in the health and care sector: All our arts therapies PhD students are employed in health facilities and their work often leads to new posts in the organising services. Our strategy is to continue to carry out clinical research in health-related settings, leading to increases in service provision. We have appointed two Visiting Research Fellows, international leaders in their fields who further contribute to the dissemination and impact of our research. Professors Oldfield, Fachner and Odell-Miller will be carrying out clinical research projects which will have an impact upon changing healthcare provision for children with Autism, and Adults with Depression in schools and healthcare settings. The submitting unit researchers will remain ready to respond to Cochrane Reviews and NICE guidelines in the following areas: Dementia, Autism, Schizophrenia, Personality Disorders, and Odell-Miller will continue in her elected role as advisor on Allied Health Professions and Nursing in two government policy boards.

Performance as practice: Performance events, which provide opportunities for the public exposure of practice-based research, will continue to include collaboration between submitting researchers and artists of international standing. A key focus of our strategy is the presentation of new work, including first performances. A recent example included the presentation of five world and European premieres at the Cambridge Festival of Ideas (October 2013), whilst March 2014 will see the first performance of English composer Anthony Scott's Violin Concerto at Saffron Walden concert hall, in a new performance edition, edited and conducted by Jackson. Our lunchtime concert series and public concert and theatre performances regularly include academic talks prior to performance given by our researchers. We plan to increase our levels of annual public engagement from 5,000 to 10,000 over the next five years by increasing our levels of activity and strategies for implementation.

d. Relationship to case studies

Our case studies provide examples of our approach to impact, specifically our strategic emphasis on linking our research effectively with health care providers and national policy makers. Case study 1 (MHA) explores our impact on the practice of a voluntary-sector health care provider, which embraced music therapy, initiating significant increases in provision where none previously existed. Case Study 2 (MHRC) shows the impact of our research on national healthcare policy and clinical guidelines. Both demonstrate how the introduction of music therapy to people with dementia in residential homes, and to children and families with autism, can change lives.