

Institution: Anglia Ruskin University
Unit of Assessment: 35: Music, Drama, Dance and Performing Arts
<p>a. Overview</p> <p>The Department of Music and Performing Arts sits within the Faculty of Arts, Law, and Social Sciences, a location that enhances our varied and collaborative research activities. The research activity of our Department is internally organised within four subject areas:</p> <ul style="list-style-type: none"> • Music Therapy and Dramatherapy • Music Technology, Sonic Arts and Composition • Musicology • Theatre and Performance Studies <p>Within these areas, research staff have also been involved in establishing, leading and contributing to work within university-wide research institutes and faculty-based research centres. For example, Music Therapy staff constitute the faculty <i>Music for Health Research Centre</i>, and work closely with the university's <i>Postgraduate Medical Institute</i> and <i>Childhood and Youth Research Institute</i>. Research staff in Music Technology, Sonic Arts and Composition are similarly associated with the university research institute, <i>Cultures of the Digital Economy</i> (CoDE). Staff in Theatre and Performance Studies are active within faculty's <i>Representation, Identity and the Body</i> research unit. Each research cluster exists to support interdisciplinary and collaborative research across faculties and departments.</p> <p>Within these frameworks, the Department of Music and Performing Arts, whose discipline reach mirrors UoA 35, has a strong tradition of rigorous and original research of national and international quality. Our Department plays a prominent role in the International Music Therapy Consortium, established in 2009, which brings together the world's leading institutions in research on Music Therapy. Our research activities have resulted in significant levels (£1.3M) of private donations, which have enabled us to establish a unique, state-of-the-art, Music Therapy Centre, which now houses the largest professorial music therapy team in the UK. On a national level, we are a research partner with the <i>Centre for Music and Science</i> at the University of Cambridge, exploring new human computer interface technologies for a range of applications, from therapeutic work to live performance.</p> <p>We have a vigorous programme of practice-based research activities, spanning symposia, conferences, concerts, performance and other public presentations. Examples include <i>Extreme: Visual Representation and the Body</i> (2009), a one-day symposium by our <i>Representation, Identity and the Body</i> research unit, <i>Music and Transcendence</i> (2011), and the <i>Electronic Music Symposium</i> (2013), which included a celebration of the work of the renowned composer Dr Peter Zinovieff. Forthcoming events include <i>And So On: On Repetition</i> (2013), an interdisciplinary symposium linking performance, art and music, and <i>Lost and Mechanical Music</i> (2014), a unique ethno-musicological exploration of the transience of musical machinery through the ages.</p> <p>b. Research strategy</p> <p>During the REF assessment period of 2008-2013, we have targeted resources towards our major research objectives. These objectives included:</p> <ul style="list-style-type: none"> • Enhancing Music Therapy research. We have established the <i>Music for Health Research Centre</i> and have opened the Jerome Booth Music Therapy Centre, which facilitates research linked to training and clinical practice at an international level. • Growing research-related income. Our research traditionally draws research income from sources other than those given in REF4b, such as private donations, and charitable trust endowments and awards. In these cases the term 'research-related' income is used. Our Department's external research-related income now totals over £2M. This has funded a new professorial post and also new projects linked to NHS Trusts. • Increasing the number of research active staff. A strategic approach to staff appointments and promotion has resulted in a significant increase in capacity and output. We now have three Professors of Music Therapy, the largest such staff base in the UK, and 85% of our staff have PhDs. Research active staff have increased from 6.5 FTE to 13.8 FTE in this period, with outputs expanding from 32 for the previous RAE to 47 for the

current REF.

- **Increasing the number of research students.** From a base of one research student in 2008, we now have twenty-four in 2013. By December 2013, three students will have been awarded PhDs, whilst the remainder are on track to complete their research over the next five years. We are confident that at least 3 new students will be recruited each year.
- **Supporting research activity in Music Technology.** By forging close links with the university's *Cultures of the Digital Economy* (CoDE) research institute, submitting researchers have been at the forefront of national initiatives such as the 'Touching Sound' project in collaboration with Cambridge University's *Centre for Music and Science*. Commercial research collaboration has also been undertaken with The Scott Polar Research Institute, Cambridge and Kodak Research.
- **Hosting research conferences.** We have held successful research conferences on *The Music of Music Therapy* (2010) and *Music Therapy and Dramatherapy for Children and Young People in School and other Educational Settings* (2012), attracting over international delegates. We also hosted an International Research Symposium in January 2011 in collaboration with Sidney Sussex College, Cambridge. The faculty research unit, *Representation, Identity and the Body* held an international conference titled *Extreme: Visual Representation and the Body*, with contributions from members of our Department. In addition, we hosted a national *Electronic Music Symposium* (2013), including invited speakers from Durham University and Helsinki University, celebrating the research work of the renowned composer Dr Peter Zinovieff. These initiatives have ensured that our research environment and culture have prospered through 2008-13.

Anglia Ruskin University has made an unambiguous commitment to supporting an expansion of our department's future research activity, as evidenced by the substantial levels of funding directed to us over this REF period. In real terms, this has resulted in over 50% of research staff benefitting from financial support totalling more than £200,000 since 2008, for research enhancement, sabbatical and early career researcher schemes to provide relief from teaching and administrative duties. Our research strategy has increased staff publications in our traditional areas of strength, expanded the proportion of staff with doctorates, supported research degree completions and maximised annual external income generation.

Our research objectives for the period 2013 to 2018 align with those of the faculty and university Research Strategy 2012-2014, and include:

- **Promoting music therapy research further.** The integration of our research and clinical work through the development of The Jerome Booth Music Therapy Centre, together with a expansion of research students and Professorial appointments will now enable us to further our engagement in new areas of health-related research.
- **Increasing external research income by a target of 10% per annum.** To meet this objective, staff will be offered training and administrative assistance in external income applications through the provision of faculty and department-based bid writing workshops and increased levels of support from the *Cultures of the Digital Economies* research institute.
- **Continuing to increase levels and quality of research outputs.** The use of an academic workload balancing model and careful timetabling and time management will ensure research-active staff have research activities properly quantified.
- **Increasing numbers of research students.** We will explore new ways to recruit research students in all of our staff subject areas. Engagement with external agencies (such as the National Institute for Health Research) will enable the funding of research studentships to be built into research proposals. A particular focus will be given to our students graduating from the MAs in Music Therapy and Dramatherapy.
- **Developing further collaborative research opportunities.** With the university's research institutes, *Cultures of the Digital Economy*, the *Childhood and Youth Research Institute* and the *Postgraduate Medical Institute*, we will continue to explore collaborative research projects. This process is underway with a successful bid for £70,000 for a study of depression and music therapy, which will be a joint research project between departmental staff, the *Postgraduate Music Institute* and South Essex Partnership Trust, an NHS

Foundation Trust, to run over the next two years.

- **Supporting upcoming conferences.** Recent events include '*And so on': On Repetition* (November 2013), including speakers from King's College, London and Goldsmith's College, University of London. Future events include a one-day symposium on mechanical music (2014) and an international conference on *Music Therapy and Dementia* (2014). Theatre and performance studies staff will also support the public programme of touring shows at the University's Mumford Theatre by presenting pre-performance research lectures.

c. People

Staffing strategy and staff development

The unit has implemented the Concordat to Support the Career Development of Researchers as evidenced by the HR Excellence in Research Award. The staffing strategy for the Department of Music and Performing Arts operates within a wider institutional structure which appraises performance and supports staff development. We now have a diverse staff base, with three professors and three early career researchers. In total, 13.8 FTE category A staff out of a possible 17.3 FTE are submitting their outputs as detailed in REF2. Over 80% of submitted staff have doctorates. In addition to professorial appointments (section b) since 2008, strategic appointments in the areas of composition, music technology and musicology, music therapy and dramatherapy and theatre and performing arts, have enabled each of the department's research areas to thrive. We have also appointed two Visiting Research Fellows, Dr Frankie Williams and Dr Phil Barnard. As leaders in their fields, these appointments enhance our music education, music psychology, music therapy and dramatherapy research expertise by adding vital specialist knowledge and collaborative links with health authorities, education providers and academic networks.

Anglia Ruskin University has made available £80,000 for eight sabbaticals within our department between 2009 and 2013. Applications for sabbaticals are awarded on a competitive basis against published criteria. The Departmental Research Committee also allocates £10,000 per annum in support of conference attendance, and to provide financial assistance for small research projects. This sum allows us to guarantee a minimum of £500 in research expenses for every researcher on an annual basis. Applications for additional funding are also available from faculty-based and university research services for research activities, both nationally and internationally. These support systems enable staff to progress as researchers, and follow the Anglia Ruskin's Equality Policy Framework.

We ensure that every member of staff has one day of the week set aside for research. Early career researchers have their research mentored by the Departmental Research Convenor and the Faculty Director of Research. Following mandatory formal training, early career researchers are encouraged to supervise PhD students as junior members of supervisory teams. All staff have their research outputs monitored on an annual basis as part of their formal appraisal. Feedback from staff who participated in the Careers in Research Online Survey (CROS) 2013 showed that Anglia Ruskin staff feel their contribution to a variety of research activities is more highly valued and recognised, than the sector average, and that they were better integrated into their research community. Similarly, Anglia staff felt better informed about key research strategy and policy in the national environment, such as the REF, the RCUK's 'Pathways to Impact' expectations, the three Concordats on Research Integrity, Public Engagement and Research Careers, as well as the HR Excellence in Research Award.

Our faculty holds monthly research seminars for staff, postgraduate students and visiting speakers, designed as an inter-disciplinary forum for the presentation of both work-in-progress and completed papers. Music and Performing Arts researchers regularly contribute to these seminars. To support early career researchers, our faculty has also introduced 'bid therapy' sessions to support applications for external funding. Advice sessions on how to convert a PhD thesis into a book proposal attractive to publishers are also available. The university's Research Development and Commercial Services (RDCCS) also offers bespoke support for the writing of grant applications.

Research students

Since 2008, the research culture of our Department of Music and Performing Arts has been enlivened by 24 PhD students, a very welcome and substantial increase given that only one PhD student was registered in the department at the beginning of 2008. Following the university equal

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opportunities policies at all times, we were able to award 6 fully-funded studentships to PhD applicants during this period and were successful in recruiting more self-funded PhD students and students funded by charities such as Methodist Homes for the Aged.

To cater for the increased numbers of research students, we have significantly enhanced our postgraduate facilities. Research students have access to a dedicated large study room near the department, the new Music Therapy Research Resource Room and the Digital Performance Laboratory (see also section d). Students also regularly attend the Faculty Research Seminars, the university's Annual Research Conference, and present papers at national and international conferences, such as European and World Congresses of Music Therapy. Our research students are entitled to funding to attend conferences or undertake research trips. Students who also teach within the department are allocated a teaching mentor and receive formal training towards the PGCert in Higher Education. Our PhD students in music therapy and dramatherapy are all engaged in health-related employment for their field work. This frequently leads to increases in posts in these disciplines, as a result of the research process and outcomes. Settings include prisons, special secure hospitals, child and family units in Thailand, services for war veterans, neo-natal units in South America, mainstream schools, the NHS and units for people with acquired brain injury.

Our vital contribution to the *International Research Consortium for Music Therapy* (see also section d) led to a major collaboration with Aalborg University, Denmark within which, through external income totalling £361,482 from the Danish Government, we act as the hub for their mobility PhD students based in the UK. This includes three students whose research work is linked to a major NHS and prison service in the UK, The Royal Hospital for Neurodisability, and an NHS Trust in London. Our University-wide research training programme is compulsory for all research students, who also have access to Epigeum online courses. Students also have access to training run for staff by the Human Resources Department at no cost. Faculty-level training covers subject-related professional development (such as applying for jobs, using statistical software, and writing small grant applications) and is mapped on to the Vitae Researcher Development Framework as a national standard. Feedback from students participating in the Postgraduate Research Experience Survey (2009, 2011, 2013) has shown that the student experience has improved significantly from 2008-2013. In both PRES 2011 and in 2013 our respondents rated their overall experience of their research programme at Anglia Ruskin more highly than the sector average.

The Departmental Research Committee also funds specific training needs on a case-by-case basis. To provide an ideal environment for our students to present their work-in-progress, network with other scholars and hear new research, our department regularly organises research study days, seminars in liaison with other research networks such as at the Nordoff Robbins centre, London and Cambridge University, dedicated to the subject-specific research work of PhD students. Rigorous annual monitoring takes place with meetings held between the student, supervisors and an independent chair annually (twice in year one). Computer software for tracking progress is now available for students and staff, which is also an online facility to enhance research communication between PhD research teams.

d. Income, infrastructure and facilities

Research-related income has increased from £73,447 in 2007 to over £2 million in 2013 (see section b for detail). This includes funds for discrete research projects (as detailed below), buildings and infrastructure. In particular, a £1.5M private donation has been used to build a new fully-equipped Music Therapy Centre, which will be the base for the *Music for Health Research Centre*. This new facility includes two clinical rooms, separated by observation booths, fitted with a full range of multi-channel audio-visual monitoring and recording equipment, which will aid research in both clinical practice and effective training methodologies in music therapy and dramatherapy. The centre also houses a large space for lectures, staff offices, equipment stores and a public waiting room/foyer. In addition to the Music Therapy Centre, our wider facilities include:

- Twelve music practice rooms, each equipped with upright or grand pianos
- A large Recital Hall housing a range of orchestral percussion
- The Mumford Theatre, an on-campus fully equipped professional receiving house, with a

Environment template (REF5)

- large orchestral pit providing space for a full orchestra
- Three dedicated and fully-equipped drama studios
- An extensive suite of computer music studios, including two recording studios, a digital editing studio and a workstation laboratory
- The Digital Performance Laboratory, a research space concerned with digital performance and its representations, has an emphasis on digital sound production and human/computer interaction. From 2009-11 the faculty allocated £100,000 for research-based capital funding, principally to upgrade the facility.

All of these spaces have recently been supplied with new equipment and software, ensuring that both our research and teaching practice can continue to be cutting-edge. As noted in section b, notable successful bids for income directly related to our research, but not all reflected in REF 4b, include:

- A consultancy worth £20,000 in digital technology and a further £38,000 for a short Knowledge Transfer Partnership with the new media company Deep Visuals.
- £40,000 from Cambridge City Council, Essex County Council, the Music Therapy Charity UK and Methodist Homes for the Aged to promote clinical music therapy research on the treatment of children and adults.
- £361,482 between 2010-14, part of a PhD training network with Aalborg University and the Danish government for Music Therapy Research.
- £70,000 from the Postgraduate Medical Institute and South Essex NHS Partnership Trust to initiate an international music therapy and depression study in collaboration with Jyvaskyla University, Finland.
- A total of £14,543 in small grants from sources in the private and voluntary sector for other new research projects on music therapy and autism, adult mental health, neo-natal care, dementia and the homeless.

We currently have research bids pending to a total of an additional £1M. The university has made a major investment during this assessment period in providing assistance in the preparation of bids for external research income. At Faculty level, we are supported by the Director of Research and an Associate Dean for Research, who chairs faculty sub-committees for research income, research policy, and research students. Members of the department are elected to each of these sub-committees. A Faculty Resources Manager and Faculty Knowledge Transfer Fellow also assist our bids for income related to research.

e. Collaboration or contribution to the discipline or research base

Our staff are regularly engaged in national and international collaboration and contribute to policy and research in their disciplines in the following ways:

i) **refereeing academic publications and research proposals.** Staff regularly act as peer reviewers for national and international journals across all the disciplines. Examples of peer review of research proposals include the NIHR and AHRC, and The Norwegian Research Council. Staff also review for publications, and examples include: *Computer Music*, *Leonardo*, *Organised Sound*, *The Journal of Affective Disorders*, *The Nordic Journal of Music Therapy*, *Musicae Scientiae*.

ii) **scholarly awards or fellowships.** In 2012 Oldfield gained an award for contribution to international research from the Canadian Music Therapy Association and Wigram was awarded the American Association for Music Therapy Award for outstanding contribution to international research.

iii) **editorial positions** are held by staff for national and international journals such as *The British Journal of Music Therapy*, *The Australian Journal of Music Therapy*, *Routledge* and *Jessica Kingsley*. Bouchard will be editing a special issue of the *Performance Research* journal in September 2013. Fachner is editor of the WFMT's eJournal *Music Therapy Today*.

iv) **collaborative arrangements, partnerships, networks, and joint research projects with academic and inter-disciplinary partners.** Theatre and performance research focuses on twentieth-century, contemporary and experimental performance, and interrogates both theatre-making processes and performance outcomes. Research covers a broad spectrum of performance forms, including text-based theatre work; interdisciplinary and collaborative performance, involving such aspects as digital media, interculturalism, medicine, dance, physicality and music; devising and directing strategies; critical theory; and live art practice. The principal modes of dissemination

for research combine an emphasis on writing for publication, as well as a significant engagement with practice as research. National and international collaborations include research with the Standing Conference of University Drama Departments, (SCUDD). Regular collaboration with on research projects continues with colleagues within the *International Music Therapy Research Consortium*, established in 2009, between nine universities that specialise in music therapy. Methodist Homes for the Aged funded a PhD position here, from January 2013. In 2012, the University of Bergen invited our researchers to advise them and the Norwegian government on developing music therapy services for older people. We were pleased to establish, through the appointment of Dr Dokter, an alliance between our University and the KenVaK organisation, which represents an international arts therapies research partnership between Zuyd University, Hogeschool Utrecht, ArtEZ School and Stenden University. Further examples of research collaboration include Dr d'Escrivan's research work as a composer, which has led to performances of both music and film, including *Ensayo Sobre La Bicicleta* (2010), which has been performed at King's Place in London as part of Music Orbit's 'Sound Source' Series. It was later performed at a lunchtime concert at the Cosmo Rodewald Hall of the University of Manchester. *Terra Nova* was part of a project undertaken in collaboration the Scott Polar Museum in Cambridge; a number of prominent public exhibitions using the technology were held. Dr Flanagan's methods are exemplified by use of Japanese Gagaku structures in pieces such as *The Beck*, commissioned by the T.S. 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 at the Cambridge Festival of Ideas in October 2009. The use of such cross-media resources means that impact can be significantly increased. Dr Hall performed in a collaborative realisation of Cage's *Variations IV* with Sam Hayden and Eric Egan in the Fonteyn Ballroom, Durham. Dr Hoadley's *Touching Sound* project is a collaboration with the University of Cambridge. His compositions *The Fluxus Tree* and *Three Streams* include the use of data acquired from dance generating in real-time both electronic sound and common practice notation. 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 devices. Presentations have occurred in London, Cambridge, Leeds, Coventry, Istanbul and Jyvaskyla. Hall and Hoadley have collaborated in *Triggered*, with Kings Place in London. Musicological research within the Department encompasses critical and contextual investigation, mostly focussed on twentieth-century and contemporary music and performance practice, but also including early music practice and reception through the work of Dr Jon Banks. These areas of investigation frequently support practice-based activities of contributing staff, both in the areas of composition and performance. Collaborations in popular music have increased through early career researcher Dr Miller's research and significant collaborations including her membership of the international Popular Music Research network (PMR) where she presented at the 2011 symposium. This resulted in her sole authored publication *Perceptions of Authenticity in the Performance of Cuban Popular Music in the UK*.

v) research council or equivalent national and international committees. Staff are regular advisors to the NIHR, The Norwegian Research Council, and other similar organisations. Professor Odell-Miller is a member of the Clinical Academic Careers Framework for Nursing and Allied Health Professions.

vi) organisation of conferences and scholarly encounters. Our staff are regular conference organisers both nationally and internationally (see also section b), and are also regularly invited to contribute to speak and advise on research matters at doctoral and post-doctoral level. Examples of these many types of scholarly encounters follow. Professor Oldfield is research consultant to *Music in Mind: a randomized controlled trial of music therapy for young people with behavioural and emotional problems funded by the National Lottery and organized by the Northern Ireland Music Therapy Trust and Queen's University, Belfast*. Professor Fachner is a symposium organiser and scientific board member of the 3rd Music and Emotion conference at Jyväskylä University (2013), and chair of publications for the World Federation of Music Therapy (WFMT). Collaborations with international music technology researchers was realised through Dr Hall's aforementioned national conference *Electronic Music Symposium* (2013). Speakers were leaders in the field from Huddersfield University, De Montfort University, and the universities of London, Durham and Leeds. This event concluded with an evening concert celebrating the 80th birthday of pioneer researcher Dr Peter Zinovieff also in attendance. There is a strong tradition of composition

in collaboration with writers and sound poets, using a range of techniques to accompany and enhance the spoken word. Collaboration across topic areas within the department is presently focused on the *Touching Sound* project, which brings together staff in music therapy, music technology and colleagues from the University of Cambridge.

vii) invited keynotes, lectures and /or performances. Our researchers are regularly invited as keynote speakers to world and European conferences. Dr Gianna Bouchard was an invited keynote speaker in collaboration with *The Clod Ensemble* at The Wellcome Trust, London in 2012. Professor Wigram was invited keynote speaker at the European Congress of Music Therapy in Cadiz in 2010, Professor Odell-Miller, Professor Oldfield and Dr Dokter each gave keynote lectures by invitation at the annual International Consortium for Research in the Arts Therapies (ICRA) conferences in 2011, 2012, 2013, and Professor Fachner was invited keynote in September 2013 to the joint research conference between Nordoff Robbins and The Centre for Music and Science, Cambridge University. Professor Oldfield was invited keynote speaker to the Canadian Annual Music Therapy Conference in 2011, and Professor Odell-Miller was invited keynote speaker to Rampton Special Hospital in 2013 at a joint conference, *Evidence for Arts Therapies in Forensic Practice*, organised through collaboration between The International Association for Forensic Psychotherapy and Nottingham Healthcare NHS Trust. Dr Bouchard was also an invited speaker at the *Regimes of Hardship* symposium organised by the artist Martin O'Brien in 2012. Early career researcher Dr Katsaki is a member of the International Federation for Theatre Research and a member of Performance Studies International. She has collaborated with Queen Mary University, London as an invited performer in Quorum 2013 and at the Cambridge Junction for *Purge*, a collaboration with the internationally acclaimed artist Brian Lobel. She has also been part of the Artangel Project *Party for Freedom* by internationally renowned artist Oreet Ashery. The work has been shown in various London venues including the Millbank Media Centre, The Chelsea College of Arts and Artsadmin's Toynbee Studios.

viii) leading positions in professional subject associations and learned societies and involvement in university research advisory panels or national/international research strategies. In the UK our research is influential in the public sector services of health, education, social care and also in the private sector provisions in the same fields. For example, our research can be seen to closely inform UK government policy through Professor Odell-Miller's elected role on the Professional Advisory Body for Allied Health Professions to the Department of Health (from 2009-2013) and now her position on the Clinical and Academic Careers advisory group for Allied Health Professions and Nursing (2012-present). Professor Odell-Miller also initiated our university's alliance with the International Arts Therapies Training Network at the Central and North West London NHS Trust (from 2012-present), a partnership to further research internationally in the arts therapies. She is also an invited board member of the International Consortium for Arts Therapies, linked to Imperial College, London. Dr Miller has been elected as General Secretary of the International Association for the Study of Popular Music (IASPM) and was invited to form part of the committee for the Latin American Music Seminars (LAMS) in collaboration with Royal Holloway University, London. These biannual seminar days enable all scholars, musicians and aficionados to share their work through presentations and performances. Looking ahead, Dr Miller has been invited to contribute to four public forums of the international organisation the Commonwealth Intercultural Arts Network in October 2013, in collaboration with Dr Pam Burnard of the University of Cambridge, following previous collaboration with the HEA. Five dramatherapy and music therapy staff hold key positions as advisors and co-ordinators of committees in their respective professional associations.

ix) examinations of doctorates. Members of our staff act as external examiners for PhDs presented at other national and international institutions, in disciplines such as musicology, composition, electroacoustic music, music therapy and dramatherapy. Recent examples include examinations at Jyväskylä University in Finland, the University of London, Aalborg University in Denmark, the University of Cambridge and the University of Melbourne, Australia.

x) HEI consultancies and external panels. Research staff are also involved in approval panels within other institutions. For example professor Odell-Miller acted as consultant to The Guildhall School of Music and Drama for PhD courses in 2012. 95% of staff in the department regularly externally examine in other universities at all levels, home and abroad.