

Institution: Canterbury Christ Church University (CCCU)

Unit of Assessment: 33. Music, Drama, Dance, Performing Arts, Film and Screen Studies

1. Unit context and structure, research and impact strategy

1.1 CONTEXT AND STRUCTURE

In 2014, the Music, Dance and Drama submission from Canterbury Christ Church University was noted for its **world-leading research** in Composition, Historically-informed Performance and Musicology. During the submitting period we have built upon these successes with a heightened international ambition; a consistent growth in our PhD numbers; significant development of our Dance and Drama research; a new research sub-unit structure to support staff specialisms and the appointment of three internationally-renowned practitioners, to foster interchange between our research and the creative sector. The Unit is part of the Faculty of Arts, Humanities and Education. It was formally located in the School of Music and Performing Arts, which merged with The School of Media Art and Design in 2019, becoming the School of Creative Arts and Industries (SCANDI). The Unit works alongside the **Sidney De Haan Research Centre for Arts and Health (SDHRC)** and the **Centre for Practice-Based Research in the Arts (CPBRA)** and our specialisms are celebrated in the St Gregory's Centre for Music, Anselm Dance and Theatre Studios and the new £13million **Daphne Oram Building** (opened by Sir Nicolas Serota in 2019), a testament to the University's connection with this pioneering interdisciplinary composer and co-founder of the BBC Radiophonic Workshop, who taught at Canterbury Christ Church University in the 1980s.

The Unit is overseen by a UOA Steering Group (**Fragkou, Pickard, Rawson, Wright** – also UOA lead) and a Research and Enterprise committee (formed of rotating members, including ECRs). Following a review in 2015, a sub-unit structure was introduced to vitalise, support and sustain our research and impact strategy over the submitting period:

Composition, Improvisation and Sonic Art (CISA)

Specialisms include: networks of notation, improvisation and technology (**Ghikas, Redhead, Salem, Wright**); contemporary jazz (**Dean, Herbert, Stillman**); analysis of improvisation (**Dean**); new music for nightclubs, film, games, theatre and television (**Herbert**).

Embodied Identity (EI)

Specialisms include: *identity and language in theatre of the African diaspora* (**Igweonu**); *somatic research; gender in choreography* (**Atkinson, Maliphant, Pickard**); social politics and identity with adolescent dancers; dance and widening participation; dance to health (**Pickard**); *identity, language and precarity in European theatre* (**Fragkou, Lech, Paris**); practice-based research with dynamic light structures (**Hurst**).

Performance, Reception and Musicology (PRM)

Specialisms include: *archival research; historically-informed performance* (**Buurman, Price, Rawson**); *cognition and semiotics* (**McKay**); music psychology; perception and education (**Hawes and Varvarigou**).

1.2 PROGRESS ON THE AIMS OF REF2014

In the submitting period we have realised the aims outlined in REF2014 and have developed new areas of vitality:

(i) The **CPBRA** was established in 2014, generating 29 interdisciplinary performance lectures, conferences, symposia and work-in-progress sessions to support senior colleagues, ECRs and doctoral students. Examples of outputs developed via **CPBRA** support include the *Unrealtime project (Ghikas)*; *Organ and Electronics project (Redhead)*, *(Im)materiality of Film project (Stillman)* and *Sonnet (Pickard)*.

(ii) **Dance and Drama PhD candidates** were recruited to the Unit for the first time and supervised by **Fragkou, Igweonu, Lech and Pickard**. Specialisms included African diasporic culture; choreography, dance and leadership; feminist actor training; the perception of soft power in Algerian TV drama; dance and disability.

(iii) We have built on strong regional connections: staff across the Unit have contributed Dance, Drama and Music events for six artistic seasons of the **Canterbury Festival**, examples including **Dean's Hear and Now**; **Atkinson's Exploring Somatic Sensation** and **Pickard's Sonnet**. **Wright** was seconded as Artistic Director (AD) for the **Sounds New Contemporary Music Festival** in 2014, creating a 10-day festival with **25 interdisciplinary events** featuring **Stillman's Leap of Death** performance; a Migro Records showcase (**Ghikas**); **Redhead's Organ and Electronics** concert and **Hurst's Etched** performance.

(iv) **Pickard was seconded to SDHRC and expanded its reach beyond music**, evaluating aspects of the national *Dance to Health* pilot which was ultimately rolled out as part of the NHS *Arts on Prescription* policy in 2018.

1.3 RESEARCH AND IMPACT STRATEGY (2014-2020)

Building on this sustained commitment to the aims of 2014, the Unit identified and met five objectives for the submitting period:

a) Building on Quality and Broadening Specialisms:

In 2014, the disciplinary balance of our submitted outputs was 89% in Music-related areas and 11% in Dance or Drama. The new sub-unit structure has sustained quality in Music and provided a **catalyst for quality in Dance and Drama**. In the current submission the balance between Music outputs and Dance/Drama outputs is 56% versus 44%, showing a greater disciplinary balance across the unit.

b) Fostering Partnerships between the Academic and Creative Sectors:

Building on our strong regional connections, we have developed **partnerships with national and international organisations**, via three Artistic Researcher appointments in 2016: **Paris** is co-artistic director of **Curious Theatre** and member of **EI**; **Herbert** is AD of **Accidental Records & The New Radiophonic Workshop** and member of **CISA**; **Maliphant** is AD of **Russell Maliphant Dance Company** and member of **EI**.

This **synergy between the academic and creative sectors** has become a key strength of the Unit's strategy, enabling dynamic opportunities for staff, sub-units and doctoral students. As an example, **Herbert**, in association with the PRS Foundation and BBC Radio 3, hosted the first ever

Daphne Oram Awards for female and non-binary electronic artists at **CISA's Oscillate Festival** organised by **Stillman** (see section 2).

c) Generating Impact through Research Specialisms:

The sub-unit structure has provided a focus for staff research and a base from which to generate impact:

PRM was active in *changing perceptions of previously-overlooked composers, musical clubs or social conventions* via archival research and/or premiere recordings. **Buurman** worked on social dance and music in Vienna 1790-1830; **Price** worked on the Canterbury Catch Club c.1826; and **Rawson's** work on Pepusch is captured in one of the Unit's **Impact Case Studies**.

EI focussed on embodied and interdisciplinary practice (**Hurst, Pickard**), professional performance and production (**Lech, Igweonu, Paris, Atkinson, Pickard, Maliphant, Hurst**); social politics and identity in ballet; dance and widening participation; dance and health (**Pickard**).

CISA was active in *influencing and shaping composition, improvisation and sonic art* via the national and international reach of the sub-unit's *performances, compositions, recordings and festival creation* (**Dean, Ghikas, Herbert, Redhead, Salem, Stillman**). **Wright's** work in utilising club culture technology in contemporary concert music, improvised music and in multimedia theatre is captured in the second of our **Impact Case Studies** (ICS33.01).

d) Embedding an Artistic Research Ethos:

Building on the formation of **CPBRA**, the Unit has sought to fuse connections with the international field of **Artistic Research**, bringing a breadth and critical depth to the interdisciplinary practice-based research of our staff and students. Adding to the new Artistic Researcher appointments in Dance, Drama and Music mentioned above, the Unit co-hosts an annual international research seminar with *The Music, Thought and Technology* (MTT) research cluster from the **Orpheus Institute for Artistic Research in Music (ORCiM)** based in Ghent. In addition, we host the annual **WinterSound Festival**, presenting staff/student research to the international participants of the **ORCiM** seminar. Within the period, doctoral students presented work to delegates from 17 countries and former PhD researcher **Jackson** contributed a significant article to **ORCiM's ECHO** journal (2020).

e) Maximising Global Reach:

To develop a robust foundation for internationally-excellent and world-leading research, an emphasis on international networking (via global conferences, international journals, high-profile venues, festivals, companies, record labels and media outlets) led to a significant development of the Unit's global reach. We presented papers across the UK, Africa, Asia, Europe and North America, including at The International Conference of the African Theatre Association, Barbados (**Igweonu**); The Association Recherche Internationale d'Iconographie Musicale Conference in Russia (**Price**); and The International Association for Dance, Medicine and Science, in Iceland and Canada (**Pickard**). Performances, compositions and installations were presented by **Atkinson, Dean, Ghikas, Fragkou, Herbert, Hurst, Igweonu, Lech, Maliphant, Paris, Pickard, Price, Rawson, Redhead, Salem, Stillman** and **Wright** in over 15 countries to a live audience

of over 100,000, and owing to the prestigious film and tv scores of **Herbert**, a broadcast audience of over 40 million.

1.4 VITALITY AND SUSTAINABILITY

In RAE 2008, 30% of our UOA submission was deemed internationally excellent or world-leading and this rose to 44% in 2014. Following these successes, a 70% increase in internal research funding was awarded from the University to the Unit; our research was further vitalised by a total of £45,797 recorded as research in HESA and £858,491 of income not returned as research in HESA, as detailed in section 3.

To **maximise global reach** and generate **impact**, internal funding was strategically allocated to support the delivery of over 50 papers at national and international conferences, as well as the purchase of specialist equipment and costs associated with documentation or recording. To **foster partnerships between the academic and creative sectors**, the three Artistic Researchers were hired and supported via internal funding; the three sub-units were allocated £9,000 to support research events, whilst a total of £17,063 was allocated to staff **research leaves**, supporting the completion of outputs such as **Price** and **Fragkou's** monographs and **Lech's** *Bubble Revolution* performance for the Edinburgh Festival.

At the University level, an **Interdisciplinary Staff Group** was established, giving high-level priority to interdisciplinary connectedness across the institution. At the Faculty level, the **CPBRA** enabled interdisciplinary exchange between music, dance, drama, film and visual art, leading to the 29 events mentioned above. To support the **embedding of Artistic Research** within the Unit, **Redhead** was seconded to co-direct **CPBRA** and **targeted research funding** (averaging £2,000 per project) generated vibrant work at the interface of two or more disciplinary boundaries: **Hurst** and **Maliphant's** investigation of dance and dynamic light structures (*Etched, On Slow Violence, Silent Lines*); **Ghikas's** *UnrealTime* project, linking coding with improvised music; **Stillman's** *Bog Bodies*, linking the materiality of film with compositional structure; **Pickard's** dance and widening participation work with Avanti Dance and National Centres of Advanced Training and **Atkinson's** work linking dance with neuroscience (*Hanging Heavy*).

Following national and international initiatives (e.g. PRAG and SARA's *Research Catalogue*), the Unit has gone **beyond open access requirements for practice-based research**. The **CPBRA** provides an open access archive of work in progress, and targeted funding supported the online, open access portfolios of **Ghikas** and **Stillman**. In addition, **Wright** was editor for the first online, open access journal for MTT at **ORCiM** (*ECHO*, 2020).

1.5 FUTURE STRATEGIC AIMS: 2021-2028

Building on this dynamism outlined above, the Unit seeks to sustain and vitalise future activity via three main foci:

1) Vitality via Interdisciplinary and Cross-institutional Exchange:

(i) Greater interdisciplinarity (for example between dance and film, or between game technology, drama and sound design) can be achieved in SCANDI via collaboration with colleagues from UOA34. By sharing these unique research synergies with our *entire community of UG/PGT students*, we aim to increase the diversity of future doctoral studies. Scope for implementation at

PGT level includes a new suite of MA in Creative Arts and Industries courses (starting Sept 2021) containing modules focussed on collaborative practice and research networks.

(ii) Our sub-units will foster connectivity to significant University developments beyond UOA33, for example new audio engineering work from **CISA** or technical theatre work from **EI** making innovative connections with the new **£65 million Verena Holmes STEM Building** (opened on International Women's Day, March 8th 2021). Existing work on Dance to Health policy (**Pickard**) has strong potential to connect with future work at the new **£24.8 million Kent and Medway Medical School** (opened September 2020).

(iii) Cross-institutional exchange could become the basis of future UKRI bids connecting science, the creative and health sectors, and by appointing research leaders, ECRs and research students for work on these specific projects (strategically allocating funding to support and publicise this work, and supporting PhD students to deliver papers and performances allied to this cross-institutional activity), this could become a significant area of future growth for the Unit.

2) Impact via Communication and Community:

(i) To build a sustainable base for the Unit's impact, we will develop a **regional, national and international dissemination strategy** for the Unit's research, consolidating our databases of institutional, sub-unit and staff networks, thus sustaining and deepening our engagement with creative and health sectors.

(ii) Creating a 'public face' for our research, we will support sub-units to broaden and deepen the annual **WinterSound/ORCiM** event, developing an **interdisciplinary research festival** open to international delegates and the public. We will partner this event with international Dance and Drama centres, further vitalising this area of doctoral provision. By aligning this festival with the work of the **CPBRA/SDHRC** and external partnerships (such as those represented by the Artistic Researchers) this could become a key part of future doctoral recruitment and subsequent research internships.

3) Sustainability via Partnerships, External Funding and Research Internships:

We will develop external research bids in collaboration with the partners mentioned above, strategically collaborating on writing joint bids and developing **doctoral internships** as part of our unique support for research students. For example, future scope for development includes doctoral student involvement in the University's contribution to Medway's bid for **City of Culture in 2025**.

2. People

2.1 STAFFING STRATEGY

CCCU's Strategic Plan for Research and Enterprise (SPRE) highlights the desire for an environment in which "research and enterprise that shapes disciplines and influences policy and practice is shared and co-created". Using the above objectives (**a-e**) as guiding principles, a key approach in the Unit's staffing strategy is to support colleagues in making dynamic connections between their work within academia and their professional activities as **choreographers, composers, theatre makers, performers, producers and organisers**. This **interchange**

between the academic and creative and health sectors ultimately generates a vibrant diversity of research outputs and impacts as described later in Section 4.

On the census date the 12.1 FTE of the submitting Unit was structured as follows, with all promotions mentioned taking place within the submitting period:

Composition, Improvisation and Sonic Art (CISA)

Dean (promoted to Principal Lecturer); **Ghikas** (Senior Lecturer); **Herbert** (0.2FTE Artistic Researcher in Music, joined 2016); **Redhead** (Senior Lecturer, left 2018); **Salem** (Lecturer, left 2018), **Stillman** (Senior Lecturer); **Wright** (Unit and CISA lead, promoted to Professor).

Embodied Identity (EI)

Atkinson (0.5 Lecturer); **Fragkou** (Senior Lecturer); **Hurst** (Senior Lecturer); **Igweonu** (promoted to Principal Lecturer, left 2017); **Lech** (Senior Lecturer); **Maliphant** (0.2FTE Artistic Researcher in Dance, joined 2016); **Paris** (0.2FTE Artistic Researcher in Drama, joined 2016); **Pickard** (EI lead, promoted to Reader 2).

Performance, Reception and Musicology (PRM)

Buurman (Senior Lecturer, left 2017); **Hawes** (Senior Lecture, left 2020); **Mckay** (Reader, left 2018); **Price** (Senior Lecturer); **Varvarigou** (Senior Lecturer); **Rawson** (PRM and PhD lead, and promoted to Professor).

2.2 EQUALITY, DIVERSITY AND STAFF DEVELOPMENT

The Unit places emphasis on staff support and wellbeing regardless of gender, race, disability or protected characteristics and follows the principles of the Athena Swan charter. We strictly follow institutional policies and initiatives in relation to equality and diversity as well as wellbeing and mental health (REF 5a). Four principles underpin our equality and diversity considerations:

- (I) all staff, including developing researchers, were eligible to apply for all funding opportunities.
- (II) we ensured that our Research and Enterprise Committee, which made decisions about funding applications, had a diverse membership reflecting the broader staff body.
- (III) mentorship was available prior to submission of applications, especially for new researchers.
- (IV) ECRs and developing researchers were prioritised in funding applications.

The **international ethos** of the Unit is reflected in a dynamic mix of staff from Greece, Poland, Nigeria, the UK and the USA; the UOA Steering Group operates on the principles of 50/50 gender equality and an equal balance of 1FTE representing each of the key disciplines of Composition, Dance, Drama, and Historically-Informed Performance. The principals of the REF Unit Code of Conduct were strictly adhered to, and all panel members had completed the University's training course on avoiding bias in evaluating research, and this was independently audited by REF Panel convenors.

The Unit supports **flexible working practices** for staff including strategies for the return from maternity/paternity leaves, and during the covid-19 lockdowns from March 2020 until the census date, the UOA moved to flexible online timetabling of lectures and supervisions, to enable maximum flexibility for those colleagues with home-schooling /caring responsibilities. In addition, staff can access HR support for their wellbeing and to flexible working policies that facilitate balance between staff health, wellbeing and research.

CCCU is a signatory to the **Concordat to Support Career Development of Researchers**. At the census point, 39% of our staff were either pre-PhD or within six years of receiving their doctorates and a key characteristic of our environment is therefore our desire to **transform our ECRs into leaders in their respective disciplines**.

The Unit supports ECRs via teaching remission and funding to:

(i) *Solidify their research via PhD study*. (**Hurst** and **Price** gained doctorates within the submitting period; **Herbert** and **Maliphant** undertook PhDs by Publication, supervised by **Pickard** and **Wright**, gaining doctorates in early 2021; **Atkinson** and **Dean** have ongoing PhD support)

(ii) *Generate outputs*. Strategic allocations of teaching remission supporting early-stage project development (**Atkinson's Hanging Heavy**, **Stillman's Bog Bodies** and **Leap of Death**).

(ii) *For those gaining recent doctorates, the supervision of PhD students, mentored by a senior colleague*. (**Fragkou**, **Ghikas**, **Lech**, **Redhead** and **Pickard** all became supervisors and were mentored in the submitting period, with **Rawson** acting as Director of PhD study).

(iii) *Develop successful bid applications for external funding*. (As outlined later, **Buurman** was awarded a prestigious Leverhulme Early-Career Fellowship in 2017).

In addition, and as mentioned in REF5a, during the submitting period Unit staff had the opportunity to attend and gain teaching remission for a cohort-based Supporting Progression in Academic Research Careers (SPARC) programme, comprising a mix of focussed workshops and mentoring, offered to University-wide annual cohorts of 20-30 ECRs and developing researchers aspiring to their first independent grant application, peer-reviewed article or other major project.

All of the aforementioned support structures combine to **transform our staff from ECRs to leaders in their fields**. As an example of the outstanding support for ECRs within our community, **Price's development from pre-doctorate level to international keynotes** in Russia and China *all within the submitting period*, and **Buurman's** successful Leverhulme fellowship application to a scheme *with a 14% success rate* (source: Leverhulme guidance for applicants, 2020) is testament to our sustained support for **nurturing research talent**.

Within the Unit, all staff with significant responsibility for research (including ECRs) set out individual research plans, including their training needs, which become part of their Annual WorkLoad Planning (AWLP). Based on the AWLP, internal mentorship / funding support is available for staff at the following levels:

(i) **individual researcher support**: through an annual mentoring scheme, staff met regularly with the UOA Lead to discuss advice and support on current projects; to develop bids to the twice-annual internal funding call for conference, performance, equipment or research leave support; or to discuss School / Faculty support for external research bids. As examples, **Lech's Bubble Revolution** and **Redhead's Organ and Electronics** tours were both supported by initial dialogue with the UOA lead, peer-review by the Research and Enterprise Committee and subsequent internal and external funding as outlined in Section 3.

(ii) **sub-unit support**: regular meetings / research seminars and conferences organised by **CISA**, **EI** and **PRM** enabled researchers to share work with similar disciplinary foci in small groups, developing shared goals / activities. As examples, **EI** facilitated dance workshops and a

symposium with visiting staff from The Limon School, New York City, attended by staff and PhD researchers. **CISA's** collaboration with the Turner Contemporary Gallery in Margate led to **Stillman's** *Oscillate* book publication, featuring articles from **Herbert**, Evan Parker, Kaffe Matthews and Mira Calix; our co-hosting of the first ever **Daphne Oram Awards (2017)** with the gallery enabled unit staff and doctoral students to engage in live workshops and debate with pioneering electronic artists such as Ewa Justka and Klein.

(iii) **UOA support:** through internal, Unit-facing 'research festivals' **all staff within the submitting Unit** (including ECRs) presented conference papers, performances and installations, enabling an interdisciplinary dialogue across the Unit, ultimately leading to the development of the **WinterSound Festival** and **ORCiM** seminar.

(iv) **School-level support:** all staff were actively encouraged to attend and feedback to the School Research and Enterprise Committee, have had the opportunity to **shape and influence** doctoral provision and embed **research-led teaching** within the newly-validated shared MA suite mentioned above.

(v) **Faculty-level support:** the **CPBRA** provided both the aforementioned support for PBR, and key strategic Faculty funding for time and travel expenses (ultimately supporting attendance at the Missenden Bid Writing course) was particularly effective for **Buurman**, leading to external research income outlined in Section 3.

2.3 STUDY LEAVES, SECONDMENTS AND SUPPORTING IMPACT

To support the above objectives, three levels of **internal research funding for study leaves** were available throughout the submitting period: **semester-long research leaves**, to support the completion of substantial research projects (awarded to **Dean, Fragkou, Hawes, Igweonu, Lech, Price**); **partial study leaves of teaching remission** to complete commissions/performances (**Stillman, Salem**); and **partial study leaves for the completion of PhDs (Price, Hurst)**. In addition, UOA and sub-unit leads worked closely with Programme Directors/Suite Leads to ensure maximum flexibility in the annual workload planning, fostering creative interchange between research and teaching, resulting in time and funding to support, for example, residencies at EMS Stockholm (**Salem**); an ACE-funded UK dance tour (**Atkinson**); an Irish Arts Council-funded UK tour (**Stillman**); PBR for the Edinburgh Fringe (**Lech**); an Albi Rosenthal Visiting Fellowship at the University of Oxford (**Rawson**) and over 200 performances across the UK, Europe and the USA (**Dean, Ghikas, Lech, Price, Rawson, Redhead, Salem, Stillman, Wright**).

Unit staff are supported to **integrate their work with the creative sector**. As outlined above, **Herbert, Maliphant and Paris** lead internationally-renowned companies in their respective disciplines, but artistic leadership is to be found throughout the Unit: **Atkinson** is AD of **Loop Dance Company**; **Salem** is Co-director of **Distractfold**; **Ghikas** is AD of **Migro Records**; **Wright** was Musical Director for **Network** at **The National Theatre** (2017-2018) and was supported by a year-long, 0.2FTE secondment to act as AD for **Sounds New** in 2014. Supporting **impact on national health policy**, **Pickard** was supported by a year-long 0.2FTE secondment to the **SDHRC**, leading to policy impacts outlined in Section 3.

2.4 SUPPORTING THE RESEARCH COMMUNITY: STUDENTS

As a result of our ambitious objectives, we have fostered **a 44% increase in our doctoral awards** (13 students rising from 9 in 2014), and currently have the largest research community we have

ever seen, with 30 music, dance and drama PhD students. To support this growth in numbers, five University scholarships (totalling £35,100 each); four fee waivers (£12,363 each) and a combined SCANDI (UOA33 and 34) **total of £257,094 for student costs** (including software and equipment) supported our student success.

The cohort of doctoral awards reflects our student recruitment to the sub-unit structure, with 7 students focussing on PBR linked with **CISA**; 5 students focussing on performance or archival research linked to **PRM**, and our first doctoral award for the **EI** sub-unit completed within the period. Topics studied include *practice-based research in composition and sonic art; historically-informed performance practice; feminist actor training; dance and disability; the perception of soft power in Algerian TV drama; dance and digitisation and African diasporic culture*.

Researcher-development structures at University, Faculty and Unit level have further supported our student's success. In 2018, CCCU remodelled its Graduate School, and launched the **Graduate College**, creating a **physical and digital community of over 3,000 students**, a quarter of whom are research students. Student progress is managed by a supervisor and chair of studies, facilitated by the Research Degrees Manager software. The Graduate College offer a range of postgraduate research training seminars and digital resources to ensure that they are supported pedagogically, practically and creatively and in addition, the Graduate College offers additional financial support on an annual basis.

At the Unit level, our PhD students made an active contribution to our **annual series of research seminars** (totalling 26 events, featuring leading scholars such as Eric Clarke, Catherine Haworth, Susan Hallam and Tom Perchard) and have engaged in **research workshops** with our Visiting Professor of Composition Paul Patterson, vocalist Elaine Mitchener, turntablist Mariam Rezaei and choreographers Dam van Huynh and Ash Mukherjee. Partnerships with the **Canterbury Festival** and **Sounds New** led to important dissemination opportunities for practice-based PhD students, including public concerts and pre-concert talks: **Redhead** and **Wright's** links with Radio 3's *Late Junction* led to broadcasts for PhD student Kakonoki (2018). The annual **ORCiM** seminar supports our students to engage with research at the global level; research student **Stone** worked as liaison between the **CPBRA** and **ORCiM** during our *Time, History and Materials* seminar, her compositions were performed as part of the **WinterSound** Festival and she has since gone on to be an active member of the international Wandelweiser community.

As an example of our *partnerships between the academic and creative sectors*: **Herbert, Maliphant** and **Paris** offered additional seminars and interdisciplinary workshops to support research training, subsequently leading to former MMUS student Steve Beale working with **Herbert** as studio assistant on the soundtrack for the Hollywood film *Disobedience*, starring Rachel Weisz. In addition, our research students have gone onto **high-profile achievements, awards and careers**:

(i) *Books and Articles*:

Swadley (2015) was awarded the Ede and Ravenscroft dissertation prize (on the villancico in seventeenth and eighteenth-century Mexico); his dissertation was almost immediately cited in Ralph Locke's influential *Musical Exoticism* (CUP). **Blackstone** (2020) has published in the *Journal of Theatre, Dance and Performance Training* whilst **Horner** (2020) has had an innovative 80,000 word book proposal on podcasting accepted by Bloomsbury.

(ii) Lectureships and Fellowships:

Himli (2017) went onto a lectureship in sound at the University of Plymouth; **Kakinoki** (2017) became a Visiting Artist and Postdoctoral Researcher at UAL, funded by the Pola Art Foundation.

(iii) Performances and Prizes:

Inkpen (2019) and **Jackson** (2018) were awarded Faculty funding to attend the LABO arts residency with Champ d'Action ensemble in Antwerp (2017). This led to **Inkpen's** *[re]independence* performance as part of the 2019 **Canterbury Festival** programme. As well as publishing within the **ORCiM** journal mentioned above, **Jackson** went on to perform across Europe with ensembles such as Apartment House, Lontano, Plus-Minus and Ictus. **Brand** (2019) has continued her trailblazing work on gender and free improvisation with a busy concert diary, recordings and teaching at the Guildhall School of Music and Drama; her work has been highlighted in *Time Out*, *The Wire* and featured on BBC Radio 3. **Kakinoki** (2018) went on to have works exhibited and performed at the International Conference on Live Interfaces (Porto); GENERATE! Festival for Electronic Arts (Tübingen); Tallinn Music Week Festival and DOMMUNE (Tokyo), as well as broadcasts on BBC Radio 3. **Keentsidou** (2019) has gone onto an international performing career that has taken her from the Queen Elizabeth Hall to Carnegie Hall in New York City. **Peasgood** (awarded PhD 2021) has developed a significant and successful career combining composition for community choirs and sonic art, **winning the national BASCA Sonic Artist of Year Award in 2017** and **Boakye** (ongoing PhD student) was awarded a **British Empire Medal** for Services to Dance in 2018.

3. Income, infrastructure and facilities**3.1 GENERATING RESEARCH INCOME**

Within the submitting period, the activities of the Unit were supported by external research income of £45,797 and vibrant streams of non-research income totalling £858,491. In terms of research income, **Buurman's** successful application to the Leverhulme Trust resulted in her successful Early Career Fellowship, bringing £29,555 to the UOA. This was supported by internally-funded teaching remission, ultimately providing the groundwork for a forthcoming monograph on social dance in Beethoven's Vienna; **Wright's** work on *Network* was also supported by teaching remission and led to £12,476 of consultancy income from the National Theatre.

Non-research income totalling £858,491 was widespread throughout the Unit. To enable **impact on the creative sector**, **Lech** was supported with teaching remission to write successful grant applications amounting to £2000+ from Polish Culture Worldwide, Polish Consulate General, Polonia Aid Foundation Trust and the Split Infinitive Trust, ultimately providing the basis for her *Bubble Revolution* project to tour to the Edinburgh Fringe. **Rawson** successfully attracted over £4,000 for his *Venus and Adonis*, *Guretsky Concertos* and *Finger* projects, from a combination of private donors via crowdfunding (£870), Gottfried Finger Gesellschaft Nurnberg (EUR500), the Handel Institute Research Award (£1000) and Dvorak Society (£2000). **Stillman** was given teaching remission to support his application to the Irish Arts Council, leading to the successful award of EUR11,540 for *Bog Bodies* and a further round of **internally-funded teaching remission** and rehearsal/recording costs supported the creative development of the project.

Pickard was supported with a 0.2 secondment to **SDHRC** for the *Dance to Health* project, resulting in impact outlined in 3.2, further supported by £17,500 via the Aesop Foundation

Aesop/Guy's and St Thomas' Trust. **Salem** was given teaching remission to write a successful application to a national open call, ultimately leading Manchester's **Cut n' Splice Festival** and attracting £20,000 of ACE support for a two-day festival in association with BBC Radio 3. Upon the successful award, teaching remission was also used to support his co-directorship of the **Distractfold** ensemble during this period of curatorship.

To support **partnerships between the academic to the creative sectors**, staff are supported to work directly with their partner organisations to develop bids for external support. As examples, **Atkinson's** artistic leadership of Loop Dance led to the successful development of a £15,000 ACE grant to support *Exploring Somatic Sensation*; **Herbert's** *Brexit Big Band* project received a total combined funding of £45,000 from the British Council, PRSF, BPI-Music Export Growth Scheme, and Goethe Institute; **Maliphant's** dance company gained significant recognition in 2018, **becoming an ACE-funded National Portfolio Organisation** with an annual support of £249,000, amounting to a total of £747,000 within the submitting period.

3.2 INFRASTRUCTURE AND FACILITIES

To meet the Unit's objectives to **foster output quality across Music, Dance and Drama** and to **create impact related to research specialisms**, our staff are supported by our organisational infrastructure and the **cutting edge facilities on our UNESCO World Heritage site**. As outlined in REF5a, the organisational infrastructure is fostered at the institutional level by the Pro Vice Chancellor (Research and Enterprise), at Faculty level by the Faculty Research and Enterprise Committee, at the School level by the Research and Enterprise Committee, at the UOA level via the UOA Steering Group and at the sub-unit level via the sub-unit leads, with each sub-unit developing impactful work in the areas of Composition, Dance, and Historically-Informed Performance. To support the generation of research, enterprise and knowledge exchange income, internal research funding is distributed via twice-annual staff bids, peer-reviewed and awarded by the Research and Enterprise Committee, and allocated to support projects likely to succeed in gaining external support. In addition, our sub-units were supported to develop their own research sharing initiatives. As an example, **EI** created the *In Dialogue* seminar series, supporting the outputs of **Atkinson, Hurst, Maliphant, Pickard, Paris, Fragkou, Igweonu and Lech**.

To facilitate the **embedding of Artistic Research** across the work of the Unit, scholarly infrastructure includes the **£23.5 million Augustine House Library**, which won the prestigious Society of College, National and University Libraries Design Award in 2013. Unit staff have access to the Canterbury Cathedral Archives, an unrivalled resource deemed as having "outstanding significance to the UK", and being internationally-recognised with a **UNESCO Memory of the World Award** in 2016. Access to the archives ultimately led to **Price's** work on *Canterbury Catch Club 1826: Music in the Frame*, helping to establish the underpinning research to his monograph and eventually leading to the first ever catalogues of instrumental and vocal music linked to this important facet of Canterbury's history. Digital infrastructure includes the CCCU **Research Space Repository, supporting over 9,000 outputs from University staff**, and the open access **CPBRA archive of practice-based research**.

To **foster quality and broaden specialisms**, SCANDI boasts a wealth of outstanding research and performance facilities, including the **Anselm Studios** (comprising an 80 seater theatre and infrastructure for surround sound/technical theatre projects); **St Gregory's Centre for Music** (a 130 seater concert hall); the **Coleridge Annexe Studio** (for 16-channel sound spatialisation); the

Maxwell Davies Building, honouring our former visiting Professor of Composition and former Master of the Queens Music; and the **£13million Daphne Oram Building**, opened by Sir Nicolas Serota in October 2019, featuring an 80 seat venue, two commercial recording studios, two 5.1 surround sound studios, the **Daphne Oram Gallery**, and facilities to support interdisciplinary research with colleagues from UOA34, such as printmaking, animation or gaming technologies.

To **foster impact on the creative sector** and building on our previous partnership work, we are supported by an Arts and Culture team overseeing the **Daphne Oram Gallery** (staff moved from the former **Sidney Cooper Gallery** in 2019), **St Gregory's Centre for Music** and **Anselm Studios** and a technical team of 3 FTE. Via liaison with the Arts and Culture team, our performance and gallery spaces have welcomed **60,850 audience members within the submitting period**. St. Gregory's Centre for Music has hosted **conference and concert audiences totalling 6,816, with conference delegates from across Europe, North America, Asia and Australia**. **Hurst's** work with dynamic light structures, **Atkinson** and **Pickard's** dance research and practice-based research by **Dean**, **Stillman** and **Wright** have directly utilised the **Anselm Studio** spaces, leading to high-quality public engagement opportunities via the **Canterbury Festival**, **Sounds New** and **WinterSound** events.

In addition to hosting live audiences from across the region, the Unit invested in recording and dissemination costs to stimulate impact upon international listeners beyond the UK. Following a competitive process, £34,679 of internal funding was allocated across the submitting period to support the creation and distribution of recordings and associated media, a strategy leading to **Stillman's *Bog Bodies*** and ***Leap of Death*** gaining external funding and festival support, **Dean's *Here and Now*** recording gaining an international recommendation from Apple's I-tunes, and both **Ghikas** and **Wright** releasing outputs on **Ghikas' Migro Records** label, leading to inclusion in the WIRE magazine Tapper series, reaching global readership of over 20,000.

As a result of this dynamic combination of organisational infrastructure and facilities, staff from the Unit are well placed to produce internationally-excellent or world-leading research. The **Russell Maliphant Company** is one of the few ACE-funded dance NPOs in the UK; **Pickard's** funded secondment to **SDHRC** supported her evaluation of *Dance to Health*, a national programme offered within the NHS *Arts on Prescription* strategy and she won the National One Dance UK award for Impact in Dance Research in 2019, as well as nominations in 2020 for the One Dance UK Applied Dance Science Award (2020) and for the International Association for Dance, Medicine and Science Dance Educator's award (2019 and 2020). **Buurman's** Early Career Fellowship helped her generate impact beyond UK academia, establishing her as a **global leader in Beethoven studies**, enabling her to make the transition from ECR at the start of the grant to the **international directorship of the Ira F. Brilliant Center for Beethoven Studies** (San Jose State University, USA) at the end of her fellowship.

As an example of our **internal funding** being a **catalyst for global impact**, the underpinning research for **Rawson's** Impact Case Study was supported by teaching remission and internal research funding, enabling him to undertake archival research, rehearsal, recording and dissemination that changed the perception of the relatively-overlooked composer Johann Christoph Pepusch (1667-1752), allowing the composer's work to be heard by global audiences for the first time in 300 years. This resulted in the premiere recording of *Venus and Adonis*, winning The German Record Critic's Award in the Opera category (2016). Vickers wrote in Gramophone that "this excellent recording reveals that Pepusch is a significantly better composer than is normally assumed".

As an example of our facilities **maximising global reach**, the internally-funded £10,000 upgrade of the **Coleridge Annexe Studio** (turning a 5.1 space into a fully-operational 16-channel studio) supported **Wright's** Impact Case Study, enabling the mixing and mastering process for *Crepuscule In Nickelsdorf* with leading saxophonist Evan Parker and **Wright's** support for Eric Sleichim's Olivier-nominated surround sound design as part of *Network at The National Theatre*. *Crepuscule In Nickelsdorf* received thirty-three 4/5 star newspaper reviews in English, Flemish, French, Polish, Spanish, German, Italian, Portuguese and Norwegian; *Network* starred Hollywood icon Bryan Cranston, was directed by Ivo van Hove, gained a live audience of 67,000 and grossed £2.5million at the NT box office, the show subsequently breaking house records (\$22,952,693) at the Balasco Theatre on Broadway.

4. Collaboration and contribution to the research base, economy and society

4.1 STRATEGIES FOR COLLABORATIONS, NETWORKS AND PARTNERSHIPS

The sub-unit structures of **CISA**, **PRM** and **EI** have solidified our research foci, providing a robust base for **dynamic national and international research networks** during the submitting period. From the **CISA** sub-unit, **Redhead** developed the Music and/as Process research network; **Wright's** work with Evan Parker was chosen as a case study for the EUR2.5million ERC-funded *Interactive Research in Music as Sound: Transforming Digital Musicology (IRiMAS)* project, led by Prof. Michael Clarke at the University of Huddersfield. In addition, **Wright's** appointment as Associate Researcher at **ORCiM** solidified a relationship between Canterbury and Ghent, resulting in the annual co-hosted seminar for the benefit of CCCU staff and PhD researchers.

Colleagues from **EI** have had **leading roles in sustaining and developing their disciplines**: **Igweonu** is president of the *African Theatre Association*, he co-convoked IFTR's *African and Caribbean Theatre and Performance Working Group* and served as member of IFTR's executive committee (2011-2015). **Paris** served on the Faculty of Theatre and Performance Studies at Stanford, USA; **Pickard** is a member of the research committee for the International Association for Dance, Medicine and Science (IADMS) and leads the research strand at annual conferences for One Dance UK. **Fragkou** was a member of the *Inside/Outside Europe Research Network*, IFTR and served as co-convenor for TaPRA's *Performance, Identity and Community* working group (2016-2019). She also co-organised the *Performance, Ecology, Responsibility Conference* with **Lech** and *The Performing Risk Symposium* with **Pickard**, laying the groundwork for her monograph *Ecologies of Precarity in Twenty-First Century Theatre: Affect, Politics, Responsibility*. **Lech** is a member of the *British Association for Slavonic and East European Studies*, IFTR, the *Irish Society for Theatre Research* and was appointed convenor for the *Translation, Adaptation and Dramaturgy* working group (2020-2023).

Colleagues from **PRM** received **international recognition from the research base**: **Rawson** is a member of the *Royal Musical Association*, *The Society for Seventeenth-Century Music* and organised the *17th International Conference on Baroque Music* at CCCU in 2016. He was a representative for Musicology on the steering committee of the *Forum for Czech and Slovak Studies* and member of the executive board for *The International Society of Czech and Slovak Arts, Literature and Language*. **Price** gained *Honorary Membership of the Guild of Church Musicians* and organised the *12th Music in 19th Century Britain Conference* at CCCU in 2019. As an example of sub-units working together to the benefit of staff and students, **Redhead (CISA)**

co-organised, with **Hawes (PRM)**, the *Royal Musical Association / British Forum for Ethnomusicology Research Student Conference* at CCCU in 2017.

Following the strategic objective to **maximise global reach**, our staff have undertaken **national and international consultancy**: **Wright** was RAE 2020 Critical Friend to The Music Department of Hong Kong Baptist University (2018), Critical Friend for Quality at The Composition Department of the Royal Conservatoire of The Netherlands (2018); Critical Friend for the Music Departments of City University, The University of Plymouth and SARC, Belfast as well as sub-panel member for REF2014 and REF2021. In relation to her impact on dance, **Pickard** has received recognition from key research bodies, namely *One Dance UK* and the *International Association of Dance, Medicine and Science*. She has also been a consultant for Imperial Society for Teachers of Dance (ISTD), National Dance Centres of Advanced Training (CATs), Liverpool Hope University, Trinity Laban and Beijing Normal University (2017).

Our leading roles in **peer review and editorial board membership** included the AHRC Peer Review College (**Pickard, Wright**); AHRC Futures Leaders, AHRC Covid-19 call Expert Group and Austrian Science Foundation (**Pickard**); Swiss National Science Foundation (**Wright**); American Philosophical Society, Early Music (OUP) and Brepols (**Rawson**). As Editor-in-Chief for *Research in Dance Education*, **Pickard** has significantly developed the international reach and number of submissions to the journal, with 45,630 article downloads in 2019, 22% higher than in 2018. In addition, she has reviewed for Routledge, Cambridge, Oxford University Press, *Dance Research, Journal of Dance, Medicine and Science, Public Health, Sport, Education and Society, Gender and Society and Psychology*. **Fragkou** was an editor for the *Journal of Greek Media and Culture* (2017) and *Skene* online journal (2020). **Redhead** and **Hawes** were co-editors of *Music and/as Process* (2018), **Wright** was the editor for *Archive[s]*, the inaugural issue of **ORCiM's ECHO** journal (2020). **Fragkou, Lech** and **Igweonu** regularly reviewed book proposals and manuscripts for publishers such as Bloomsbury and Routledge and peer-reviewed articles for leading journals such as *Contemporary Theatre Review* and *Coup de Théâtre*. They were also on the editorial boards of *African Performance Review* (APR), *South African Theatre Journal* (SAT), *Jibilika: Journal of Performing and Creative Arts* (**Igweonu**) and *The Theatre Times* global portal (**Lech**).

As evidence of **sustained contribution to the research base**, our staff have **chaired sessions** for the *African Theatre Association* (**Igweonu**), the *International Association for Dance, Medicine and Science* and *One Dance UK* conferences (**Pickard**); *The Music and/as Process* and *RMA student conferences* (**Hawes** and **Redhead**), *International Conference on Baroque Music* (**Rawson**); *Music in 19th Century Britain* (**Price**); *Embodied Practice and Performance in the Arts* (**Pickard** and **Maliphant**), *With an Ear to the Past* with The Limon School, New York (**Pickard** and **Atkinson**), *Performing Risk Symposium* (**Fragkou, Pickard**); *Compositional Aesthetics and the Political* at Goldsmiths (**Ghikas, Redhead, Wright**) and two **ORCiM** seminars: *Time, History and Materials* (2019) and *Feedback* (2020) (**Wright**). Within the submitting period we have externally-examined 14 PhDs at Royal Holloway and UEL (**Fragkou**), the RCM and Trinity Laban (**Rawson**), the Universities of Lancaster and Birmingham; Trinity Laban and the Royal Conservatoire of Scotland (**Pickard**); Brunel University, Southampton, Birmingham Conservatoire and the RAM (**Wright**).

In terms of **prestigious fellowships**, as mentioned above, **Buurman** became a Leverhulme Early Career Fellow in 2017; **Rawson** was Albi Rosenthal Visiting Fellow in Music, Bodelian Libraries, University of Oxford (2019–2020). The quality of the Unit has also been recognised through

national and international prizes such as the *Research in Dance Impact Award, One Dance UK* (Pickard, 2019); *The SouthBank Sky Arts Award for Dance* (Maliphant, 2018); the *Preis der Deutschen Schallplattenkritik* (Rawson, 2016); the *Kranichsteiner Musikpreis* at Darmstadt (Salem, with his Distractfold Ensemble, 2014) and the **BASCA Sonic Artist of the Year 2017** (PhD student Peasgood), as well as nominations to BASCA (Salem and Peasgood), *Music and Sound* and *Ivor Novello* nominations for Herbert.

4.2 STRATEGIES FOR SUPPORTING AND SUSTAINING IMPACT

As mentioned in section 1, the sub-unit structure supports and sustains impact in *changing perceptions of previously-overlooked composers, musical clubs or social conventions* via archival research or premiere recordings (PRM); *changing practice in dramatic/choreographic performance and production, widening participation in dance training and Dance to Health* (EI); *influencing and shaping composition, improvisation and sonic art*, via national and international reach (CISA).

The Unit's staff are themselves **bridges to a network of creative sector companies** with opportunities to generate and share research with key audiences. As mentioned previously, **Atkinson** is AD of Loop Dance Company; **Ghikas** is the AD of the Migro records label; **Herbert** is AD of the Radiophonic Workshop and Accidental Records; **Maliphant** is AD of Russell Maliphant Company; **Pickard** is associated with Centres of Advanced Training, Dance to Health, and Avanti Dance; **Paris** is AD of Curious Theatre; **Price** was a lay clerk at Canterbury Cathedral (2014-2019); **Rawson** is performer and arranger for The Harmonious Society of Tickle-Fiddle Gentlemen; **Redhead** is a founder member of the Automatronic new music collective; **Salem** is co-AD of Distractfold; **Stillman** is leader of the Archaic Future Players and signed to Mute Song publishing, **Wright** is a co-founder of Trance Map, curates the **WinterSound** festival and has worked as a producer for Intakt Records (voted *Jazz Label of the Year* by the New York City Jazz Record, 2018 and 2019).

Meeting the key objectives of **maximising global reach** and **delivering impact**, the Unit has sought to solidify its work via **international keynotes, journals, performances and broadcasts**. The Unit's key strategy for supporting impact in the creative sector is to enable our staff (via teaching remissions, rehearsal or recording costs, research sharing events) to build synergies between their academic and creative roles, thus *benefitting from academic and mainstream media mechanisms* for dissemination (for example via conference advertising in the academic context, or via radio broadcast or newspaper reviews in the mainstream media context).

As examples of **impact on global academia**, we have presented keynotes for the International Conference of the African Theatre Association in Barbados (**Igweonu**); Laboratory of Spring Conference in Torun (**McKay**); the Association Recherche Internationale d'Iconographie Musicale Conference in St Petersburg (**Price**); at the IMR and ORCiM (**Wright**) and **Pickard** was expert panelist at the International Association for Dance, Medicine and Science's 'Qualitative Research in Dance Education' conference. In addition, **Paris** has been Visiting Professor / Artist in Residence in the USA, Canada, Europe, Asia and Australia at institutions such as the Chicago School of Art, the Tate Modern, and the China Academy of Art in Hangzhou.

In terms of **impact in print**, **Lech's** *Claiming Their Voice: Foreign Memories on the Post-Brexit Stage* (2020) was one of the six theatre-focussed publications among the Springer Nature 2020 Highlights (a selection of the most impactful and popular articles/book chapters published in

2020 by Palgrave Macmillan), *Claiming Their Voice* being the most downloaded entry. **Dean's** *Pat Metheny's Finger Routes: The Role of Muscle Memory in Guitar Improvisation* (2014) broke records, becoming the most downloaded entry in Routledge's *Jazz Perspectives* series, and on the census date had just short of 9,000 views.

We have **created over 700 performances for professional festivals and venues** in the UK, Argentina, Austria, Belgium, Chile, France, Finland, Germany, Greece, Holland, Ireland, Italy, Japan, Spain, Switzerland and the USA, **reaching over 600,000 live audience members and over 40 million via broadcast**. Prominent venues / partners for our performances have included the Royal Albert Hall; Muziekcentrum ann 't Ij (Amsterdam); St Merry Cathedral (Paris); Concertgebouw Brugge; Bern University of the Arts; Onassis Cultural Centre (Athens). Commissioners have included the BBC, The National Theatre, Transit Festival (Leuven), hcmf//, Tampere International Jazz Festival, Big Ears (Knoxville, USA), Sadler's Wells, Les Théâtres de la Ville de Luxembourg and Lego. Our work was selected by hcmf// to engage with international initiatives: **Wright's** *Totem for Den Haag* (submitted to REF2014, with new impacts in 2015) was presented alongside works by Rebecca Saunders and James Dillion to represent UK new music at the prestigious Pallacio Des Bellas Artes in Mexico City, part of the UK/Mexico government-funded dual year collaboration. **Herbert's** Artistic Directorship of Accidental Records has connected his research with the Manchester International Festival, National Theatre of Wales and The Royal Court, reaching 100,000 audience members within the submitting period, whilst his directorship of The New Radiophonic Workshop has engaged a further 100,000 participants through the hosting of four **Daphne Oram Awards** (for female or non-binary creators in electronic music); his film and tv work has gained significant audiences topping 40 million within the period. As mentioned above, **Maliphant's** directorship of the Russell Maliphant Company has led to NPO status for the company, resulting in funding of £249,999 per year, therefore providing a sustainable base for future partnership and impact work.

Over the submitting period we are proud of our development: we have delivered on the strategic aims of 2014 and have developed our infrastructure to **generate impact on international stages, screens and broadcast media** across disciplinary boundaries. We have supported our PhD students to transition to **international careers** and **win national awards**; enabled our **early-career researchers to flourish through international keynotes** and **the creation of record-breaking articles**; have made deep connections with a leading European research centre and have **embedded tight connections between the academic and creative sectors**. We feel we are in a strong position to deliver on future strategies and to provide a dynamic and sustained contribution to our disciplines.