New Research Programmes of Study

**1** **Award and Title**

PhD Music

**2** **Length and Mode of Registration**

**Doctor of Philosophy**

 Full-Time (three to four years)

 Part-Time (five to six years)

**3** **Entry Requirements**

Admission to the programme will require (i) a first-class or upper second-class degree or equivalent, and (ii) a postgraduate qualification at Masters level; OR (i) a substantial record of professional achievement as a music/audio arts practitioner and (ii) a postgraduate qualification at Masters level. In both cases (iii) an acceptable research proposal will be needed.

International students will need, in addition to the above, (iv) the appropriate English language qualification.

All candidates will be interviewed either in person or via Skype before an offer of admission is made. Reference should be made to Annex C of the Research Code of Practice regarding the regulations on entry requirements.

**4 Campus**

Medway

**5** **Anticipated Total Student Registrations**

 Minimum 4 to maximum 12 students.

**6** **Programme Management**

Centre responsible for management of the programme: Centre for Music and Audio Technology

The management of the programme will be overseen by the Centre Director of Graduate Studies with responsibility for research programmes of study and the Centre Graduate Studies Committee. The management of the programme will also be reviewed at Faculty and Institutional levels by the Faculty Graduate Studies Committee and the Graduate School Board as outlined in the University’s Code of Practice for the Quality Assurance for Research Programmes of Study (see: <http://www.kent.ac.uk/teaching/qa/codes/index.html?tab=research-programmes>).

**7** **Proposed Start Date**

September 2018

**8** **Opportunity and Need**

The Centre for Music and Audio Technology has three approved undergraduate programmes starting in September 2018: BSc Music Technology and Audio Production; BA Music, Performance and Production; and BA Music Business and Production. Currently, there are three MA programmes that run in parallel with the SMFA undergraduate programmes, which are expected to be replaced in 2019 by new postgraduate programmes as the SMFA phases out, and which will better reflect the progress from BSc/BA to MA level in the new programmes.

This PhD programme will provide an important strand to our provision, building on existing staff specialisms. Music Technology at the University of Kent in particular has already established a reputation in this area, with staff and students presenting their work at international conferences, concerts and in radio broadcasts. This programme will also help to foster and further develop a research culture at the Medway campus. The research undertaken as part of the postgraduate courses will help to feed into our undergraduate programmes, keeping them vibrant and up to date. Interest has already been expressed from strong alumni students to continue studying at Kent at PhD level. There has also been expression of interest from alumni on the GTA scheme, which would be extremely beneficial to our new CMAT centre, filling up teaching gaps and demonstrating to new students the professional progression and success that the University of Kent can offer.

The PhD in Music will have a broad appeal because it incorporates both theory- and practice-based research, which will make it attractive to music graduates with differing specialisms and professional ambitions. There will be different working guidelines depending on the type of research the student follows (theory or practice-based). The PhD has the potential to attract students from various institutions, in particular: Kent, Canterbury Christchurch, Goldsmiths, Surrey, De Montfort, SOAS, Kingston, UWL, UEL, City, Brunel and Middlesex.

 The PhD will also substantially increase applications from international students especially those from China. The development of our BSc/BA and MA provision will also create demand for the programme. Offering this programme supports the CMAT plan to develop its postgraduate provision and community, bringing it in line with other more established Centres and Schools in the University

**9** **Aims and Objectives (including assessment criteria)**

 **Aims**

The Programme’s aims are to provide the opportunity for students:

9.1 To undertake and complete a substantial research project resulting in an academic or practice-based output answering a set of research questions with originality and appropriate rigour;

9.2 To have the ability to place their work within a broader field of scholarly enquiry and/or music/audio arts practice.

9.3 To articulate and address questions, themes and key issues in relation to music and audio arts research and practice;

9.4 To demonstrate skills of research, information retrieval and information analysis consistent within doctoral-level study as appropriate;

9.5 To develop approaches to knowledge and practice that will contribute to research and/or practice-based learning within their designated specialist area(s).

**Outcomes**

By the end of the programme the student will have:

Generated a substantial piece of original research or practice-based output;

Developed research/research-through-practice to make an original contribution to knowledge within the subject domain;

Undertaken extensive research into the contexts and discourse relevant to the research area;

Synthesised, adapted and evaluated a range of methodologies relevant to the area of research and to their thesis or written component accompanying their practice-based output;

Demonstrated autonomy as an independent researcher, including the ability to analyse, evaluate and assess information and argument;

Understood, evaluated and applied methodologies relevant to a designated area of study;

Undertaken preparation into how to disseminate and publicise their work to the wider academic community.

 **Assessment Criteria**

 The University’s assessment criteria for research programmes of study are outlined in Section 8.4 of the Regulations for Research Programmes of Study at: <http://www.kent.ac.uk/teaching/qa/regulations/research/phdres.html#examination>.

**10 Programme Outline**

The PhD is a programme of closely supervised research addressing a particular set of research questions. The student formulates the research questions, undertakes research in relation to them, and produces work that answers them in close consultation with her/his supervisory team. Each student is assigned at least two supervisors, and a schedule of regular meetings established. Supplemental to regular supervisory meetings, students are required to undertake a variety of relevant training courses, and are encouraged to participate in workshops and seminar series designed for postgraduate students. The PhD Music recognises the benefit to students of an interdisciplinary learning environment, and encourages wherever possible student engagement in research events outside of her/his particular discipline and research focus.

**10a** Details of the research training that the student will be expected to complete:

**Centre level**

* Research methodology training workshops and seminars that address practice and theory across the discipline of music and audio arts;
* Professional Practice and Development training in fundraising, press, publishing, loans and transport and public education;
* Regular seminars and symposia on research and practice;
* Reading groups;
* A variety of research events involving staff and invited speakers;
* Access to research events across the University.

**Institutional level**

All new PhD students are required to undertake a researcher development assessment, including at a researcher development assessment workshop (part of the Graduate School’s Researcher Development Programme). The completion of the assessment is a requirement for successful completion of the probation review.

**10b** Details of other courses students may benefit from:

**School level**

* An introduction to the programme and resources within the University at Medway
* Health & Safety training tailored to the needs of those working in a studio/ workshop environment.

**Institutional level**

* Graduate School’s Researcher Development Programme (including online training provision), [www.kent.ac.uk/graduateschool/skills/programmes/tstindex.html](http://www.kent.ac.uk/graduateschool/skills/programmes/tstindex.html)
* Student Learning Advisory Service provision, <http://www.kent.ac.uk/uelt/about/slas.html>
* Information Services (Library and Computing Services), [www.kent.ac.uk/is/](http://www.kent.ac.uk/is/)

**10c** Details of progression milestones that the student will need to reach and successfully pass:

Students will be subject to the progression milestones as outlined in Annex K (Progression and Examination) of the Research Code of Practice, <http://www.kent.ac.uk/teaching/qa/codes/research/annexknew.html>).

**10d** Details of the assessment method:

Degrees by research only, i.e. those culminating in written thesis only, will be in the order of 80,000 and maximum of 100,000 words.

In research that comprises a substantial amount of programming, the thesis will be reduced to the range between 40,000 and 50,000 words.

When research focuses on performance practice, candidates will give a recital of around 90 minutes in length and submit an accompanying thesis in the range of 40,000 to 50,000 words. The thesis may be substituted by a substantial scholarly edition of scored music with critical commentary. In mixed electroacoustic performances that use a diverse range of technologies and techniques, the submission may take the form of documentation in a suitable format such as DVD.

PhD in composition will require the submission of a substantial portfolio of around 90 minutes in length of acoustic, electroacoustic or mixed works and a commentary of 30,000 words in length. Research that comprises sound installations or extensive practical research on sound design, the portfolio output will be decided between the supervisory team and individual students.

The final assessment of the degree will be done by viva voce examination following assessment by the examiners of the thesis and/or portfolio and/or recital and/or documentation and/or critical edition as required by the specialism of the research.

**Further Guidance**

Further details on degree theses requirements are outlined in the Instructions to Candidates for the Examination of Research Degrees at: <http://www.kent.ac.uk/teaching/qa/regulations/research/pgdipresc.html>.

**11 Chairs of Supervisory Teams**

* Prof Kevin Dawe is an approved supervisory chair.
* Prof Tim Howle is an approved supervisory chair.
* Dr Paul Fretwell is an approved supervisory chair.
* Dr Colin Johnson (Computing) is an approved supervisory chair, has published research in the areas of music and technology, has joined our supervisory team at SMFA as principal and second supervisor, and will continue in CMAT if needed.
* All students will have a supervisory team as required by Annex H (Supervision of the Code of Practice for Research Programmes of Study).

All supervisory chairs will be research-active and have had sufficient experience of research supervision to be approved supervisory chairs. Staff not yet approved as supervisory chairs will be able to act as primary supervisors so long as they are supported by an approved supervisory chair within the team structure. Staff not yet approved as supervisory chairs will be required to undertake staff development in PG supervision. Each student will be under the care of a supervisory team of at least two supervisors (one primary and one secondary).

**12** **Research Environment**

The CMAT staff team evidence research at an international level within their respective fields. Links exist with other research areas within the University (School of Arts, School of Biosciences, School of Computing, School of Psychology, Business School, School of Anthropology and Conservation).

The existing team has world-leading academics in the field of music research, composition, psychology and performance. The Centre has excellent, industry-standard facilities and our studios are installed with state-of-the-art technology from leading manufacturers. We have recently invested in a mixing console designed and manufactured by Neve Electronics with the latest technology. CMAT houses an exceptionally advanced sound diffusion system, the Music and Audio Arts Sound Theatre (MAAST), which has already built a reputation in the UK and abroad through its high-profile appearances in international conferences, festivals and events.

Through the Sound-Image-Space Research Centre the current team runs a series of seminars and events to promote and support the PG research community, and provides many opportunities for PG research activity and interdisciplinary work. The CMAT is committed to playing a key role in the wider academic community by continuing to organise and host conferences and festivals.

The music collection in the Drill Hall library has recently been subject to accelerated development and now comprises a healthy resource for the support of PG research.

**13** **Student Support and Guidance**

 **Centre level support services**

The programme will adhere to the guidelines established in the University’s Code of Practice for Research Degrees:

[http://www.kent.ac.uk/registry/quality/rescode2005/index.html](http://www.kent.ac.uk/registry/quality/rescode20051/index.html)

Each student will be allocated a supervisory team. Supervisors will also ensure that students are fully aware of the central services and resources available to them as members of the University at their first meeting and induction.

Supervisors report biannually to the Graduate Studies Committee on the academic progress of research students. However, ongoing supervisory meetings would normally provide the context for any issues or concerns to be raised and discussed. Both the Director of Research and the Director of Graduate Studies are available to provide additional support and guidance in case of any issues or difficulties arising from the supervisory relationship. The Centre’s admin office would be available to provide support and guidance on pastoral matters.

In the event of any extended off-site study, a provisional contact and supervision schedule would be negotiated with the student and overseen by their supervisor in association with the Department Director of Graduate Studies. Such extended off-site study would require approval from the Faculty Graduate Studies Committee.

 **Institutional level support services**

* Student Support and Wellbeing [www.kent.ac.uk/studentsupport/](http://www.kent.ac.uk/studentsupport/)
* Student Learning Advisory Service <http://www.kent.ac.uk/uelt/about/slas.html>
* Counselling Service [www.kent.ac.uk/counselling/](http://www.kent.ac.uk/counselling/)
* Kent Union [www.kentunion.co.uk/](http://www.kentunion.co.uk/)
* Graduate Student Association (GSA) [www.kent.ac.uk/graduateschool/community/woolf.html](http://www.kent.ac.uk/graduateschool/community/woolf.html)
* Graduate School (Provision of (i) Researcher Development Programme (workshops and on-line courses) (ii) institutional level induction and (iii) student-led initiatives such as social events, conferences and workshops [www.kent.ac.uk/graduateschool/index.html](http://www.kent.ac.uk/graduateschool/index.html)
* Information Services (computing and library services) [www.kent.ac.uk/is/](http://www.kent.ac.uk/is/)
* Postgraduate student representation School, Faculty and Institutional levels
* Centre for English and World Languages [www.kent.ac.uk/cewl/index.html](http://www.kent.ac.uk/cewl/index.html)
* Careers and Employability Services [www.kent.ac.uk/ces/](http://www.kent.ac.uk/ces/)
* International Development Office [www.kent.ac.uk/international/](http://www.kent.ac.uk/international/)
* Medical Centre [www.kent.ac.uk/counselling/menu/Medical-Centre.html](http://www.kent.ac.uk/counselling/menu/Medical-Centre.html)

**14 School Quality Assurance and Enhancement**

* The programme will be overseen by the Centre Director of Graduate Studies with responsibility for research programmes of study and the Centre Graduate Studies Committee.
* Student feedback will be obtained from Staff-Student Liaison Committees, Postgraduate Student Representation on school-level committees and the Postgraduate Research Experience Survey.
* The programme will be reviewed via the annual programme monitoring process and the periodic programme review process.

**15** **School Resource Implications**

No additional resources are necessary for these programmes. Supervision will be provided during periods in which staff are on study leave in order to ensure appropriate continuity of academic support and input.

**16 Professional Accreditation**

N/A

**17** **Inclusive Programme Design**

The Centrerecognises and has embedded the expectations of current equality legislation, by ensuring that the programme is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.