

Institution: Kingston University
Unit of Assessment: 33 – Music, Drama, Dance, Performing Arts, Film and Screen Studies
1. Unit context and structure, research and impact strategy

a. Context

This Unit submission consists of **28** staff members (**27** permanent, **23.69 FTE**), including **6** Professors and **6 ECRs** (**Ballou, Gonzalez-Lopez, Jarvis, Mader McGuinness, Monteiro and Sudar**). Staff contribute to both theoretical and practice-based research in their distinct but interconnected disciplinary areas. Research is loosely structured around the **Visual and Material Culture Research Centre (VMCRC)** and two Research Groups: the **Visconti Studio** and **Performing Arts Community Engagement (PACE)**. This structure brings together researchers from across the Unit and enables both focused disciplinary investigation and cross-pollination between researchers and disciplines. The **Visual and Material Culture Research Centre** is a formally recognised University Centre of Excellence. As such, it develops and disseminates research activity, generates funding applications and pathways to impact, mentors ECRs, leads on PGR recruitment, provides a hub for PGR development and activity, organises research seminars and public events, and establishes collaborations with a range of institutions, organisations and HEIs. The Research Groups provide a similar set of functions but are geared towards forging new collaborations and supporting emerging areas of research in the Faculty – particularly practice-research.

The disciplines of Music, Drama, Dance, Film and Media are brought together within the Faculty of Kingston School of Art (KSA). There is lively interaction and cross-fertilisation between the interconnected disciplines, and also with KSA researchers in the areas of Photography, English, Philosophy, Art and Design. Kingston University did not submit to UoA35 in REF 2014, though a number of researchers from those subject areas were submitted to UoA29 (English Literature and Language). Since 2014 attention has been invested into nurturing and developing research in these subject areas; particularly in supporting practice research that interfaces with and benefits communities and industry. The development and consolidation of research culture in those areas is evident by the spread of academic staff between early career (**6**), mid-career (**16**) and Professoriate (**6**), the thriving PGR scene, the supportive research structures across the Faculty (4 Research Centres, 7 Research Groups) and established, strategic research partnerships (Rose Theatre, Kingston Museum, Institute of Contemporary Arts (ICA), British Film Institute (BFI)).

The Unit currently has **38** enrolled PhD students and 4 enrolled Masters by Research students, and has achieved **35** doctoral completions (1.48 per FTE) and 4 Masters by Research completions in the current cycle. It has benefitted from the University's membership of the TECHNE AHRC Doctoral Training Partnership (DTP), with **7** studentship awards in the period. The value of AHRC-funded TECHNE awards to the Unit in cycle is **£290,015**. The Unit has also benefited from **5** Kingston University studentships in cycle.

During the cycle staff have collectively published: 18 monographs, 35 articles in refereed journals, over 33 book chapters, 10 edited collections and special issue journals, over 20 practice-research outputs (performance, film, music composition), alongside other outputs such as conference proceedings and practice-research reports. Research has appeared in presses including Cambridge, Chicago, Columbia, MIT, Minnesota, Edinburgh, Bloomsbury and Faber & Faber, and in peer-reviewed academic journals, including *Cultural Politics*, *Genre*, *Cinema Journal*, *Studies in New Cinemas*, *Studies in French Cinema*, *New Literary History*, *Continuum*, *Screen*, *Angelaki*, *Journal of Visual Art Practice*, *Performance Philosophy Journal*, *Parallax*, *Contemporary Theatre Review*, *Research in Drama Education*, *Journal of Dance and Somatic Practices*, *Journal of Japanese and Korean Cinema*, *International Journal of Cultural and Creative Industries*, *Dance Research*.

Researchers have been awarded funding from a variety of sources to conduct their research, including Horizon2020, AHRC and Arts Council England. The total value of mainstream research income generated in cycle is **£219,984 (£9,286 per FTE)**. The modest value of external mainstream research income generated in this Unit is attributed to its new status in Kingston University and its relatively high proportion of ECRs (21% of submitted staff). The Unit's focus is on strengthening research structures and mentoring staff to support the development of more quality research funding applications. However, mainstream income was also supported by **£215,179** academic, administration and central services research income related to AHRC doctoral training partnership (TECHNE) and student training, recognising our support to new researchers.

b. Structure

Staff in UoA33 teach and research across two Schools: Arts, Culture and Communications (ArCC – includes Music, Drama, Dance) and Critical Studies and Creative Industries (CSCI – includes Film). Staff from ArCC joined KSA in 2018 following a faculty merger designed to bring together teaching, research and postgraduate study across the entire spectrum of the arts and humanities, in order to promote interdisciplinary collaboration and foster mutually supportive environments for scholarship, learning, critical inquiry and creative practice. As a result, PGRs within the Unit benefit from closer links with those researching in English, philosophy, art and design (the other main beneficiaries of AHRC-funded DTP studentships at Kingston, which in the current REF period have numbered in excess of 70 across all disciplines). KSA is therefore able to offer a rich environment for research and doctoral study, where media and performing arts intersect with fine art, critical studies, creative industries, philosophy, art and design history, and creative practice in its broadest sense. Staff in the Unit have actively participated in training and development events for research students across the DTP, which includes 9 HEIs in London and the South East. Members of the Unit have collaborated productively with other staff in cognate disciplines at Kingston, through internal and external initiatives and events. For example, staff researching non-standard or media philosophy (**Ó Maoilearca, Wilson, Weslati**) benefit from exchange with the Centre for Research in Modern European Philosophy (CRMEP, UoA30); staff affiliated with PACE collaborate with the Race/Gender Matters (UoA27) research group (**Mader McGuinness**, for instance, developed a TECHNE training day on queer sexualities in partnership with R/GM); staff working in Film practice (**O'Sullivan, Sudar**) collaborate with the lens-based research group Visible Institute (UoA32).

Historically, staff in UoA 33 coalesced around two broad research groups:

- **London Graduate School (LGS)** was founded in 2010 as a Kingston University doctoral programme with a series of research initiatives and events in contemporary critical theory. LGS was established to promote cross-disciplinary research collaboration between staff in Film, English, Media, and Cultural Studies in Kingston. It fostered innovative engagement with theoretical and philosophical issues across various disciplinary borders, but especially in Film, Media, Cultural Studies, and English. It emerged as a vital centre of exchange in theory and cultural analysis through its collaboration and strategic partnerships with international and UK-based partners, including the Natural History Museum, the British Film Institute, and the Collège international de philosophie in Paris. It ran numerous events within the period of this REF assessment, such as a series of Deconstruction Research Summer Schools held first at Central Saint Martins and latterly UCL in London (2012-2018). Current staff **Ó Maoilearca, Quinlivan, Scott Wilson, Weslati** and **van Elferen**, and former staff Potter, Buse and Richard Wilson were affiliated with LGS.
- **practice.research.unit (pru)** brought together practitioner-researchers in Music, Film, Drama, and Dance at Kingston, ran numerous events between 2014 and 2017, and was characterised by an interdisciplinary and practice-led approach to research enquiry.

The current research structure in UoA33 is organised around a centre (VMCRC) and two groups:

1. Visual and Material Culture Research Centre (VMCRC) (Directors: Professors Lloyd and Barber)

Founded in 2010, the Centre has a broad remit to work across disciplinary contexts (and across Units 32 and 33), studying the histories, practices and theories of art, design, film and performance in Europe, the Middle East, North America and Japan. It aims to advance new knowledge and new ways of understanding and articulating the meanings and value of modern and contemporary visual and material cultures as vital contributions to cultural life and the creative industries. Researchers use a range of methodologies in their work, engaging individually and collaboratively with cultures of writing, exhibition and display, live performance, and curating; and they collaborate with a range of institutions, organisations and archives such as the Kingston Museum and Rose Theatre, ICA, Tate, the Whitechapel Gallery, Berlin Free University and Tokyo Keio University.

VMCRC holds regular meetings, organises research seminars, international conferences and monthly research-in-progress sessions. Centre Directors offer mentorship to ECRs and training sessions for research bidding, aiming to promote an outward-facing, collaborative research culture. VMCRC hosts a Research Fellow (Herbert, specialising in the history of audio-visual media) and Associate Researchers (Shimada, Kum). It has benefited from an operational budget of £22K over this REF cycle. A further approx. £170K p/a has been invested in salaries, covering a full-time permanent Research Professor post who acts as Centre Co-director and 3 fixed-term post-doctoral appointments. Researchers affiliated with VMCRC include **Depper, Gonzalez-Lopez, O'Sullivan, Brooker, Pratt, Reid, Balmain, Melia, Quinlivan, O'Neill, Minors, Ó Maoilearca, Weslati, Wilson and Sudar**.

Research in the Centre is carried out through five interweaving strands, described below:

1.1 Alternative Modernities, Transnational Encounters and Networks: **Gonzalez-Lopez** studies the construction and representation of the body, gender and sexuality in Japanese cinema and culture; **Minors** investigates interdisciplinary and intercultural transfers of meaning between creative practices in music, dance, theatre, cultural studies and translation studies; **Weslati** studies the manuscripts of philosopher Alexandre Kojève to trace and analyse their ideological translations in Western and Eastern thought around notions of authority, legality, and power; former staff Potter researched musicological histories in French music since Debussy.

1.2 Mobilisation of Archives and Collections: **O'Sullivan** develops practice-research and scholarship through an exploration of contemporary broadcasts of political histories; **Melia** has studied the Stanley Kubrick archive to research the production design and history of *A Clockwork Orange*; using her past experience as manager of BFI's digital archive screenonline.org.uk, **Pratt** develops practice research and KE around the curation and distribution of West African cinema.

1.3 Sites of Material and Immaterial Heritage: **Depper** works on cinema and historical poetics, examining the influence of early and subsequent avant-gardes; **Reid's** work on 19th Century and contemporary Scottish theatres intersects with her study of identity politics as enacted on stage.

1.4 Forms of Intervention in Social Practice: **Sudar** is a practice-researcher whose feature film *Borders, Raindrops* mirrors the spatial, ideological and political fragmentation of the Balkan states through its fragmented narrative structure.

1.5 Expanded Visual Culture: **Brooker** researches popular culture to explore the changing meanings of cultural icons across different historical and cultural contexts; **Quinlivan's** work on breath, embodiment, and the body in crisis, provides a feminist and phenomenological angle to materialist approaches in film theory; **Wilson's** Lacanian readings of music, media, and the contemporary cultural condition expose the relations between knowledge and delusion as a principle of construction in art, philosophy, science and technology; **Ó Maoilearca's** non-standard philosophy interrogates alternate sites of thought in cinema, performance, and animality, enquiring into cinema as an alternative site of philosophical thought and meaning; film scholars **Balmain** and **O'Neill** study identity politics in cinematic representation, **Balmain** focusing on representations of ethnicity, gender, sexuality and disability; and **O'Neill** researching the portrayal of youth.

2. Visconti Studio (VS) Research Group (Director: Professor **van Elferen**)

Founded in 2016, VS aims to facilitate the preservation and evolution of analogue music recording and production practices at risk of obsolescence, preserving the sounds and practices of the analogue past for the digital future. The Studio's mission is to have an impact on scholarly and practice-led research, creative and educational practice, and industry decision-making. Researchers affiliated with VS use both theoretical and practice-based methodologies to study the relationship between the analogue and the digital; interrogate cultural and technological histories and further questions around materiality and new materialism(s). The Studio's large acoustic space and collection of vintage analogue equipment and instruments have attracted acclaimed musicians, producers and engineers. Tony Visconti, acknowledged as one of the most important producers in the history of pop and rock (having produced David Bowie, The Stranglers, U2, Morrissey, among others), works in the Studio with staff, students and visiting artists to share his wealth of knowledge and produce new materials. VS develops public research events, workshops and podcasts, often with its strategic partners British Library and Science Museum. The Studio benefitted from an initial internal investment of **£100K** in 2016 and operational budget of **£26K** (2017-2020), and has dedicated technical and administrative support staff. Core VS researchers are **van Elferen**, **Kardos** and **Gatt**. Researchers loosely affiliated with the Studio explore the relationship between the analogue and the digital more widely, study practices of media archaeology, research cultural nostalgia and heritage, or question media specificities and media affordances. Those include **Wilson**, **Chatzichristodoulou**, **Brown** and **Ben-Tal**.

Van Elferen examines the acoustic, corporeal and performative dimensions of 'timbre', and interrogates musical sub-cultures; **Kardos** develops practice research in the area of music technologies and pedagogies; **Gatt** develops practice research and scholarship around site-specific installation art and investigates issues around the preservation of electroacoustic music; **Wilson** co-edits the monograph series *Media Philosophy*, seeking to transform thinking about media by foregrounding their autonomy and 'eventness'; **Chatzichristodoulou** explores the relationship between analogue and digital in theatre and performance; **Brown** works on early cinema, generating an archaeology of knowledge with regard to the use of technology; **Ben-Tal** is a practice-researcher who applies innovative machine learning methodologies to music, exploring the potential of artificial and biological intelligence working together in musical creation; his research has twice attracted AHRC awards in cycle.

3. Performing Arts Community Engagement (PACE) Research Group (Director: Dr **Monteiro**)

Founded in 2018, PACE is a descendent of practice.research.unit and supports practice-research with a social impact remit. PACE aims to create platforms for the visibility, self-expression and empowerment of marginalized groups through participative, community-led research activity in the performing arts. Researchers investigate questions around embodiment and materiality; affective, somatic and sensory practices; participative and community practices, intersectionality, resistance and the process of performance-making. PACE develops partnerships with local organisations such as Rose Theatre, Kingston Libraries and Community Brain, as well as local schools, churches and care homes. Activities have included a longstanding community choir; the Stylophone Orchestra; dance and music workshops in cultural and community setting; and an intergenerational Flash Mob. PACE has benefited from an investment of **£225.8K** in cycle (staffing and operational costs). PACE researchers include **Monteiro**, **Catalano**, **Perazzo Domm**, **Jarvis**, **Mader McGuinness**, **Ballou** and **Linton**.

Monteiro studies the intersections between race, gender, sexuality and class in popular performance; **Catalano** researches the relationship between socio-political conditions and subjective embodiment and experience; **Mader McGuinness** examines the politics of reception through a feminist, queer and post-colonial lens; **Perazzo Domm**'s work on the body and dance puts emphasis on questions of ethics, subjectivity and community in experimental and collaborative choreographic processes; **Jarvis** develops practice-research that examines choreography and performance as a social process; **Ballou**'s performative exploration of the gendered, female body

as reproductive material offers a situated perspective on embodiment; **Linton** researches the politics of resistance, intersectionality, Critical Race theory, participatory arts and popular performance.

c. Research Strategy

Unit strategy is informed by the University's Strategic Plan (KU2022) and its key objectives to foster knowledge and learning that benefits society, aligning research, knowledge exchange, professional practice and teaching within a framework of impact.

The key strategic priorities for the Unit are: 1) Strengthen the relatively new Research Groups Visconti Studio and PACE so that research activity is strategically developed with and through those structures; 2) Encourage inter-/cross-disciplinary exchange through formalising collaborations of Unit staff with other Research Centres and Groups in the Faculty and beyond, such as CRMEP, Race/Gender Matters and Visible Institute; 3) Enhance and support bidding activity through working with Research Centres and Groups to initiate cross-Faculty thematic challenges and 'bidathons' that bring researchers together under specific themes, including Smart Cities and Sustainability; and Art, Health and Wellbeing. 4) Guide Visconti Studio and PACE to develop strategic partnerships and, through those, research that has evidently positive impact on society locally, nationally and internationally.

Relocation of colleagues in Film, Drama, Dance and Music to KSA has boosted collaboration across disciplines in the arts and humanities. More collaborative activity designed to cut across Research Centres and Groups is intended to develop ECRs, support interdisciplinary approaches, facilitate the sharing of skillsets and good practice, offer developmental feedback, maximise capacity and enhance bidding. This is supported by the University's introduction of a new, inclusive academic careers framework, Domains, designed to support staff research, training and development (see Institutional Environment).

The vitality of the Unit is reflected in its ECR community and the growth of its PhD programmes. Key aims are to continue the trend of increased levels of external funding for doctoral students; and involve all staff in PhD supervision in order to promote sustainability across the spectrum of research interests. In our training of PhD students, the Unit will prioritize opportunities to explore collaborative doctorates with industry partners. We have begun to explore those possibilities through Kingston's involvement in the TECHNE AHRC DTP, including Collaborative Doctoral Awards. In the most recent round of applications, **Brown** developed a CDA with the National Science and Media Museum. Unit staff have also contributed to and co-designed TECHNE training and exchange days, which offer opportunities to discuss potential research collaborations with external partners.

Faculty research is led by an Associate Dean for Research, Business & Innovation (AD RBI) (**Chatzichristodoulou**), who has oversight for the 4 Units of Assessment in KSA (27, 30, 32, 33). The Faculty embarked on a review of its research environment in 2020-21, underway at time of submission, which involves extensive consultation with internal and external stakeholders. The purpose is to develop a sustainable, outward-facing and inclusive research community that is embedded in its local and wider societal context, and which works with strategic partners to respond to and address local, national and global challenges (for example, the decimation of creative industries in RBK as a result of Covid-19; the use of performance and live arts for community cohesion, health and wellbeing agendas).

d. Impact Strategy

In line with university strategy, the Unit endeavours to increase and deepen research and impact in areas of distinctive strength and potential, strengthening partnerships, ensuring effectively designed pathways to impact, training and mentoring staff in impact and its evaluation, ensuring good evidence capture through use of impact tracking software, and placing added emphasis on

open research. Training is also provided on disseminating research through public media and on making policy impact.

The Unit has established, long-standing partnerships with cultural centres of national and international importance, such as the BFI, ICA and Science Museum; and with local, RBK-based institutions Rose Theatre, Kingston Museum and Kingston Libraries. Those partnerships are designed to deliver impact in different ways: working with high-profile national organisations guarantees that our research reaches a wide audience base, impacting the cultural life of the country; working with local partners guarantees significance and depth of engagement through the University's long-term commitment to improve the lives of people in our community. While our partnerships with local institutions such as schools, prisons and faith organisations help Kingston University deliver on its responsibilities as a modern civic University, the knowledge and solutions developed are often transferable and can benefit individuals, communities and institutions beyond RBK. KSA has strategically invested in groups and facilities such as PACE and Visconti Studio that have an explicit aim to generate new knowledge through working with communities, and impact professional practices through knowledge exchange with industry. Beyond the researchers involved in these activities, beneficiaries include a range of individuals and communities e.g. primary school children and residents of care homes that PACE works with; young creatives benefitting from the Archives for Education project (**O'Sullivan** ICSUoA33O'Sullivan2); industry partners, such as Olympic Studios, working with the Visconti Studio; and wider audience communities (for example, those who attended BFI's Philosophical Screenings (**Ó Maoilearca** ICSUoA33OMaoilearca1)).

The Unit focuses its attention on targeted areas in order to maximise the benefits of its research to society:

- Civic Engagement and Benefits to Communities
- Creative Economy and Benefits to Industry
- Evaluation, Influencing Policy and Strategy Development

Civic Engagement and Benefits to Communities

Researchers in the Unit engage public groups in the development and delivery of their research, seeking to ground research within societal need, sharpen research questions, collaborate in participatory, community-led practices, and effectively share and disseminate research outputs and findings.

The main driver of this impact strand is PACE. In 2018-2020 PACE delivered **48** civic engagement and research projects, reaching live audiences of over **4,875**. PACE delivers on KU's ambition of being an outward facing, engaged civic University. Its activities include research-driven music and dance workshops and performances for community groups; a longstanding community choir and the monthly *Jazz First Tuesdays* – both co-produced and hosted at Rose Theatre; the Stylophone Orchestra; and an intergenerational Flash Mob. PACE's objectives are to: 1) strengthen the relationship between practice research and civic engagement activity; 2) be socially responsive, intervening in specific, identified problems or needs; 3) develop collaborative practice-research that directly benefits the communities involved.

Creative Economy and Benefits to Industry

Researchers in the Unit aim to influence industry practices, achieving economic impact on the creative industries (with a focus on the music industry). Their approach is to focus on uses of technology and media so as to influence established industry practices; and to identify drivers of innovation in industry practices and model scale-up approaches.

Unit-level environment template (REF5b)

The main driver for this impact strand is the Visconti Studio. The resource features a 300m² live room, stocked with a range of instruments and tracking facilities, including vintage and rare recording equipment. The partnership with influential music producer Tony Visconti opens up a wealth of knowledge and professional networks not only to KU students and researchers but also to local and visiting artists. VS has its own recording label, Acid Grass Records. Aiming to revive and preserve analogue practices so as to propel them into the digital era, VS aspires to impact the music industry by bringing together analogue equipment, practices and histories with digital technology – such as **Ben-Tal**'s practice-research compositions created with the use of machine learning technologies. Established industry partners include Olympic Studios and Trident Audio. Other impacts on industry are evidenced through extant ICSs in this Unit: The Archives for Education project (ICSUoA33O'Sullivan2) convinced the BFI, BBC Archive Editorial, Irish Film Institute, Northern Ireland Screen and London Community Video Archive to make available over 200 films to young filmmakers for creative reuse. The Philosophical Screenings project (ICSUoA33OMaoilearca1) convinced BFI to consider the place of films that deal with philosophical questions in a specifically cinematic mode in its programming.

Evaluation, Influencing Policy and Strategy Development

Researchers in the Unit aim to influence policy and engage with strategy development in areas linked to their disciplinary expertise, often through engaging in the process of evaluation of creative, cultural and industry activity, which can lead to impactful changes in organisational strategies.

Chatzichristodoulou led on the evaluation of the first phase of the project ELEVATE delivered by Lambeth Council (2019-2020), which aims to open up the creative and cultural industries to every young person in the Borough. To achieve this, **Chatzichristodoulou** with Lambeth Council developed a Theory of Change model that specified intervention in a range of different spheres of local governance, including education (primary to HE), employment practices in the creative industry sector, access to Council-owned or managed co-working spaces, as well as financial support, mentorship and access to resources for a range of diverse, grassroots cultural organisations. Evaluating phase one of ELEVATE was instrumental in shaping the design and delivery of this long-term, ambitious project, by examining the Council's established organisational strategies and identifying opportunities for impactful intervention. The process influenced Lambeth Council's skills and employment strategy for the arts and creative industries sector, among other strategies. **Chatzichristodoulou** transferred this expertise to Kingston, working with Kingston Libraries to evaluate its 'asset-based' community storytelling programme and develop a toolkit for good practice, informing Kingston Libraries' outreach strategy.

The Taking Care project (ICSUoA33Mermikides3), led by former staff member Mermikides, drew on insights from performance practice to offer new conceptualisations of the roles of the 'patient' and the 'healthcare professional', as well as on the embodied and emotional aspects of healthcare encounters. Mermikides' research has shaped the nursing profession's strategic responses to a gap in training identified by the WHO, through her involvement with an APPG and a new sector-wide policy Working Group. The research has also informed changes to nursing studies pedagogy and curricula across 12 UK HEIs. Further research on Art and Design practices for Wellbeing and Healthcare is being developed across KSA, working in partnership with the Faculty of Health, Social Care and Education.

2. People

a. Staff

a.i) Appointments

Since 2014 the Unit's strategy for staffing and staff development has been delivered through: a) rewarding staff on academic performance; b) recruiting new staff in strategic areas; c) enhanced

Unit-level environment template (REF5b)

research mentoring; and d) increased engagement with external partners and communities to enhance research impact. In line with the Academic Careers Development Framework, staff are supported to develop their skills and experience as researchers through training, appraisal and mentoring opportunities. Experienced staff are encouraged to act as mentors, advise on grant development and project oversight. Centres and Groups support staff to increase the quality of research output through peer review.

13 members of staff have been appointed to the Unit in cycle. This includes **1** professorial appointment and **6** current ECR appointments. Strategic appointments have included: **Ballou, Jarvis, Catalano** and **Monteiro**, whose practice research on somatic, body-based, popular and community-based practices has shaped PACE; **Mader MacGuinness** and **Perazzo Domm** whose research on performance and sociality, subjectivity and community provides the theoretical framework for PACE; **Kardos** and **Gatt** whose practice research and professional practice in music technology has informed Visconti Studio; **Chatzichristodoulou**, whose work with Lambeth and Kingston Councils impacts on local government strategy and policy agendas; **Balmain** and **Gonzalez-Lopez** whose research has enriched VMCRC's interests around Korean and Japanese cinema cultures. The Unit supports **3** Emeritus Professors (Ian Brown, Colin Chambers, Richard Wilson) and hosts visiting researchers from international institutions in Japan, South Korea, USA and Canada.

Strategies for staff development are informed by the Vitae Concordat to Support the Career Development of Researchers, which KU is a signatory of. The Concordat Action Plan specifies systematic research mentorship structures, open contracts for research staff, and an increased allocation of staff development time for researchers. Kingston University's commitment to research was recognised with an EU HR Excellence in Research award (2016). Staff benefit from courses offered by the University's Graduate School (with a focus on ECRs) on subject matters such as ethics, PGR supervision, impact, research integrity, open access research, preparation of outputs, attracting research funding and managing research grants. New staff further benefit by 1:1 support from School Directors of RBI (SDRBI), who advise on research plans, and are invited to join Research Centres and Groups as part of their introduction to the Unit. Development needs and opportunities are discussed at appraisal. These processes feed into collective development of research priorities, identification of shared research needs and judicious allocation of administrative roles and other aspects of workload.

Supporting the career development of ECRs is central to the Unit's staffing strategy. Particular attention is paid to ensuring ECRs set clear research targets with mentors and receive detailed guidance on achieving their goals. 5 of the **6** ECRs employed to the Unit in cycle were appointed on permanent contracts, getting support to develop their careers through long term strategic plans. The 1 post-doctoral appointment to VMCRC on a fixed term contract (**Gonzalez-Lopez**) was supported to apply for a post-doctoral fellowship by the Japanese Society for the Promotion of Science (awarded 2020).

a.ii) Staff Development

Unit researchers are supported by initiatives aimed to develop research and impact. These include internal competitive research funding, which allocated approx. **£70K** of QR funds to researchers in the REF cycle to support activities such as travel to archives, conferences, fieldwork, and costs of developing collaborative projects with external partners. This seed funding informed the development of external funding applications, outputs and impact, including successful: ACE award that led to an ICS (former staff Mermikides, 2016); AHRC award (**Ben-Tal**, 2017). A sabbatical scheme has also been operating across the Unit with **10** members of staff benefiting in cycle (**Brown, Brooker, Reid, van Elferen, Perazzo Domm, Ben-Tal, Ó Maoilearca, Wilson, Quinlivan, Minors**).

A researcher development programme offered at Institutional, Faculty and School levels, includes the bi-annual University Festival of Research (established 2015), as well as School and Faculty-level research away days. Schools offer monthly or bi-weekly research seminar series open to staff

Unit-level environment template (REF5b)

and PGR students, and Research Centres and Groups plan their own research events. The Faculty plans strategic research activity such as targeted research training sessions (e.g. around specific funding schemes; on practice-research; leadership training) and other events of broad interest, or which cross disciplinary boundaries to facilitate exchange between Schools, Centres and Groups. The University's June-July 2020 Festival of Research programme, delivered online due to Covid-19, was driven by key areas of current and future strategy, exploring issues of interdisciplinarity, gender, and equality, diversity and inclusivity.

11 members of staff have achieved promotion within cycle, which represents **39%** of researchers in the Unit (**1** of those achieved promotion to Professorship: **Reid**).

b. Postgraduate Research Students

Significant developments in the area of PGR supervision and training have occurred in this new Unit as part of the Faculty's strategic drive to develop and expand PGR activity. These developments can largely be attributed to the University's participation in the AHRC Doctoral Training Partnership (TECHNE), and also through competitively awarded University-funded studentships. Our PGR community and supervisors are supported by Postgraduate Research Coordinators in each of KSA's 4 schools (**Mader McGuinness, Perazzo Domm, Ben-Tal and Brown** for this Unit) as well as a Faculty-wide Director of Postgraduate Studies (Lloyd). The majority of PGR students are affiliated with Research Centres or Groups and all benefit by being part of a supportive research community, as well as by targeted research activity, aligned to their research interests.

b.i) Recruitment

Of the enrolled PhD students, **11 (29%)** have funded studentships, with **7** AHRC TECHNE awards (including one National Productivity Investment Fund studentship with Microsoft) and **5** competitively won Kingston University awards. The TECHNE awards represent **£290,015** of AHRC awards (including fees, but excluding university matched funding); 'services' income amounts to £215,179 in the period. The KU Studentships are worth **£219,787**.

AHRC-funded students benefit from funded specialist training and research visits, as well as a range of TECHNE training days and joined research events. All other students receive Faculty support to undertake research visits and/or conference presentations. When possible, PGRs are offered hourly paid teaching or research assistantships that provide valuable early professional experience. Staff in the Unit are part of the wider TECHNE culture, contributing to training events with other institutions in the consortium (recent TECHNE training events have been co-organised by **Mader McGuinness and Perazzo Domm**).

b.ii) Student Training

PGRs undertake a mandatory research training programme in research methods, ethics, skills and planning, and present their research-in-progress in cross-Faculty monthly workshops (organised by Faculty Director of PGR) and School monthly workshops (organised by School PGR Coordinators). Additionally, Research Centres and Groups run tailored programmes of lectures, seminars and workshops. VMCRC students participate in regular work-in-progress workshops and Centre events, including annual international conferences and symposia, and PGR conference workshops. PGRs are required to present their research to their peers at the time of their Upgrade Panel. The Unit encourages cross-Centre and Group attendance.

The Unit's strategy has created cross-institutional PGR training opportunities at national and international level in the REF period. This includes the twice-yearly TECHNE Congresses and regular TECHNE workshops. KSA hosted the TECHNE Congress 'The Sound of Research' in June 2016. Career preparation is part of Faculty-wide and Centre-based skills training programmes. PGRs are encouraged (and funded) to present their research in public arenas

through conferences/symposia, performances, festivals and publications. Since 2014, PGRs have presented their research at over **80** national/international events.

c. Equality and Diversity

The Unit promotes equality and diversity through our selection and interview practices (diverse selection panels, staff involved in recruitment processes undertake obligatory unconscious bias training); and through actively pursuing research which engages with communities (PACE) and studies questions of difference in culture, ethnicity, nationality, class, sexuality and gender (**Mader McGuinness, Perazzo Domm, Jarvis, Monteiro, Reid, Linton, Balmain, Quinlivan**). The Unit adheres to the University's 'One Kingston' strategy for equality, diversity and inclusion.

Kingston University holds a Race Charter Award and an Athena Swan bronze award, and KSA is in the process of developing an Athena SWAN award. The University's Beyond Barriers mentoring scheme ensures all staff and students have the best possible chance to succeed and progress against equality objectives, and Unit researchers have engaged with the Scheme as mentors and mentees. Unit researchers are also members of the KU-wide Network of Equality, Diversity and Inclusion (EDI) Champions and staff undertake unconscious bias training, including in relation to peer review of research.

The Unit is composed of **16 (57%)** female and **12 (43%)** male staff. There is an even gender split between Professors in the Unit with **3** female and **3** male Professors. There are 2 female and 1 male Associate Professors.

23 (82%) of the staff base are White and **4 (14%)** are BME (1 did not disclose). **4** members of staff (**14%**) have a declared disability. Nationally, **5.3%** of performing arts and music academic staff self-identify as BME and **6.7%** have a declared disability (Advance HE, 2020). In comparison to professional sector average, figures for the National Portfolio workforce show a BME representation of **11%** and **6%** of staff with declared disability (ACE, 2018-19). The age of staff in the Unit ranges from 31 to 60, with almost equal breakdown between the decades. **8%** of staff are LGBTQ+ but this is inconclusive as 56% of staff have not declared their sexual orientation.

A post-doctoral researcher appointed in the Unit (**Gonzalez-Lopez**) focused on non-Western practices and processes of decolonising research. ECR needs have been considered in HR policy and support programmes, which includes a BME leadership programme. A Faculty ECR Representative (**Jarvis**) advocates for ECR needs on Research Committees. Recognising that continued efforts are required to engage and advance all staff in this area, the Unit has included research EDI workshops and talks as part of the research programme, including an event organised for the Faculty's 2020 Festival of Research programme on gender in arts and humanities research, and a research leadership session for female global majority researchers.

3. Income, infrastructure and facilities

a. Income

Mainstream research income in the period totalled **£219,984 (£9,286 per FTE)**. This was generated from a combination of ongoing and new awards. Research income included £92,293 from EU Horizon 2020, £91,194 from AHRC, and from various funders including ACE, GB Sasakawa Foundation, and Creativeworks London. New awards during the period totalled a headline value of **£179,100**, with additional services research income of **£215,179** for research student training.

Table 1. Summary/Notable new awards in this period

Staff	Funders	Title	KU Headline Award Value
Colman (former staff)	Horizon2020 (2017)	Ethics of Coding (lead for consortium of 4 Universities)	€106,489
Ben-Tal	AHRC (2016)	Data Science for the study of calypso-rhythm through history	£15,782
Ben-Tal	AHRC (2017)	Engaging Three User Communities with Applications and Outcomes of Computational Music Creativity	£40,027
Mermikides (former staff)	Arts Council England (2016)	Careful – Performance for Care	£14,531
Pratt; Gonzalez-Lopez; former staff	Creativeworks London; GB Sasakawa Foundation; Japan Foundation; AHRC	various	£26,180

Procedures are put in place to improve on those successes by increasing the number and quality of funding applications submitted. The Domains academic careers development framework offers clarity to researchers about performance criteria and expectations; a research planning process was introduced to guide researchers towards building confidence and skill in incremental steps; financial support for developing funding bids and networks is made available to staff through the KSA research support fund; mentoring schemes support ECRs to develop research objectives around bidding, and mid-career colleagues refocus their career trajectories; a 'bidding buddy' pilot matches staff with experience in bidding activity with junior colleagues or those who have not engaged with bidding previously. Other support includes the institution's peer review college, which ensures each funding application is peer reviewed by two experienced members of staff; and annual Unit and Institution level training around bidding, which includes: Faculty and University 'Bidathons', regular presentations of staff research, workshops led by RBI and research leaders, sessions in KE and Knowledge Transfer Partnerships. By mobilising those initiatives and mechanisms the Unit aims to increase and diversify its research income in order to present a resilient research environment going forward.

b. Infrastructure and Facilities

KSA has established an overarching, faculty-wide operational infrastructure designed to support research activity and develop an integrated approach to research, learning and teaching, enterprise and business. Research in the faculty is led by the Associate Dean for Research, Business and Innovation (**Chatzichristodoulou**). The Unit benefits from a supportive and well-resourced environment for research including Faculty-facing Research, Business and Impact Development Managers from within the University Research, Business and Innovation Office (RBI). They assist staff in identifying opportunities for external funding, developing grant applications, identifying external partners, designing pathways to impact, as well as evidencing and evaluating impact. RBI coordinates a structured process of internal peer review of applications. Internal support ranges from research group and departmental mentoring, peer review and faculty-level training, such as grant-writing workshops which enable staff to devote concentrated effort toward completing funding applications. The University Research, Business and Innovation Office assists staff in preparing the budgetary aspects of research funding applications, with dedicated support for staff at Faculty level.

School Directors for Research, Business and Innovation (SDRBI) work closely with the ADRBI, Heads of Schools and Departments. Their roles and responsibilities include: facilitating individual

Unit-level environment template (REF5b)

and collaborative research; mentoring staff; annual monitoring of School research activity; supporting grant development; developing and implementing Faculty research strategy, organising School-level research events and initiatives, liaising with Research Centres, Groups; collaborating with PGR Coordinators on PhD student support; and supporting ECRs. SDRBIs report to both the ADRBI and their Head of School. PGR Coordinators and SDRBIs are part of School Management Groups, facilitating support for research activity and enabling joined-up staff and student research initiatives, such as School research seminar series and staff development events.

The ADRBI and SDRBIs team hold regular informal meetings and a formal fortnightly meeting, the RBI Working Group; and participate in the termly FRBIC together with Research Centre and Group directors, Faculty PGR Director (Lloyd), Faculty Research Ethics Lead (Lueder), Faculty ECR representative (**Jarvis**), RBI representatives and a Learning & Library services representative. These meetings drive the Faculty and Unit research strategy and provide strategic oversight of research activity and local management of research grant development, research ethics, impact, and partnership development.

Research infrastructure includes a KSA College of Research Ethics, which reports to the University Research Ethics Committee. The implementation of the Domains framework means all researchers with a Research Domain of 30% or more are being added to the College, with mandatory research ethics training. From 2020 Epigeum research ethics training was made available to all staff in the Unit.

b.i) Resources and Facilities

KSA has a resource-rich environment which supports and informs research activity, enhances impact, and provides a public platform for research dissemination and engagement. Resources and facilities consist of: centrally managed specialist dance and drama studios and workshop facilities open to all staff and students; a central library which is in the process of being moved to the University's flagship Town House building; University learning resource centres and special collections; lecture theatres, seminar, symposia and exhibition spaces.

Key to KSA's development in this REF period has been:

- The Mill Street building on the Knights Park campus. Designed by Stirling Prize-winning architects Haworth Tompkins, and with **4100m²** of studios and **4300m²** of workshops, the building opened in 2019-20 thanks to **£32 million** university investment. It includes workshops, post-production and animation suites, digital media labs and editing suites, photography suite and specialist 3D workshops.
- Since 2014, **£500,000** of new equipment has been added to the audio-visual loans store.
- All workshops receive continuous investment year on year, such as a large format Digital Fabric printer for the 3D workshop. A Hack Space workshop for creative coding and programming was established in 2016.
- The opening of the Town House on the Penrhyn Road campus in 2020, designed by RIBA 2020 Gold Medal winners Grafton Architects, signals a new chapter in cross-disciplinary collaboration and opportunities for dissemination, engagement and impact. The building contains auditoria, a modern Learning Resources Centre across several floors, numerous group and quiet study spaces, a green room, event spaces, and state of the art performance studios. The Town House also features three large dance studios, each equipped to professional standard with fully sprung floors, mirrors and barres. Dance studios have been designed to be sub-dividable, so six smaller dance studios can be created for group rehearsal and independent research-practice. Adjacent to the dance studios are well-specified changing rooms and shower facilities.

Other University facilities of great value to the Unit are:

- *Stanley Picker Gallery*

The Stanley Picker Gallery at KU works with artists, students, academics and members of the local community to encourage creativity, learning, research and innovation. Established in 1997 with the ongoing support of the Stanley Picker Trust, the Gallery forms part of ACE's National Portfolio and is a principal cultural interface between KU and its civic communities in South-West London and beyond. The venue generates a dynamic programme of exhibitions, live events and participation activities. The Stanley Picker Fellowships in Art and Design support a diversity of contemporary practitioners to research, create and premiere new work, deliver talks and events and feed into the University's research culture. The Gallery's participation programme involves working with schools, colleges, community groups and local residents to deliver creative activities. The Gallery also works with KSA and the ICA on the Stanley Picker Lecture series, fostering dialogue between researchers and the public.

- *Dorich House Museum*

Dorich House Museum (DHM) is the Grade 2 listed, restored 1930s studio-home of Estonian sculptor Dora Gordine (1895-1991) and her husband Richard Hare (1907-1966), and comprises the major international collection of Gordine's work, Russian art and design, an archive, and the building itself, which is open to the public. DHM also provides a venue for academic conferences and research events with partners including the Daiwa Foundation, GRAD and the Lithuanian Cultural Institute. DHM launched a Fellowship Scheme (ACE-funded) in 2015 and runs an annual summer studio residency for women artists. It hosts an annual research symposium; unit staff **Brooker** and **Ó Maoilearca** contributed to the 2018 Symposium *Interiors: Stage and Screen*.

- *Rose Theatre*

Though not a University resource, Kingston's Rose Theatre has a long-term close relationship with the University and Unit. Founded by Sir Peter Hall, Rose Theatre is the largest producing theatre in South West London. Unit staff benefit from access to Rose Studio for the delivery of practice-research and professional practice; input into its programming and policy; and consult on its community engagement and outreach activity. Unit researcher **Reid** is a Rose Theatre Trustee. The Theatre has a close partnership with PACE, co-producing and hosting a range of practice-research and civic engagement activities for the benefit of local and wider communities. This collaborative approach, drawing on the research of a range of Unit staff (**Reid, Monteiro, Jarvis, Catalano, Linton**), highlights the Unit's research impact on the Rose and, through the Rose, into the community, influencing programme choice and delivery while promoting public awareness and debate on larger social and cultural issues.

c. Open Access

The Unit is fully committed to open access research, in line with the University's 'green' access funded route, supplemented by additional funding available for gold access. All staff are required to upload journal articles, book chapters and practice-research presentations to the University's research repository in a timely manner. Researchers are supported by dedicated repository staff and are actively encouraged to submit open research data to the University's data repository. The data repository secures open research data, allowing for its preservation, publication and potential reuse as appropriate. Unit staff regularly disseminate their research at public events which are free and open to the public and are advertised on the University website and through social media. A repository of recorded public lectures is linked to Backdoor Broadcasting's free archive of lectures, talks and symposia organised by members of the Unit, which are available as free podcasts.

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

a. Collaborations, Networks and Partnerships

KSA has formal partnership agreements with Rose Theatre and ICA and is a member of CHEAD, ELIA, SCUDD, The Culture Capital Exchange and Creative Industries Federation. It mobilises these partnerships for activities including: research development and dissemination, the development of research strategy, researcher development and training, audience engagement and to maximise pathways to impact.

Unit researchers are active in forming, maintaining and maximising individual and institutional collaborations, networks and partnerships and work closely with over **90** national and international academic and cultural stakeholders including:

- *Cultural Institutions:* BFI, Wilkinson Gallery, Artangel, V&A, Frieze Art Fair, Centre culturel international de Cerisy-La-Salle, Natural History Museum, Science Museum, Kingston Libraries, Kingston Museum, British Library, Whitechapel Gallery, Live Art Development Agency, Rose Theatre, Serpentine Galleries, Wallace Collection, Freud Museum.
- *Research Organisations:* Theatre and Performance Research Association, International Federation for Theatre Research, Pop Moves, London Society of the New Lacanian School, Society of Dance Research, Digital Research in the Humanities and Arts.
- *Academic Institutions:* University of Paris VIII, University of the Arts London, University of London colleges Birkbeck, Goldsmiths and Queen Mary, Aalborg University, Collège international de philosophie, Georgia Institute of Technology.

VMCRC has developed a relationship with Kingston Museum, leading to the Museum offering its unique Muybridge collection to be hosted and displayed at the University's new Town House building, so as to make it publicly available for researchers.

Dorich House Museum is a member of several networks including West London Museums Group, Artists' Studio Museum Network and Iconic Houses Network.

Community collaborations and partnerships are a notable area of activity with PACE researchers organising community events with Rose Theatre, Kingston Chamber Orchestra, Sherwood Grange Care Home, Kingston Inter Faith Forum, Community Brain, St John's primary school, Holocaust Memorial Day Trust, Facades Wimbledon International Music Festival, Edinburgh Fringe Festival, Colour Strings Music School, and more.

Industry relationships are also a growing area, including:

- **Wilson's** collaboration with Microsoft, investigating the corporate diagnosis and employment of adults with 'high functioning autism' in the company. This grounded research project will have wider implications for the employment practices of autistic adults.
- Visconti Studio's established industry networks through Tony Visconti and the research and KE activity of Unit staff **van Elferen, Kardos** and **Gatt**.

Nurturing, deepening and expanding these collaborations and partnerships so as to achieve maximum benefit to communities, industry, researchers and the University, is a key part of the Unit's research strategy.

b. Contributions to the Research Base, Economy and Society

Unit researchers make significant contribution to the advancement and sharing of knowledge in the sector, performing citizenship roles on research councils, grant awarding bodies, disciplinary

societies, peer review, journal advisory and editorial boards, and through keynote addresses, conference contributions and the presentation of practice research.

b.i) Research Organisations

Staff in the Unit contribute to the research base via their engagement with and leadership of national and international research organisations: **Reid** was Conference Officer (2013-2015) and Treasurer (2015-2018) of the Theatre and Performance Research Association (TaPRA); she is co-convenor of the Political Performances Working Group for the International Federation for Theatre Research (IFTR) since 2018; **Ó Maoilearca** is Co-ordinator of the BFI film and talk series Philosophical Screens (2012–); **Monteiro** is Executive Committee member for the Society of Dance Research and Committee Member of Pop Moves - International Research Group for Performances of the Popular; **Wilson** sits on the scientific committee of the Scuola di Musicoterapia Psicoanalitica; **Quinlivan** is Resident Expert in Film and Visual Culture at the Freud Museum; **Chatzichristodoulou** was co-convenor of the Performance and Technologies Working Group for TaPRA (2014-2017) and sits on the steering committee of the Digital Research in the Humanities and Arts (DRHA) conference; She co-curated the annual, ACE-funded Digital Performance Weekender at Watermans Art Centre (2015-2017); **van Elferen** was elected First Vice-President of the International Association for the Fantastic in the Arts, leads the international network Music and Materialisms and sits on the Advisory Panel of the €6.1m EC-funded British Library project Europeana Sound.

b.ii) Research Councils

Unit researchers serve as panel members and peer reviewers for UK and international research councils, including: **Reid**'s appointment to the Steering Group of the AHRC Leadership Fellowship scheme (2019–); **Ó Maoilearca**'s membership of the AHRC Peer Review College (2007-2015); **Ben-Tal**'s appointment as peer reviewer for the European Science Foundation (2012-2019) and European Research Council (2019–); **Chatzichristodoulou**'s appointment as peer reviewer for FNRS - Fund for Scientific Research, Belgium (2019–); **Perazzo Domm**'s appointment as peer reviewer to DAAD (German Academic Exchange Service) (2017–), and membership of the TECHNE/AHRC Peer Review College (2019–).

b.iii) Journal and Publisher Editorial and Advisory Boards

Unit researchers are engaged in leadership and contributory roles for journals; these include leadership roles for peer reviewed journals significant in their discipline. 4 researchers are or have been journal editors or co-editors: **Wilson** is co-editor of *The Journal for Cultural Research*; **Chatzichristodoulou** is Editor-in-Chief of the *International Journal of Performance Arts and Digital Media*; **van Elferen** is Editor of *The Soundtrack* and *Gothic and Horror Media Cultures*; **Brooker** was Editor of the *Cinema Journal* (2013-2018). Other Unit researchers serve on advisory and editorial boards for over 15 refereed journals, including *Angelaki*, *Contemporary Theatre Review* and *Cinema*. Researchers also serve in advisory roles for book series including *Media Philosophy* (Rowman & Littlefield), *Thinking Cinema* (Bloomsbury Academic) and *Elements in Theatre, Performance and the Political* (Cambridge University Press); and review widely for over 15 refereed journals and academic presses including Oxford University Press, University of Edinburgh Press, Bloomsbury, Routledge, Palgrave-Macmillan, Chicago University Press, Polity Press and Stanford University Press, among others.

b.iv) Conferences, Keynotes and Talks

Staff regularly present their work at international conferences and have been invited to deliver keynote addresses at several institutions including: Nanyang Technological University Singapore, Trinity College Dublin (**Chatzichristodoulou**); Turin University, Universidad de las Américas Puebla Mexico and Cambridge University (**van Elferen**); University of Edinburgh (**Quinlivan**); Cambridge University (**Kardos**). Unit researchers have presented their research as guest speakers

internationally, in the UK, France, Finland, Turkey, Canada, Belgium, Greece, USA, Denmark, Germany, Japan, China, South Korea, and more.

Staff organise and chair international conferences and public talks: **Ó Maoilearca** was Director of the Organising Committee for the conference on François Laruelle at Cerisy-La-Salle, France (2014); he organised The Expanded Analogue conference with the Wilkinson Gallery (2017) and talks for Artangel (2014) and HowtheLightGetsIn Festival (2014). **Wilson** collaborates with the Department of Psychoanalysis in Paris VIII, the London Society of the New Lacanian School and Central St Martins to organise research events on Lacanian psychoanalysis; **Chatzichristodoulou** co-chaired the 'No Way Out: Theatre and Mediatization' TaPRA Interim Symposium at Birkbeck and London South Bank University (2017), and organised symposia at Watermans Art Centre (2014-2017) and the V&A as part of the Digital Design Festival (2019); **Perazzo Domm** was lead organiser of Choreographic Forum 2020, hosted by the Society for Dance Research and The Place Theatre, London.

b.v) Practice Research

Practice-research by **Sudar, Catalano, O'Sullivan, Jarvis, Gatt** and **Ben-Tal** has been performed or screened in over 21 countries including: Japan, USA, Canada, Ireland, Germany, France, Greece, Spain, Austria, Switzerland, Italy, China, Lebanon, Russia, Sweden, Bulgaria, Serbia, Bosnia and Herzegovina, Croatia, North Macedonia, and Montenegro. **Ballou's** practice-research has been streamed online in over 50 countries.

b.vi) Media Presence

Unit researchers have attracted international media attention for their research: **Brooker's** research on David Bowie has attracted global media interest; he was interviewed by German, Swedish, US, UK, Spanish, Canadian, Iranian, Russian, Portuguese, New Zealand, Australian, Chinese, Austrian and Dutch media, and was expert consultant and interviewee for ITV, BBC, DRG television, Sky TV, *The Independent*, *Esquire*, *The Telegraph*, *Radio Times*, *Slate*, and the *New Statesman*. **Ó Maoilearca** was consultant for BBC Radio 4 series 'Natural Histories' (2015), appearing on three episodes and the BBC website. **Ben-Tal's** music machine-learning AHRC project (2017) received media attention including on BBC radio, an interview on French TV, and references in the *Daily Mail*, *The Independent*, *Guardian*, and the *Irish Times*. **Minors** hosted a weekly music show, and an audio book show, on Hospital Radio, Radio Wey from March 2020 onwards. **O'Sullivan** is a regular contributor to the *Washington Post* and has been interviewed about his research on BBC, CNN, NHK, Al Jazeera and Russia Today. The **Visconti Studio** has featured in mainstream media on many occasions, including an interview with Tony Visconti about the Studio on BBC Radio 6 (2016); the Sky Arts TV series "Tony Visconti's Unsigned Heroes" filmed in VS and broadcast worldwide (2017); and interview with Ralph McTell on BBC television talking about his recording at VS (2020).