

Institution: Brunel University London

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

1. Unit context and structure, research and impact strategy

Practice-based and more traditional academic work are combined in this submission, across the subject areas of theatre, film and television studies, music and digital games. Practice, with its greater ability to reach outside audiences, is at the heart of our impact strategy and a key source of wider public engagement, knowledge exchange and collaboration with external bodies. Much of the research is highly contemporary in focus, combining analysis and practice in new fields or modes of expression with the rearticulation of debate in the context of direct engagement in a range of pressing socio-cultural issues. These include fields such as gender, cultural identities and class. The work is often interdisciplinary at its core, employing methodologies that combine a variety of approaches rooted in the arts and social sciences. The four subject areas – within the Department of Arts and Humanities in the College of Business, Arts and Social Sciences (CBASS) – have specific areas of research focus and strength, along with shared methodologies and forms of engagement.

Outputs include academic monographs, edited collections, journal articles and book chapters alongside practice-based work including theatrical and related types of performance, music compositions and recordings, film productions and digital games. A total of at least 382 outputs were produced by staff in this submission period, including 33 books, 108 articles in refereed journals, 76 book chapters, 73 compositions, 23 performances, 6 music CDs, 9 films and 4 digital games. The primary collective centres of gravity are located at subject level, although some staff are members of university or college research institutes, centres and clusters, sources of collaboration and financial support for the development of a number of projects.

Strategic planning is within the context of the university's Research Strategy, the latest version of which, until 2030, outlines a challenge-led interdisciplinary approach into which the work of this unit fits. The strategy of the Department of Arts and Humanities is led by its Research Director, who contributes also to the development of strategies at college level, led by a Vice-Dean (Research). Each subject area has its own research lead, working within these contexts, and has developed its own areas of strategic focus. Each subject also conducts its own series of research seminars or related events.

Much of the work detailed below is part of a range of ongoing larger projects or trajectories of enquiry and/or creative practice. Central goals and strategies are pursued beyond the time frame of this submission, ensuring continued viability and relevance. The core research is in the form of individual production, driven primarily by research and creative agendas that fit broadly within the key strategies set at university, college and departmental level. A key part of the strategy, past and future, is to maintain a supporting context for individual research, to maximise its quality and to sustain the academic freedom of staff to pursue their own research and creative goals. At the same time, each of the research groups has developed areas of coherence among the work of members, in addition to participation in and benefits from engagement with the broader university or college structures cited above.

This submission brings together subject areas split across two units of assessment in REF 2014: UoA 35, which included music and theatre, and UoA 36, in which film and television studies and games were combined with colleagues in journalism. The core focus and strategy has remained broadly the same in each of these areas, realising plans outlined in 2014 both in terms of general approaches to research, grant successes and broader public engagement. Examples include the use of documentary film and other digital technologies as a central means of engaging wider publics in film and television, theatre and games, and increased collaboration among colleagues in music.

Research objectives for the next five years remain consistent with those of the present and past. Key elements include maintaining strategies designed to create increased levels of non-academic impact and funding through engagement with external beneficiaries, particularly via practice-based work. We will also maintain space for more traditional forms of academic enquiry across the subject areas, with a strong accent on interdisciplinarity and response to pressing challenges.

The rest of this section details examples within the four subject areas.

Theatre

In theatre, performance is viewed as a mode of critical inquiry and research, a means of creative expression and a vehicle for public engagement. Focus is primarily on the contemporary, involving performance-writing, theoretical and practical investigations of the performing body in complex digital environments and technologized design, and the role of gender, ethnicity, and diasporic identity. This has driven advances in critical performance studies, within a global and intercultural context, aiming at reconfiguring the traditional performance paradigm and achieving greater diversity, also recognizing the multicultural British frame.

Research is coordinated by Birringer and clusters around five areas that offer both development of and continuity with the focus of the previous REF: (1) digital performance, scenography and wearable design; (2) practice as research/cross-disciplinary performance and performance writing; (3) cross-culturalism, postcolonial theatre and hybrids; (4) masculinities, physical culture and sport; (5) immersive heritage performance. The development of these research areas in theatre will continue over the next five years.

Maples' work on immersive and performance-based heritage is one example of a strategic choice to reach out to develop public engagement, in this case in the heritage industry. This started with an approach to a colleague working in this area at the University of East Anglia, which led to an introduction to her first community partner, the Paston Heritage Society, as part of a Heritage Lottery Fund bid for a large scale heritage engagement and preservation project on the 300th anniversary of the Paston Family letters, the largest collection of domestic letters from the Medieval and Early Modern period.

Building on its well-established reputation in key areas of practice-as-research (especially the digital performance field), the creative industries, the postcolonial study of theatre and critical theory of cultural heritage, the theatre team has benefitted from new appointments to develop distinctive groupings of individual and joint research as well as the cross-fertilization between them. Along with Birringer, whose DAP-Lab, an artist-driven research laboratory unique in the

UK for its conjoining of choreography and digital fashion, Broadhurst is an internationally recognized leading authority on emergent fields in performance, experimental theatre and their developments into digital technology.

Mitra's research on British South Asian dance is a one of numerous examples of engagement in socio-cultural issues, pioneering the decolonization of dance and theatre studies, examining artists at the intersections of race, gender, postcoloniality and interculturalism and questioning the predominant whiteness of these fields through the lens of South Asian bodies and dramaturgies. Her collaboration with the leading dance artist and choreographer Akram Khan has had significant impact on his own practice and self-awareness.

Film and Television Studies

Research in film and television studies (FTV) also combines traditional forms of academic output with practice-based film production. The latter is, again, a key source of impact and knowledge-transfer, including campaigning on social issues and educational forms of non-academic outreach, as in the Rugo and Wayne impact case studies. A variety of theoretical/conceptual frameworks are employed in non-practice-based research, ranging from broad aspects of social-political theory to cultural-studies-related approaches to issues such as the production of cultural value, cross-media analysis, ecocriticism, and film-philosophical theory. Close textual analysis, drawing on approaches rooted in the arts, is combined with examination of socio-cultural-political and institutional-industrial frameworks, perspectives drawn from a range of theoretical/analytical traditions characteristic of the discipline more broadly. Three themes that represent continuity with but also development of those outlined in REF 2014 provide strands across which much of the work can be categorized: independent, art and cult cinemas; moving image and critical/cultural theory; documentary practice and theory.

Research is led by King, whose work includes pioneering studies of issues relating to the production of certain forms of cultural value in film, from the neglected arena of 'quality' Hollywood cinema to the art and American independent sectors.

The production of issues-oriented documentary films, and engagement activities built around this, is a major part of the impact strategy, as seen in Wayne's *The Acting Class* (2017) and Rugo's *About A War* (2018). Each has roots in commitment to pressing social issues and resulted in sustained campaigning or other outreach activities, further detailed in 3 and 4. *About a War* was the product of a strategy that involved creation of relationships with a number of non-governmental organisations in Lebanon. Out of this process also grew Rugo's subsequent and larger 'Memories from the Margins' project, a strong example of strategic engagement with external beneficiaries continuing beyond the period of this REF cycle. Insights from *About A War* led to Rugo's invitation to participate in a UN roundtable relating to its Sustainable Development Goal 16, the latter a central reference point of 'Memories from the Margins', as detailed in 3 below. Contacts made at the UN event led to a further successful funding bid for £149,991 from the Global Challenges Research Fund.

The work of Rugo and Wayne also exemplifies the multi-dimensional nature of much of the work in this submission, combining documentary production with more traditional academic contributions in fields such as film philosophy and Marxist cultural theory.

Music

Research in Music focuses on contemporary music practice, in composition, improvisation, musicology and performance and software development. This reflects a belief that, while research in music is most effectively conducted through the primary discourse of music itself, it must be underpinned by theoretical rigour. Since 2014 the research strategy has been to consolidate the key areas in which Music at Brunel gained national and international repute, in particular in practice-as-research, a process underpinned by changes in staffing.

Research is coordinated by Fox and clusters around five interrelated areas that both continue and develop some of the areas of focus highlighted in 2014, exploring (1) relationships between composition, improvisation and notation, (2) new instrumental resources, especially those involving acoustic instruments and live electronics, (3) the creative potential of different tuning systems, (4) the possibilities of new spaces, both physical and virtual, for performance, and (5) relationships between text, voice and culture.

Impact is a key factor in guiding the team. All researchers have extensive individual networks within the music profession which are shared in the development of research projects. A priority for all projects is to be developed in partnership with leading agencies, funders, organisations and promoters. For example, the sonic garden created by Faia and Riley for the 2016 Chelsea Flower Show was a collaboration with the Papworth Trust, a leading charity serving the needs of people with disabilities; the Trust's involvement enabled the work to become accessible to a national audience through extensive media coverage, promoting both the project and the needs of people with hearing loss.

Digital games

Research in games covers a spectrum of theoretical and practical areas that include overlaps with other subject areas in the submission. These include: the relation between video games and other media, particularly cinema; video game aesthetics and politics; inclusive games design, agency in games, ludo-musicology, nostalgia and socio-cultural studies, immersive technologies and game design for situated learning, game-based learning and serious games. Strategic investment has enabled games to grow to a point at which it operates more independently than in REF 2014, when it was organised as part of the same research unit as film and television, having now matured as a group and having its own regular research meetings.

Methods include close textual analysis as well as primary archive research (physical and digital). Researchers also work on a material approach to game analysis based on the creation of artefacts such as virtual photography and machinima, in collaboration with artists and other scholars. Inter- and trans-disciplinary collaborations guide many projects, including games and poetry, game-based learning and children rights, games and augmented reality for situated learning experiences in cultural heritage.

Research is led by Dima and balances non-practice-based research with practice-based research projects, involving non-academic parties (industry, third sector) and the public. The majority of the practice-based projects have been funded by Brunel University's Global Lives Research Centre, of which Dima, Ivanescu, Girina are members. Dima's AHRC-funded

augmented reality smart glasses learning experience project (see 3 below) came from her initiative to bring together academics, industry developers and museum professions, with significant input from the public.

Public outreach also features prominently in Dima's co-design and development (with the Brunel Law School) of *The Rights Hero*, a game to help displaced children understand their rights. Funding of £3,400 was provided by the Global Lives Research Centre, which enabled the development of a prototype in collaboration with the Network for Children's Rights in Athens, and the engagement with this organisation and Faros, another NGO, to test the prototype with refugee children in Athens, Greece. The success of the project led the team to liaise with Hillingdon council in London, a major destination for refugees in the UK, and Lawyers against Poverty.

Much of the research across the four subjects is interdisciplinary at its core. It draws on various combinations of different disciplinary and methodological approaches that have shaped the subject areas generally and in specific cases included in the submission. Approaches rooted in arts, aesthetics and artistic practices are closely integrated in many cases with those from the social or political sciences, characteristically attending closely to both specific aesthetics and aesthetic practices and the broader implications of these in socio-cultural terms (the latter a key source of impact). Methods associated with arts subjects and practices are also combined in many cases with those from technologically-focused disciplinary backgrounds (in theatre and digital games, for example). All of these are true, for example, of the projects by Dima cited above. A wide range of conceptual approaches are drawn upon, often in combination, ranging from the strongly political and pragmatically/impact-oriented to that which is more theoretically grounded.

The unit has embraced the open access agenda, with a high proportion of open access publications since 2014, and a journal, *Body, Space and Technology*, participating in the Open Library of Humanities initiative. We are well prepared for open monographs; Brunel is developing its own open press for launch in 2022 and some members of the unit are developing work with external presses such as UCL and Ubiquity.

The unit supports a culture of research integrity through the requirement for ethics approval for any research that could impact the wellbeing of others, with criteria set by the University Research Ethics Committee. The department ethics officer reviews all such applications. The department is sensitive both to the needs of researchers as artists and the needs of the wider community for privacy and considerate and informed engagement. Approval requires clarity that the planned activities are well-organised and safe, with concise and clear information and consent forms provided to participants, as well as clear research objectives and suitable venues. Examples of projects that underwent this process are Dima's *The Rights Hero* game, designed to be used by refugee children in Greece, and Rugo's *About a War*.

2. People

Staff included in the submission range from professors who are leading figures in their fields to new researchers and many situated in between. Current staffing demonstrates a healthy mix across the spectrum, with five professors, five readers, six senior lecturers and 10 lecturers. Continuity is provided across Theatre, Music and Film and TV Studies by leadership from

professors (Birringer, Fox, King) who have remained at Brunel through successive REF cycles, along with a core of other researchers/practitioners. Appointments within this cycle such as Chow and Maples embody a strategy designed to increase success in grant capture and external engagement.

Research in games is distinctive in being conducted by a younger and earlier-career team, in a field in which the recruitment of senior researchers is difficult because of the relative youth of the subject area and the need to combine academic with industry experience. Our future priority in this area is to appoint a more senior researcher and to develop and promote within a closely-knit team. The number of research-active staff in Music has fallen since 2014, from 8.5 FTE to 5 FTE, a reduction necessitated by a strategic reorganisation within the university. This has, however, generated a significant increase in collaborative working and the sharing of research expertise.

The strategy across the unit for the next five years is to maintain a balance of continuity, in areas of focus and work that combines traditional academic publication and social-issues and impact oriented practice, while being responsive to both changing contexts and ensuring sustainability in the event of staff movements.

A research mentoring scheme is in place at departmental level. Each researcher has a nominated mentor. The mentor plays a particularly strong role in the case of those at the start of their research career, along with peer support. The latter is particularly the case, for example, in the Digital Games team, most of whom are earlier-career researchers, and who meet regularly as a team developing together. Mentoring and research support more generally includes a specific focus on understanding and developing potential for impact, for both new and established researchers. The university's Research Support and Development Office (RSDO) provides a range of support services in areas such as taking advantage of external funding opportunities. A variety of workshops and individual help are available to staff in areas including the writing of funding bids, developing pathways to impact and making connections with external bodies. Support in raising the quality of external funding bids is provided by the use of extensive internal peer review and feedback. Research and research career development are also key factors in annual appraisals for all staff and in the requirements to be fulfilled by probationary staff.

The strategy of encouraging work that lends itself to external funding bids and/or the development of impact-related external engagement is built into the criteria for promotions, demonstrated, for example, in the promotion of Rugo to Reader.

Researcher development and planning for external funding bids are encouraged and supported through competitive internal university funding schemes. These have benefited eight members of staff included in this submission, some 30 per cent of the total.

BRIEF awards are available to academic staff below the level of senior lecturer within their first three years of their appointment, offering pump-priming funds to start new research projects and to seek external funding. A total of £44,989 was provided for the following projects: Mitra (2015-16), 'Historicising British Physical Theatre: Industry, Scholarship and Education, £14,997; Maples (2016-17), 'The Sensorial Spectator: Theatre Audiences and the Experience Economy',

£14,995; Paramana (2019-20), 'Performances of Thought, Resistance and Support: Socially Engaged Performance in the 21st century, £14,997.

Mitra's project provided time, resources and space for the development of two ongoing and interconnected research projects. The first is a monograph in process, *Unmaking Contact: Towards A New Intercultural Politics of Choreographic Touch*. The second involved several interlinked projects on anti-racism and decolonialities for dance studies; this led to a £7,905 British Academy funded small-grant project, 'Contemporary Dance and Whiteness', with colleagues from Coventry University and the University of Sussex, completed in December 2019, and a series of curated plenaries at the Dance Studies Association's 2018 and 2019 annual conferences by Mitra and Prof. Anurima Banerji from UCLA. These led to invitations from Oxford University Press to co-edit a volume on decolonialities and dance studies, currently in process. Work begun with the BRIEF award included three book chapters and two journal articles.

The BRIEF award for Paramana supported the final stages of data collection for an ongoing project, Performances of Thought, the aim of which is to develop new interdisciplinary understandings and assessments of how contemporary experimental performance makers attempt to be socially engaged through their work – a key issue for artists seeking funding that requires a demonstration of impact. Partnerships were developed with artists and curators in the United States (including the chief curator of the Department of Media and Performance at the Museum of Modern Art in New York), Cuba and Spain. Future outputs resulting from this will include a monograph and journal article.

Seeding of £3,500 for Riley's externally-funded 'In Place' project was provided by the university's Research Development Fund. This enabled the creation of a team of musicians and the testing and explanation of ideas in the form of a short video and a dedicated website used as evidence for the potential of the work in successful funding bids to the Arts Council (£29,620) and the PRS Foundation (£15,000). Their funding led to the creation of outputs including radio programmes, new text commissions, the creation of a song-cycle/concept album, 'In Place', a 16-date UK tour and a pilot education programme in primary schools. Further development of the project is being funded by £3,000 from the university's Global Lives centre.

Sabbatical Leave periods are designed to allow staff to concentrate on specific programmes of work that lead to identifiable and measurable outcomes of benefit to the university's research standing. A total of £29,000 in funding was provided for Riley (2016-17), 'Made to Resonate'; Birringer (2018-19), 'Kinetic Atmospheres: Performance and Immersion'; Mitra (2019-20), 'Decolonising Contact: Towards a New Intercultural Politics of Choreographic Touch; Hunt (2019-20), research for monography on filmmaker Mario Bava.

Athena SWAN research awards support staff who have had a period of maternity leave, statutory adoption leave or significant additional paternity/adoption leave. Awards included Nicholls (2013-14), 'Inside-Out Piano – Prototype', £14,985 and Ruddell (2016-17), 'Animator as Crafts-Woman: An examination of Lotte Reiniger's Aesthetic, £14,197. The latter led to the significant development of Ruddell's research career as an authority on animation, supporting several publications on Reiniger. These led to further approaches from publishers and editors, one of which resulted in her co-editorship of the book series Palgrave Animation. Work supported by the grant also resulted in invitations to speak several events, including a keynote at

a conference at Goldsmiths on women and animation and a question-and-answer session a public event in Bristol focused on animation and craft. The Athena SWAN award also led to the acquisition of £1,246 from Brunel's Global Lives research centre, for networking meetings in preparation for a future AHRC bid on craft in more mainstream animation.

A total of £6,600 was also provided to fund three seminar series organized by Birringer: 'Precarity and the Problem of Art: Performative and Critical Empowerment after Democracy (2015-16)', 'Shadows of the Dawn: Migration and the Indeterminacy of Community and Immunity (2017-18)' and "Re-embodiment and Dis/ability" (2020-21). All three link with the university's strategic challenge areas, focusing on human health/planetary health and connecting embodied communities, as well as contributing to digital futures for health, social care and human services.

PGR students are supported by a three-person team comprised by first and second supervisor and a researcher development adviser. They undergo periodic progression reviews and are required to have a minimum of eight formally recorded meetings each year. A total of 27 awards were made in the REF period. From 2019 the college has been a member of the AHRC TECHNE PhD funding consortium, a move that will be expected to increase future applications and recruitment, the majority of current and past research students being self-funded. Brunel is hosting the TECHNE annual congress in 2021.

To coordinate and strengthen support for PGR students, a new study block, Research and Study Methods in Arts and Humanities, was created during this cycle. It pulls together a wide range of training, ranging from sessions run by the university's Graduate School to more subject-specific workshops run by the department, including issues relating to practice-based research.

PGR students are required to undertake training in Research Integrity, Health and Safety and how to write a literature review, a formalisation of previously less regulated requirements. They are invited to attend subject research seminars. A number of spaces are provided for the use of PGR students, both in the main building occupied by the subjects and across the university campus. The department also stages a PGR conference, usually annually or biannually, and partly organized by students, designed to provide a supportive environment in which they can share their work and engage with one another. Two of Birringer's PhD students staged large-scale dance concerts in the Artaud Theatre in 2017-18, featuring collaboration with Korean and Chinese performers and musicians.

Many music PhD students in particular have achieved significant recognition of their work, particularly in composition. The Irish composer Paul McGuire, for example, graduated in 2015. His studies at Brunel were supported by an Elizabeth Maconchy Fellowship award. In November 2014 a recording of one of the works that made up his PhD composition portfolio, *Panels*, was released on NMC Recordings, NMC DL209. He works as a sound designer, most recently on the high-profile HBO/Sky Atlantic series, *Chernobyl* (2019). The Iranian composer Amir Mahyar Tafreshipour graduated in 2016. The composition portfolio he submitted for his PhD included the opera, *The Doll behind the Curtain*, which premiered in the Tête à Tête Opera Festival at King's Place, London in 2015. A portrait CD, *Persian Echoes*, also including works from his PhD portfolio, was released on Naxos in January 2018.

A book has been published by Routledge based on the thesis of Rafael Reina, who received his doctorate in 2014 after researching pedagogical and creative applications of Karnatic rhythmical

structures in Western music. Reina now teaches at the Amsterdam Conservatorium in the Netherlands. A book was also published in 2019 based on the film and TV studies thesis of Stephen Curran.

Issues of equality and diversity are central to much of the research in this submission and strongly embedded in the culture of the department. Examples include Mitra's work on racism and decoloniality in dance studies, Wayne's practice-based and theoretical outputs focused on class, and work by Chow and Ruddell on gender.

A new Equality Working Group was created during this cycle, to strengthen commitment to progression in this area, including the appointment of a Director of Equality and Diversity at department level – a more senior role for this responsibility than in the past – to give more weight to the treatment of such issues, which constitute a standing item in departmental management board meetings. The director is also a member of the departmental research committee and the college strategic sub-committee for equality and diversity and is the college's Associate Dean for Equality and Diversity. Her role included the surveying of the impact of the COVID 19 lockdown on research, particularly for women or others with increased caring responsibilities at the time. Support has been provided for colleagues from underrepresented groups seeking leadership roles, the success of which includes a BAME woman being promoted to an associate dean role. A woman's networking group and peer mentoring scheme operates alongside the annual promotion cycle. Benefits resulting from this include the fact that half of the study leave awarded in this cycle (sabbaticals and BRIEF) went to women (plus the two SWAN awards), two of these being to a member of staff of origin other than white.

Flexible and remote working is available to staff with specific needs. None of those included in this submission applied for this formally but all staff are entitled to work two days a week off campus. One person with mobility issues was ensured an office on the ground floor and provided with an electric wheelchair. Staff returning from periods of leave for reasons such as ill health or caring responsibilities had meetings with their line manager to discuss support and plan a staged return.

A new policy was agreed in 2020 to give priority in funding staff attending conferences to early career researchers and staff returning from periods of leave such as maternity or long-term sick leave. The aim was to increase support for staff who might be disadvantaged by periods of absence – or the additional pressures of the early stages of an academic career – in meeting probation/promotion targets. A series of workshops was held to offer additional support to women colleagues applying for promotions.

Brunel, as a research-intensive university, is submitting 100% of all eligible academic staff. We followed the processes set out in our Code of Practice for the fair and transparent identification of independent researchers and to ensure that the submitted outputs provided a balanced and unbiased representation of the work of our diverse academic community, their characteristics and contractual positions (age, disability, race, sex, part-time workers and fixed-term employees). Output selection was monitored through regular Equality Impact Assessments.

Our Equality Impact Assessment indicates that the outputs submitted for Music, Drama and Media are a well-balanced representation of the protected characteristics and contractual positions of staff. The gender balance of staff is 63% male, 37% female. A slightly lower

percentage of outputs are used from current female staff (34.7%), although the percentage is exactly proportionate when leavers are included, suggesting an overall equivalence in the submission. Staffing is 85% white, with broad equivalence in output use. No staff have a declared disability. The only notable departure from proportional selection of outputs by age group is in the overrepresentation of the 60-69 category, a reflection of the strength of work by our most senior researchers. The great majority of staff are permanent, with only 3.7% fixed term (2% of outputs) and 7.4% part time (6.1% of outputs).

PGR demographic data is as follows. A marked gender imbalance exists, with two thirds male and one third female. Data on ethnicity is somewhat incomplete, given the sizeable proportion recorded as unknown/not applicable in all categories. Greater than usual diversity is suggested, however, by the numbers recorded outside the two dominant categories of 'white' and 'unknown/not applicable'. The figure for this unit at Brunel is 20%, compared with a general UK average of 9% and a national average of 6% for the unit. Nine per cent are known to have a disability, lower than the national and UoA averages of 11% and 12%. Significantly more than average numbers of students have origins in the UK, although the remainder has a higher level of non-EU than other EU origins, where the figure is close to the average for the unit at 20%.

3. Income, infrastructure and facilities

Strategic recruitment and the impact strategy outlined above led to a significant increase in external funding secured in this cycle, compared with that for the two units within which the subjects were included in REF 2014. This was a key goal set at the start of the cycle and an outcome of an increased strategic focus on projects with strong potential for external engagement and impact, examples of which include the grants won by Maples, Rugo and Dima, detailed below. A number of workshops and lunchtime events were held to share the experience and advice of staff who had been successful in achieving external funding and/or impact.

A priority was to increase support for research council funding bids, in this case primarily the AHRC, through the employment of a dedicated officer in the RSDO and a strengthening of the internal peer review process. Increased RSDO support during this cycle has also benefitted other major awards from funders including the Heritage Lottery Fund, the British Academy and the Global Challenges Research Fund, as detailed below. Resulting successes from the AHRC include the following:

Chow, AHRC, Leadership Fellows grant: 'Dynamic Tensions: New Masculinities in the Performance of Fitness', £159,045. Funded a number of outputs, enabling Chow to create a new sub-field examining the intersection of performance and sport, consolidated through attendance at international conferences in both performance and sports studies (American Society for Theatre Research, North American Society for Sociology of Sport, Qualitative Research in Sport and Exercise).

Dima, AHRC, Early Career Leadership Fellowship: 'A framework for Designing Mixed Reality Situated Learning Experiences in Cultural Heritage Sites', £97,120. Funding to develop design frameworks for augmented reality smart glass learning experiences in cultural heritage, in partnership with the National Trust, working with a small museum, Sutton House, with a close connection to its local community. The technology was used to bring archive material to life, in close collaboration with staff at Sutton House. The design framework fills a substantial

knowledge gap in the area and the augmented reality application will be freely available for smart glass holders.

Peterson, AHRC-FAPESP, 'Popular, Musical, and Political: New Approaches to Understanding and Historicizing Theatre in Brazil and United Kingdom', £11,758. Part of a two-year AHRC-FAPESP funded partnership with the São Paulo Research Foundation in Brazil and Brunel. The project, 'Popular, Musical, and Political: New Approaches to Understanding and Historicizing Theatre in Brazil and United Kingdom,' investigates common gaps, historiographical methods, and previously academically marginalized theatre genres such as street theatre, fringe theatre, indigenous practices, and brulettas.

Wayne, co-I, AHRC Research Networking Grant, the Radical Film Network, £4,860

Funding from the AHRC Interdisciplinary Innovation Award was the first in a series of interrelated grants won by Rugo: 'Following the Wires', £56,386. This led to the creation of the film *About a War*, a documentary that brings together ex-fighters from different sides of the Lebanese Civil War, to trigger conversations about the heritage of the war and engage young people at risk or already involved in armed conflict through the experiences of the ex-fighters, as further detailed in 4 below. The AHRC funding paid for prior research fieldwork and production and post-production costs.

The work permitted by this grant led directly to the award of £294,259 from the British Academy Heritage, Dignity and Violence programme, 'Memories from the Margins: Bottom-up Practices for Dealing with Conflict-Produced Heritage in Lebanon and Syria.' This ongoing project, started in 2020, explores bottom-up practices that challenge amnesia and hegemonic discourses of conflict in Lebanon and Syria. It was given a 12-month extension to allow for COVID19 disruption. The project's future outputs, including another documentary film, will deliver impact in relation to UN's Strategic Development Goal 16, particularly by building capacity among Syrian women displaced in Lebanon and by fostering gender and social inclusion in the memorialization of heritage of conflict. Lebanese and Syrian NGOs will be involved in the delivery of activities and will benefit directly from the project, which will enable them to identify and devise solutions to deal with heritage of conflict in order to mitigate the medium and long-term effects of conflicts on everyday lives and prevent new conflicts.

Developed in association with this BA grant was a successful bid for £149,991 from the Global Challenges Research Fund's Challenge Cluster, 'Performing Violence, Engendering Change: Developing Arts-Based Approaches to Peacebuilding. This project, the start of which was delayed from April to June 2020 because of the COVID19 outbreak, connects artists and researchers from Official Development Assistance recipient countries across Africa, the Middle East and South Asia working with peacebuilding practices rooted in the arts. Workshops will focus on network- and capacity building through intensive research production, knowledge exchange and training sessions on the use of filmmaking, theatre, performance and visual arts as tools to confront violence and promote positive peace.

A number of public-engagement activities detailed above and in 4 below resulted from Maples' Touching Past Lives', funded by £374,100 by the Heritage Lottery Fund. Such activities were

underpinned by research articles on immersive heritage performance and performance-based research projects as well as the co-editorship of *Touching Past Lives: Immersive Heritage Performance*.

Dedicated RSDO support for European funding bids helped to secure £50,000 from the European Commission for Birringer's 'Metabody: Media Embodiment of Tékhnē and Bridges of Diversity', £50,000. Birringer's DAP-Lab participated in METABODY, a four-year EU Culture project (€3.5m) encompassing 11 partner organizations, hosting the international METABODY platform in 2016 at Brunel's Artaud Theatre.

Lebow received £44,773 for a Leverhulme Trust Fellowship, 'Filming Revolution', an online interactive meta-documentary surveying independent/documentary filmmaking in Egypt in the aftermath of the 2011 revolution.

Riley won awards from the Arts Council (£29,620) and the Performing Rights Association (£15,000) for 'In Place', funding the creation of a song cycle that sets a collection of texts brought together in collaboration with the writer Robert Macfarlane, exploring the interrelationship of landscape, language and music.

Strategic internal funding in addition to that mentioned in earlier sections includes the following:

The university's Global Lives research centre funded three projects led by games researchers, as detailed above: Play your Research, The Rights Hero, and Poetry at Play. All three involved students in the research process, as part of the subject's commitment to linking teaching with experience of real-world game development. The centre also provided £1,245 in funding workshops relating to an external funding bid by Ruddell.

University funding of £600 was provided towards the costs of the production of *The Acting Class*. Another £2,000 was raised from the public through crowdfunding, while £600 was provided by the union Equity to fund distribution.

In addition to detailed support relating to grant applications offered by the RSDO, as cited in 2 above, workshops are offered on generating and documenting the impact of research, for which CBASS employs a specialist advisor. The college also provided funding of £1,300 towards the cost of impact activities on the ground in Lebanon relating to Rugo's film, *About a War*.

Infrastructure and Facilities

The research and teaching spaces of the Antonin Artaud Building provide excellent facilities for performance, rehearsal and recording for both theatre and music. They offer spaces in which to develop and rehearse work, a dedicated recording studio and control room, and a large flexible performance space. The building has a full-time manager and three full-time technical staff. In addition, the Gaskell Building offers a black-box rehearsal and performance space. The two provide a thriving environment where performance and sound artists, musicians and digital artists can perform and collaborate in creative practices, particularly those involving new technologies. Over the last four years closer ties between music and the university-wide arts provision of Brunel Arts have led to further resources becoming available, including further rehearsal spaces, instrumental coaching staff, and a concert space.

Among notable equipment and software acquired during this REF period for theatre and music are two mobile octophonic sound spatialisation systems and a standard quadraphonic system capable of covering a larger performance space. These have been used in contexts including multimedia installations and concerts (i.e. HiMF, artist in residence Phil Coy). The hardware is complimented by the use of experimental software from IRCAM (Paris) as well as custom made software made with Max (from cycling74). Other acquisitions include a number of industry-standard microphones (Neumanns and DPAs), as well as conventional and non-conventional controllers (standard MIDI master keyboards and the ROLI Seaboard series of MPE controller keyboards). Current research in physical computing and gestural capture and digital instrument making is also made possible with a number of Arduino kits used in workshops and concerts/installations.

Film/video production outputs draw on facilities including 17 edit suites offering 4k workflow, dual screen, with new Macs and LG 5k monitors, all equipped with Adobe suite and Final Cut Pro. We have a range of 4k cameras from entry-level to high production (Canon M50, Sony A6400, Sony A7R III, Lumix g9, Canon XA40, Sony FS5 II), all with full shooting kits and a large selection of lenses. Additional equipment includes three head lighting kits (Dedo and Arri) ranging in power from 150w to 800w and a large selection of LED light kits. Professional audio equipment includes Zoom F4 recorder kits and Sennheiser shotgun mics. Grip equipment includes track dolly, Ronin M, Easyrig, lfootage sliders and jibs.

Research projects in games use several university spaces for workshops including the dedicated Games Design lab that includes 45 high-end computers. For the research outputs proprietary software for which the university provides licenses have been used such as Clickteam Fusion, Adobe suite, MS Office.

Research staff and students also draw on the substantial resource of the university library, which includes a number of databases and journal archives specific to the subject areas included in this submission. Library staff contribute to induction and training events and provide updates on its resources and training opportunities at departmental student PGR experience committees.

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

Research in this unit includes numerous sources of collaboration and other contributions beyond the individual outputs of its members. These range from broader academic contributions – in areas such as organizing conferences, bringing together the work of others in edited collections and editing or serving on the boards of journals – to the development of externally focused collaborations.

Many of the research projects outlined above include partnerships with a wide range of non-academic beneficiaries. Key users range from the heritage partners in Norfolk benefitting from Maples' work in immersive performance and the Lebanese organizations using Rugo's *About a War* as a peace-building and conflict prevention tool to the disability charity with which Faia and Riley collaborated in their sonic garden at the Chelsea Flower Show and the various partners involved in Dima's projects to help displaced children and to foster future connections between grassroots political movements.

Much of the work detailed below involves ongoing work, projects or relationships, demonstrating the sustainability of the unit's contributions to both the field and wider society.

In addition to their own individual writing, staff included in the submission have brought wider ranges of work together in the form of significant edited collections and through the editing of book series. Broadhurst, for example, has co-edited four collections. Similar forms of collaborative work include Maples co-edited volume on immersive heritage performance, edited collections by Chow, the book series edited by Paramana, Broadhurst as joint series editor of Palgrave's *Studies in Performance and Technology*, Wayne as co-editor of the Pluto Press series *Marxism and Culture*, Ruddell as co-editor of the Palgrave Animation book series, Mitra as editorial board member of the Dance Studies Association's 'Studies in Dance History' book series, a volume co-edited by Birringer on dance and the new materialism, King's collection of new work on American indie film and Wayne's *Considering Class*. Paramana co-founded and is one of the editors of *Dance in Dialogue*, a series published by Bloomsbury Academic.

Staff also contribute widely as editors or board members of journals, among other roles, including: Hunt as editor of the journal *Intensities: The Journal of Cult Media*; Broadhurst as lead editor of the journal *Body, Space and Technology*; Carbone as co-founder and editor of *GAME: Games as Art, Media, Entertainment*; Fox as editor of the Cambridge University Press new music journal, *TEMPO*; Ivanescu as co-editor of *Book 2.0*; Ruddell as associate editor of *Animation: An Interdisciplinary Journal* and a member of the executive committee of the Media, Communications and Cultural Studies Association.

Members of the submission also review extensively for key journals and book publishers in the subject areas included in this submission. Broader collaboration and contribution to the research base is also found in the organisation of numerous conferences and symposia, some cited above, including events run by Broadhurst, Birringer, Chow, Ruddell and Mitra. Broadhurst played a wider leading role as Chair of Digital Research in the Humanities and Arts (DRHA). As a convenor and Vice-President of DiGRA Italy and correspondent with DiGRA International, Carbone has fostered an inclusive agenda by enacting policies whereby funds have been allocated to encourage under-represented individuals and groups to join the research community.

The DAP-lab in theatre has hosted visiting PGRs from the University of California and the University of Bucharest and hosted post-doctoral researchers from around the world. Other visiting PGR students come from locations ranging from Brazil to Italy.

Staff research expertise has been drawn on as external PhD examiners at more than 30 institutions including Durham, East Anglia, Edinburgh, Exeter, Goldsmiths, King's College, Sussex, York and the Royal Academy of Music.

Maples immersive heritage performance work is a one example of the creation of a number of forms of ongoing external engagement. She led three workshops with the Paston Heritage Society (PHS), demonstrating how drama and storytelling techniques could assist in their engagement with the public on the Paston family heritage. The PHS, which uses medieval crafts and costume making to engage the public with the Paston legacy in Norfolk, was seeking to expand its approaches to find more dynamic ways to incorporate storytelling and first-person narrative to increase their impact and enhance public engagement at their events. At the request

of the PHS, Maples led a workshop with primary school students in Bacton, Norfolk, on the importance of the local ruins of the Bromholme Abbey and life in the Medieval Monastery as well as the pilgrim trail in the school's grounds.

Maples subsequently attended planning events for the lottery-funded Paston Footprints project and assisted in developing the bid as the drama lead. This included making contact with other community partners and beneficiaries: Lord and Lady Aspinall from Oxnead Hall, and Lord and Lady Walpole from Mannington Hall. Meetings and tours of sites were used to decide what types of performance events and workshops to employ. Further collaboration arose from contact by Maples with Norwich Castle Museum, the result of which was a performance at the museum animating the themes of its exhibition of Paston Treasures with material from the Paston Letters.

Maples then researched, wrote and directed three productions with the project's partners. She received an Arts Council England grant of £14,111 to pay the artists and hired professional actors, early modern musicians and a group of students to assist. Her partnership with Norwich Castle Museum led to a request for Maples to create another series of performances and events for its Viking Exhibit in the summer of 2019, to help the museum reach new audiences and challenge existing narratives of the Vikings.

Mitra's scholarship on new interculturalism, race and the politics of power and representation has influenced UK's contemporary dance sector, by bringing into the public domain discussions of the field's predominant whiteness and structural racisms. Her research has impacted the artistic practices of the British-Bangladeshi dancer-choreographer Akram Khan, and made Akram Khan Company's policies of funding address sectoral inequalities by committing to the mentoring and showcasing of works by emerging artists of colour. Together with researchers from the universities of Coventry and Sussex, Mitra has also contributed to a fundamental change in organizational structures and policies at Independent Dance, a London based artist-led organization, which has used their research to develop an anti-racist vision. The research has also equipped artistic and pedagogic practices of white dance artists to dismantle whiteness, and empowered dance artists of colour to centre conversations of race and racism in their own practices.

Rugo's *About a War* developed relationships with a range of partners and beneficiaries through existing networks. The project's advisor – Ziad Abdel Samad, Chief Executive of the Arab NGO Network for Development – provided initial contacts and helped to identify further partners and potential beneficiaries. He put the research team in touch with Fighters for Peace, the only NGO in Lebanon that brings together former fighters from the Lebanese Civil war for various conflict prevention and peace-building activities. Fighters for Peace became both partners in and beneficiaries of the research, using the film in their own activities. Fighters for Peace introduced the research team to the MARCH Lebanon, an NGO also involved in peacebuilding (mainly in Beirut and Tripoli).

Activities and screenings were organized with MARCH Lebanon in Tripoli in February 2019. Following the release of the film, the research team reached out to other organisations and developed a partnership with the Centre for Lebanese Studies (CLS) at the Lebanese American University (LAU). Together with CLS, the team organised dissemination activities and linked with other beneficiaries including the NGOs Lebanese Association for History (LAH), Laban Theatre, Forum ZDF, ALEF. These groups benefited primarily by using the film to expand their portfolios

of non-conventional peace-building practices. The film, which won the best documentary feature award at the Lebanese Independent Film Festival, is used by the NGOs as a peace-building and conflict prevention tool, with screenings offering communities ways to express their traumas and share common experiences of suffering. Young people involved in armed violence find in the ex-fighters – recruited as teenagers through ideology or poverty – stories that echo their own.

CLS also supported the team in taking the film to schools, in particular in Sidon. Since the Lebanese Civil War is not part of the curriculum, high school teachers found it a valuable resource. The Houssam Eddine Hariri High School in Sidon, in particular, screens the film as part of Lebanese History teaching. The research team had stakeholder meetings to enable beneficiaries such as Fighters for Peace and MARCH Lebanon to explain how they could benefit most from the research. Film screenings followed by dialogue sessions which were co-organised by the research team and Fighters for Peace. In addition to such sustained on-the-ground activities, insights from the project also led to Rugo being invited to contribute at a global level, to the UN roundtable cited in 1 above. The subsequent British Academy and Global Challenges funding achieved by Rugo demonstrates responsiveness to international funding initiatives.

The starting point for Wayne's *The Acting Class* was an online conversation with the figure who became the lead character in the film, the aspiring actor Tom Stocks, whose story became the starting point for the film and who helped in the development of contacts with others. Stocks' personal understanding of the deeper structures underpinning class-based discrimination was enhanced through his involvement in the making and subsequent promotion of the film. Its chief wider beneficiaries were the actors' union, Equity, its members and its policy making. A partnership was created with Equity's head office, to screen the film to local branches as to put the issues raised by the film on the agenda of its national conference in 2018. The filmmakers spoke at the conference, where the film was cited in a motion that was passed urging the union to campaign for the abolition of tuition for professional training courses. The film played a key role in pushing the question of class up Equity's agenda and in the creation in 2019 of a new 'class network' within the union. The film was also used as part of a campaign with the groups The Equality Trust and Just Fair, which contacted the filmmakers after the publication of an article in *Open Democracy*, in a campaign to bring to life the dormant Socio-Economic Duty, part of the 2010 Equality Act. This raised public awareness on the issue, the majority of the 83 MPs who signed an Early Day Motion (591) on the subject doing so during the campaign.