

<b>Institution: Middlesex University</b>
<b>Unit of Assessment: 33</b>
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p><b>1.1 Mission and Overview</b></p> <p>Our mission is to provide outstanding leadership in creative practice leading to understandings of performance, music and screen works and their potential to transform lives. Spanning from the distinctly local to the international, our research strategy emphasises the production of high quality, multi-modal outputs and the building of strong partnerships, enhancing the impact in and of the creative industries on society.</p> <p>This strategy is manifest in our research outputs, which evidence the vitality of our research culture via the variety of modalities they encompass and the quality of our partners. These features are exemplified by three sector-leading, collaboratively curated events in 2019: 'Beyond the Clouds – 10 years of ArtsCross' (with Beijing Dance Academy, Taipei National University of the Arts and Hong Kong Academy, alongside academics from Queen Mary University of London and University of Exeter); 'Global Improvisation Initiative Symposium' (with Global Improvisation Initiative, Improbable's International Institute of Improvisation and University of California); and 'Per/Forming Futures' (with ADiE partnership) [see 1.4 &amp; 4.1].</p> <p><b>1.2 Context and structures</b></p> <p>UoA33 at Middlesex University resides within the Faculty of Arts and Creative Industries (ACI), which resulted from the merger, in 2016, of the School of Art and Design with the School of Media and Performing Arts. Researchers in this submission are in the Department of Performing Arts and its disciplinary Directorates in Dance, Music and Theatre Arts, alongside researchers in the Departments of Media and Visual Arts. Research leadership, organisational structures, strategies and funding are Faculty-wide and cognate across Departments encompassing UoA 32, 33 and 34.</p> <p>The Faculty's research governance and structures reflect the strategic importance of research, promote research-led teaching, build capacity, and enhance its leadership and management. Prof Upton, Executive Dean and Pro Vice-Chancellor for Research, provides strategic leadership in ACI and across the University, supported in ACI by two Deputy Deans: Research and Knowledge Exchange [Igweonu] and Teaching and Learning [Hunter]. The structure ensures that research is an integrated feature of the Faculty strategy, and that the mutually interdependent links to teaching, knowledge exchange and impact are fully realised in ways that underpin the sustainability of our entire provision. The Deputy Dean for RKE works closely with the ACI Director of Research [Cobley UoA34] and Director of Research Degrees and Chair of Ethics review group [Midgelow] who together lead and facilitate research.</p> <p>At UoA level our research is organised via <b>ResCen – Centre for Research into Creation in the Performing Arts</b>, and <b>internally/externally funded research groups/projects</b>, facilitating inter/transdisciplinary research. These structures frame/are integral to our <b>five areas of research distinction</b>, which are matrixed in approach [see 1.4]. <b>ResCen</b>, founded and directed by Bannerman has, since 1999, continuously provided leadership, researching arts processes, practices and contexts. In June 2019, the centre was significantly reorganised, having encompassed until this point the same core group of world-leading research fellows for 19 years. This reorganisation reflects changes in the nature of the sector whilst enabling a more direct focus on new research imperatives and partnerships that cohere around issues of identity/ies and diversity, as manifest in Middlesex Values and RCUK/Arts Council England policies, addressing artistic practices evolving in a post-Brexit context.</p>

**1.3 Realising our REF 2014 aims**

As detailed in REF2014, we have effectively **integrated teaching, research and impact**, as evidenced in our investments in specialist infrastructures and strategic partnerships. Synergies are also evident in new MA programmes that emerged from research specialisms in scriptwriting, theatre arts, dance pedagogy and somatics, with particular emphasis on practice research and professional practices respectively [see 3.2].

Building on strengths in 2014, our **engagements with stakeholders** have been sustained and increased through (inter)national partnerships [see 1.4, 4.1, 4.2 & REF3] reaching beyond academia and including significant interactions with artists and audiences in community arts practice.

Our commitment to **interdisciplinary research** means our research increasingly coheres around inter/transdisciplinary themes [see 1.4]. This thematic approach simultaneously develops established areas of research concentration and distinction while also enhancing our doctoral community enabling connectivity and cross-disciplinary supervision, both features that fulfill aims identified in REF2014. This approach is set to be further developed via the University 2031 strategy [see 1.8].

As noted in the REF2014 report, **support for our researchers** has increasingly been the focus of attention. Such support is now well-established and integrated across the Faculty with key developments including: a clear route to internal funding to enable practice research, data collection and dissemination, and an extensive training programme, targeting PGR and ECRs [see 2.2 and 2.3].

We aimed to increase our **research funding** and have had notable successes with EU, ACE, British Council and trusts/foundations [see 3.1], yet RC funding remains a challenge. Addressing this, we established internal review processes, supported by our AHRC college members, and refreshed our 'Researcher Development Programme', including 'Bid Writing Groups' to improve our application/success rate and follow-on research capacity. Current applications suggest this approach will see successes in the coming years [see 2.2].

**1.4. Research Leadership and Distinction**

Our research strengths continue to be located in the **practice-oriented and collaborative** nature of our work. These features characterise our approach while simultaneously being the subject of our research, establishing communities of research practice, resulting in paradigm shifts in practice and discourse.

To elaborate, our **practice-oriented** submission encompasses nuanced approaches within and across disciplines. Impett considers artistic research at a generational stage of development and has nurtured ethical understandings and practices in relation to musical projects, investigating relations between epistemology of music and its cultural consciousness (*Artistic Research in Music*). Midgelow has proposed methodologies, explicating embodied ways of knowing in and as research (in *Dance Studies Handbook*), devising the novel 'Creative Articulations Process'. Akinelye has articulated approaches through which movement can be used as a source to generate and make visible narratives, activating personal experience through movement. Dwyer, Bannerman and formerly Miller have manifest acts of performance as research, foregrounding the little-discussed knowings of performers as researchers in improvised music (The Blue Shroud), dance performance by elders (Elixir Ensemble) and exploring location (*Counterpointer*) respectively.

Our long history of **collaboration** is clear in our substantive research partnerships and outputs. Reaching inter/nationally we formed sustained partnerships with: **Venues/professional organisations** (e.g. Compagnie L'Instant Même, Improbable, International Institute for Improvisation, Dance4, Kiasma National Museum, LADA, Kings Place, Royal National Scottish Orchestra, Sadler's Wells, One Dance UK, Dance Umbrella, Complicité, Turner Contemporary, V&A Museum of Childhood, Royal Academy of Arts); other **Universities/educational institutions**

(e.g. Beijing Dance Academy, Taipei National University of the Arts, Hong Kong Academy for the Performing Arts, UFBA, UNICAMP, UniArts Stockholm, UniArts Finland, Academy of Arts Novi Sad, Serbia) and **local communities and councils** (e.g. Newham, Barnet).

We also lead discourse on collaboration, with Sachsenmaier's co-curated events and edited collection (2016) which features Middlesex researchers De Senna, Melrose, Kolb, addressing the nature and politics of collaborative practices.

Within this twofold umbrella of practice and collaboration we have advanced five, often interwoven, areas of **research distinction**:

### ***East Asia-UK inter/transcultural dialogues***

**ResCen**, led by Bannerman, with Midgelow, Sachsenmaier and previously Kolb, Johansson, has developed **ArtsCross** as a site for questions of history, translation and intercultural meaning-making. This flagship collaboration with Beijing Dance Academy, TNUA and Hong Kong Academy for the Performing Arts, alongside academics at Queen Mary University of London and University of Exeter, has given rise to intercultural practices and insights, manifest in a journal special issue (2017), 'Shift of Balance' (2015-17) and 'Beyond the Clouds' (2019), which generated eight dance works and research presentations/publications.

### ***Creative practice and process***

Initiated through **ResCen and supported by research groups**, our work in this area has a long history and encompasses all disciplines, incorporating the analysis and making of practice, with performance/screenings across the UK and internationally, including venues in Belgium, Brazil, Germany, Italy, Japan, New Zealand, Poland, Ireland, Spain, Sweden, Taiwan and USA.

In **music**, significant developments have taken place in the areas of composition and performance and includes Fribbins, Dwyer, Impett, Keegan-Bole and former staff Wallen. Fribbins' Violin Concerto has been performed with soloist Phillipe Graffin and numerous major orchestras including the English Chamber Orchestra; the Berlin Kammerphilharmonie; and the Royal Scottish National Orchestra, who recorded the Concerto for the Resonus record label. Dwyer's compositions have been released on the Diatribe and Farpoint record labels including his *Umbilical*, *Scenes from Crow*, *Knowing/Unknowing* with Middlesex colleagues/PhD candidates dancer Kindred and filmmaker Gomes, and *what is the word*, which was premiered at the New Music Dublin contemporary music festival in 2019. Impett's work, combining live performance with electronic and visual media, is deeply rooted in his multiple perspectives as an historically-informed trumpet player, his theoretical research and his contemporary hybrid approach to composition, with performances throughout Europe. Wallen's innovative opera *ANON* (2014) contemporises Manon Lescaut by focusing on people trafficking using text contributed by Birmingham sex workers and teenagers.

Musicological research at Middlesex casts a wide net. Dack has published extensively on sonic arts. Impett published the extensive *Luigi Nono and Musical Thought*, the first major study about this leading composer. Palermo investigates British composer and inventor Hugh Davies. Dwyer's publication, *Britten and the Guitar*, emerges out of his practice as a performing classical guitarist while his *Different Voices* is an overview of the development of classical music in Ireland through a postcolonial lens. Again within the context of postcolonial theory and identity, Inglis has written on the life and work of composer Kaikhosru Sorabji.

Making important contributions to creative practice in the field of **dance and somatics**, Akinleye, leading our **Dance and Choreography research group**, has curated a successful series of somatically focused conferences (2016, 2018 & 2019), expanding somatics to reveal Black, queer, and feminist perspectives, leading to the special issue, 'Wright-ing the Somatic', *Journal of Dance and Somatic Practices*. Akinleye also edited *Narratives in British Black Dance* (Palgrave 2018) – widening conceptions of what British Black dance looks like, where it appears, and who is involved in its creation.

Exploring modes of creation and differing relationships to history and culture, Main curated 'Transmissions: A Performance symposium' (Dec 2014), leading to an edited book (Palgrave 2017) including chapters from Salgado Llopis and Sachsenmaier. This work extends her contribution to the field of restagings. Woodhouse & Sandiland worked with Wollaton Hall, Nottingham, reimagining spaces and objects through an installation of dance video miniatures. Former staff Butcher curated two retrospectives of her work alongside revivals and new choreographies in partnership with Dance4 and Tanz im August/Akademie der Künste; and Jeyasingh created a radical reimagining, *Bayadère – The Ninth Life*, interrogating the Eurocentric representation of the *bayadère* temple dancer (The Lowry & Sadler's Wells 2017).

In **Theatre and Performance** and the **Directing and Dramaturgy group** (led by de Senna) Machon works closely with Coney, Kit Theatre, Lundahl & Seidl and Punchdrunk, authoring numerous articles/chapters and *The Punchdrunk Encyclopaedia*, an innovative and definitive articulation of the company's creative practice and history (Routledge 2018). Igweonu, leading author on African and Black British theatre, reveals the work of Talawa Theatre Company (2014, 2015, 2016), while Beale's monograph looks to women's history, using extensive archival material to examine the significance of their previously overlooked contributions to British comic traditions (Palgrave 2020).

Researching through practice, Diedrich's *My Heart, My Heart: Live Poetry Jukebox* (2017) used innovative methods to create intimate and personalised experiences. Bacon's work, located in performance art and phenomenology, focuses on body art, conceiving a multiplicity of Self/s. Artistic director of 'Tempting Failure, the London Biennial of International Performance Art', Bacon curates sonic/noise art alongside transgressive performance art practices. As a core member of Live Art UK, 'Tempting Failure', since 2014, has also been permanently archived at the British Library. We also have group of director/scriptwriters; Charlton, Cottis, de Senna and Kenworth whose work also aligns with developments in creative writing (UoA34).

Crossovers with the **TV and Film Group** (led by Kerr UoA34) supports researchers working in/through **digital practices**. Sandiland, Bendon and Moar explore digital modes to create audience experiences that challenge or enhance perceptions, with Moar testing 360 video in relation to narrative, and Bendon (2015) and Sandiland (2017) creating audio tour/location apps. Lukic (2019) uses film to revisit histories – interrogating traditional Holocaust research through experimental research practice including rephotography and split-screen, while Thompson's book, *Film Light: Meaning and Emotion* (Manchester UP 2015), considers the way light informs the cinematic experience.

### **Improvisation**

Concerned with the discourse, practices and politics of improvisation within and beyond the performing arts, researchers in this grouping include: Dwyer, Midgelow, Impett, Machon and PhD candidates Kindred, Vesty, Gomes and Zhao. Debates have been collectively activated via our **Transdisciplinary Improvisation Network (TIN)**, launched in 2015 by a research intensive/symposium with Julyen Hamilton and Billie Hanne, leading to the journal special issue 'Words and Dance', *Choreographic Practices* (2017). We have convened two international conferences – 'What's in a Name?' (2015) & 'Global Improvisation Initiative Symposium' with the Global Improvisation Initiative (GII) (2019). The GII partnership supports the Annual Summer Academy, informing Machon's research on Improbable Theatre and participatory improvisation. Dwyer has devised distinct methodologies from historically-informed performance, extended techniques and improvised-compositional processes and collaborated to generate improvised music/dance/film works. In dance, Midgelow's large, edited collection, the *Oxford Handbook on Improvisation in Dance* (OUP 2019), expands the field, encompassing practices across dance forms/contexts. This, alongside other publications by this research grouping, articulates the aesthetic, epistemic and methodological features of improvisatory forms.

### **Socially Engaged research**

A significant area of growth are research enquiries into arts practice as social intervention, and we seek to enhance this further in the light of the new University strategy [1.8]. These include



investigations of **politics and conflict** [Hussein, Sachsenmaier, Beale, and formerly Kolb and Johansson], **disability and aging** [De Senna, Bannerman and formerly Layzell, Lee], and supporting **community engagement and pedagogy** [Akinelye, Charlton, De Senna, Lee, Harris, Hunter and Kenworth].

Spearheading this research area, **Performing Solidarity** [Sachsenmaier, with **Live Art Development Agency**] has co-curated a series of panel discussions, and the **Politicised Artistic Practices** initiative [Hussein, Morariu (UoA32) and Sachsenmaier], critically exploring creative practices in view of their socio-political investment and impact.

Considering theatre as practice for change, Diedrich co-developed the EU Creative Europe funded **Instant Mix Theatre Lab Founding Project** to produce the multilingual and multicultural theatre *Global warming and how we do (not) respond to it* (2016-17). Working in Palestine, Beale co-created *Showtime from the Frontline*, and former staff Johansson documented the work of Freedom Theatre (2018). De Senna used applied theatre with asylum-seeking minors in Greece (*Conception*, 2019). Hussein focuses on performance, politics and activism in relation to issues of agency, identity and belonging, co-editing 'Cultural Practices/Resistant Acts' for *Contention, The Multidisciplinary Journal of Social Protest* (2017).

Celebrating the local, Harris, Kenworth and Charlton [ICS2], and formerly Lee, bring communities together through their research practices with a community garden in the centre of Lambeth's Brockwell Park (2017-18), young people in Newham Borough, London (2014-19), and cross-generational cast in Milton Keynes (2014), respectively.

#### **Artistic research in doctoral education**

Initiated in 2016, **Artistic Doctorates in Europe** (ADiE, Erasmus+) led by Midgelow, with Sachsenmaier, Machon, Melrose, Akinelye, was developed with seven inter/national partners: UK – Chichester University and Dance4, Sweden – UniArts and Weld, and Finland – UniArts, Zodiak and Kiasma Museum. Investigating the experience and perceptions of candidates and stakeholders, ADiE generated case studies, addressed research methodologies and published best practice guidance. Impett's innovative **MOOC, 'Artistic Research in Music'**, with the Orpheus Institute, Ghent, elaborates epistemologies and enhances methodological insights, with particular emphasis on the development of research proposals. Impett also leads the 'Feedback' strand of the **ELIA Advancing Supervision** project.

#### **1.5 Achieving and sustaining impact from our research**

As stated in 2014, our approach interweaves research and impact such that impacts arise in multidirectional, non-linear ways. Our aims have been to: produce research relevant to our identified core beneficiaries, namely, professional arts organisations, arts practitioners, young people, the public and (increasingly) policy makers and HE providers; define and respond to social and cultural issues; routinely involve stakeholders as partners in our work; and develop new researchers through internal funds and training to enhance and evidence their impactful research.

The **selected case studies** demonstrate this approach to impact, reaching our target beneficiaries and building partnerships. They are embedded within our well-established domain of excellence in research practice, as realised in intercultural arts contexts, with young people, professional artists and more recently in doctoral studies. Building on 10 years of ArtsCross in intercultural exchange [ICS1], Bannerman's work has changed cultural perceptions, advanced arts practice and formed new networks, which have stimulated sectoral change. Through a series of plays [ICS2], Kenworth and Charlton have improved the lives of young people and promoted community pride in a deprived area of London. Midgelow's research [ICS3] has enhanced the work of movement practitioners, generated changes within professional dance organisations and improved dance education at a doctoral level.

Beyond the case studies, our research has benefited: **professional arts organisations/companies** (e.g. Machon with PunchDrunk, Kit Theatre via Paul Hamlyn Trust, Fribbins with Kings Place, de Senna with SignDance); **vulnerable communities** (e.g. de Senna

with asylum seekers/Futures Literacy project, Beale, women in Palestine through stand-up comedy); and **children/educators** (e.g. Akinelye with Turner Contemporary Margate, Bristol Museum and V&A Museum of Childhood, bringing young children into museums/informing practices in schools). Aligned with our strategy, these impacts have practice at their centre; recognise and address gaps in awareness, provision and/or connectivity; and are generated and manifest from sustained research partnerships, with sector benefits developing simultaneously to the research outputs related to them.

### 1.6 Research Integrity

The University's well-established and comprehensive Code of Practice for Research enshrines the highest standards of research conduct and integrity with principles and practices based on the Research Councils' Statement on Safeguarding Good Scientific Practice (2000) and the Concordat to Support Research Integrity (2012). Governance by the Research Ethics Committee ensures that high standards of integrity are upheld through well-established approval processes, overseen by a Faculty-based ethics group, with all research by staff, doctoral candidates and taught programmes requiring ethical review, risk assessment and GDPR compliance.

Within the period, our ethical approval process has significantly improved through instigating the 'Middlesex Online Research Ethics' (MORE) system across the Faculty. MORE enables standardised application and assessment processes, and robust, regularly updated, guidance/compliance information shared across disciplines. All applications are assigned clear risk levels, with corresponding procedures. Ethical competences are enhanced via workshops for staff and PgR, accompanied by training/refresher sessions for those engaged in ethics review assessments.

Beyond governance and procedure, our research contributes to and elaborates ethics in relation to our disciplinary fields. The *Performing Ethos* journal, founded in 2010 by Pro V-C Upton, continues to offer space for considering the ethical dimensions of a wide range of performance practices, and Midgelow has promoted ethics within the frame of Artistic Research and Artistic Doctorates – opening discourses around nomadism and ethics of care, as well as producing guidance for PgR candidates/supervisors.

### 1.7 Progressing towards open research environment

Throughout this REF period, awareness, requirements, and issues surrounding open access and data management have increased via working closely with the University Repository team. While the Unit's practice orientation means most of our research falls outside the open access requirements for REF, the larger principle of open research is fully embraced. We have strongly enhanced engagement with our repository, ORCID registration and open access journals that use open peer-review. Our researchers use creative commons licenses (e.g. 'Creative Articulations Process') and explore open-source processes (e.g. TCCE, *Doing Arts Research in a Pandemic*). In addition, web-based documentation, blogging and the like have been used to present creative and intellectual processes, as exemplified by the ArtsCross website pages [Bannerman]. The site ensures access to the research in China, also a key consideration when producing the ArtsCross special issue of *Choreographic Practices* (2016), translated into Mandarin and available for free download (the only issue of this journal to have been translated, funded by ACI).

We have used internal research funds to support open research, and, in the next period, we will further our open research training, make more use of Figshare, and continue to work with the University repository to enhance its capacities for practice-research.

### 1.8 Future goals for research with impact

We look forward to an exciting period for research under the leadership of our new Vice-Chancellor, Nic Beech, who is leading the formulation of an ambitious **research strategy to 2031**. A key feature of this strategy is knowledge-producing and practice-leading research, with paradigms of EDI, community, and collaboration to the fore. Transdisciplinary themes identified by the University comprise Socio-Economic Development; Health and Wellbeing; People, Place,

Communities; Environment and Sustainability. Each theme will be led by **newly appointed pan-university Dean**.

Within this University strategy and related themes, our unit will continue its mission [1.1] and work to:

- i. Strengthen research structures and infrastructures, deepen existing research initiatives and enhance emergent research
- ii. Enhance our research environment and researcher development training through fostering open research, with specific commitments to diverse and inclusive approaches, cultivating a wide ecology of knowledges.
- iii. Strengthen and diversify our research community through collaborations/networks, with a focus on outward-facing and impactful research
- iv. Further enhance our postgraduate community via offering supervision and training programmes that address the challenges faced by early career researchers in the twenty-first century
- v. Better position researchers to access and diversify external income
- vi. Be responsive to the rapid transformations prompted by COVID.

Our areas of research distinction [1.4] and the ICSs provide a strong base for future research with impact and **specific developments** will be: ArtsCross 2022 in Hong Kong and Bannerman's curation of a 'Producers Toolbox' in association with British Council China & Chinese Arts Now, new UK partnerships to enhance dance ecologies and policy in a post-Brexit Britain. ADiE/Midgelow will continue to advocate best practice in doctoral education, developing new networks, and informing supervisory/examination processes. Machon will research immersive theatres in relation to touch, access and privilege drawing on her current membership of the Playing with Intimacy and Intensity Network (AHRC, PI CSSD) to extend her research in collaboration with Access all Areas and ZU:UK. At the same time, we seek to **broaden our scope, developing new research with impact** [see also 4.2]. Plans include de Senna's newly funded Erasmus+ project examining theatre practices and futures studies with young people in educational contexts (€400K). In addition, Akinleye, will explore dance and cities with Theatre Mundi and MIT, Midgelow will work with publics to find their embodied voices (£14K ACE, *Breathbone*), Sandiland will explore COVID secure performance-installations practices and geographical displacement (£43K ACE, *Imaging Otherwise*) and Charlton, Cottis and Moar will develop virtual reality theatre (£4-10K, Just Some Theatre commission).

Other developments include books contracted/under review with Routledge, Leuven University Press, Bloomsbury and Intellect. These incorporate investigations into how dance and architecture can contribute to decolonising the production of place [Akinleye], performance art and phenomenology [Bacon], and critical technical practices in music as research [Impett].

We will continue to integrate research, teaching and knowledge exchange. Indeed, our experience suggests that this promotes sustainability and meaningful engagement with beneficiaries, as evidenced in the case studies and other activities. We will further seek to deepen and expand our international reach, drawing on existing partnerships and using internal funding to leverage external income and other funding opportunities.

## 2. People

### 2.1 Staffing

Our UoA's consistently inclusive approach to research means that this submission comprises almost the same number of current staff as in 2014 (32 head count compared to 31 previously). Our UoA is 47% female, 50% male and 3% non-binary, of which 13% are BAME, 6% have a disability (compared to a 47% female and 18% BAME national average, HESA 2019/20). The UoA represents 60%fte of the relevant departments, with the remaining staff enrolled on doctoral programmes or focused towards teaching and knowledge exchange as per the University-wide staff mapping exercise undertaken in 2014, which ensured that all staff were correctly placed in

terms of level and development pathway. Development pathways comprised either 'teaching & research' (returned in our REF submission) or 'teaching & professional practice' (knowledge exchange focused). Scope exists to move between these pathways depending on staff members' developing interests and career trajectories. All staff make an important contribution to the overall teaching, research and knowledge exchange environment and can draw on faculty resources to pursue their endeavours.

We seek to develop **early career** staff with high potential and enhance individual and collective research capacities and career prospects through our development programmes [2.2 & 2.3]. In 2014, we submitted 4 ECRs. All these staff have been able to progress and remain in post at Middlesex, successfully developing their research or professional practice. Of note is Sachsenmaier, now Senior Lecturer, undertaking programme and research leadership roles. In the period she published an edited collection, curated events on Rosemary Butcher's work and collaborates with LADA. She is currently supported to complete the Aurora programme. This submission sees an increase in the number of early career staff to 7, all new appointments, evidencing our commitment to increasing future research capacity and ability to attract excellent research active new colleagues. Indicating the quality of the ECRs, Harris is an award-winning filmmaker and Bacon has two books contracted.

The progress and aims of research staff are discussed in annual reviews undertaken by Heads of Department. **Career progression** at all levels is focused on the individual and their achievements rather than any quotas within the department. Clear criteria regarding teaching and leadership, research outputs, external funding, PhD completions and excellence in scholarship and research determine progression from Senior Lecturer to Associate Professor/Professor, with Machon and Fribbins being promoted to Associate/Full Professor respectively.

We regularly host **visiting researchers** accepted via an open application process, enhancing specific areas of research/partnership and diversifying our environment. In this regard, we have established relationships with Beijing Dance Academy, China National Academy of Arts Research, Taipei National University of the Arts, Universities in Greater China, Federal University of Bahia and University of Campinas. We hosted 12 researchers for periods of 3-12 months, funded for example by CAPES (Brazil), Art Visiting Scholar project, China Scholarship Council and Teacher Development project, Zhejiang University (China).

Long-term research fellow/artist-in-residence appointments include Boddington, Jeyasingh, Layzell, Lee, Miller, Wallen (to 2019), Butcher (to 2016) and Holmes (current). Holmes leads the Ancient Brass Team within the EU-funded European Music Archaeology Project (c.€4M) and works with Lukic in film. Guest Professors Kleiman, Cohan (to 2020) and Xu Rui, contribute to specific research projects, offer guest lectures and act as advisors.

## 2.2 Staff development, mentoring and support

Our research is integrated with developments in our taught programmes, informing a staffing strategy designed to recruit individuals with strong teaching portfolios who are committed to, and capable of delivering research outputs that strengthen the research/teaching synergy. Heads of Department ensure an appropriate balance between research, teaching and administrative duties through a workload allocation model (including PgR supervision). This transparent managerial system aims to empower individuals so that they understand their role in the Department's research strategy.

As noted in REF5a, our staff development strategies are informed by the **Concordat to Support the Career Development of Researchers**. Mentors support all new staff in their probationary year and all staff undertake training in EDI, H&S, Cyber Security and Ethics. Further **staff development** is provided by the Centre for Academic Practice and Enhancement. Ongoing staff training needs are identified in annual appraisals, supported through Staff Development budgets [£10k per annum/per dept]. In addition, all departmental/subject-area bi-annual 'away days' feature research, sharing best practices.



Research **mentoring** of staff, previously undertaken by the faculty Director of Research and other research leaders, has evolved into a Faculty Peer Review Group and split into two bodies: one for outputs mentoring and one for external grant applications and development of larger research projects. The group includes both senior and EC researchers, who gain peer review experience, reflecting the Faculty's succession planning in research. A recent initiative is termed **bid-writing workshops / peer-support groups** facilitating the development of research applications through a co-generative approach from idea to submission. Also open to all academic staff is the Faculty **Researcher and Knowledge Exchange Programme** (2-3 events per term), with topics such as conceiving impact in research, using social media in networks, etc. Integral to all these Faculty events is ACI's commitment to, and analysis of, practice and collaboration as routes to impact. In addition, staff can partake the research training and initiatives designed for ECRs and PhD students [2.3].

We encourage staff to undertake **doctorates**, investing in individual long-term development, and enhancing the research capacity of the Faculty. Five staff members are currently following PhDs/DArts: Adams, Foster-Paul, Heinemann, Kindred and Vesty – with Heinemann winning the 2020 AHRC Best Doctoral or Early Career Film Award. In addition, Charlton, Kenworth and Sandiland are being supported to complete PhDs by Public Works. Bendon and Beale completed in the period, with a monograph arising from Beale's PhD, *The Comedy and Legacy of Music-Hall Women 1880-1920* (Palgrave 2020).

Whole sabbaticals, periods of **research leave**, and reduced teaching commitments are negotiated between the Dean, Heads of Department and Human Resources. In the period, these were awarded to Machon and Beale to undertake large scale projects and complete monographs. Research achievements are celebrated via the Middlesex Staff Awards, with Midgelow shortlisted in 2020, following an open call for nominations and peer judging panel.

### 2.3 Research Degrees

PgR is overseen at University level by Director of Research [Comley] and at Faculty level by Director of Research Degrees [Midgelow], alongside a research degrees administration team. We operate fully in accordance with the **QAA's Code of Practice** for the assurance of academic quality and standards.

We have full/part funded 11 studentships and completions reported in REF4 show an increase of 25% compared to REF2014, including two AHRC-funded candidates (and if all doctorates are included this increases further). 61% of our PgR community are currently studying part-time and 44% are non-UK residents. Through this REF period, we have increased the number of female candidates from 50% to 67% and BAME candidates from 17% to 28%. Those reporting disabilities has remained on average at 8.5%.

Our PgR community reflects and enhances key research areas with strengths in music composition, performance/dance practices and pedagogy. Specialising in practice-oriented approaches, we offer both traditional PhDs, and two routes that emphasise research practice: PhD including creative practice (in which 40-60% of the thesis is practice) and the DArts, an innovative doctorate in which the practice is paramount with its documentation/articulation presented in any modality. We have attracted leading professional artists to these programmes, as our candidates in the field of music demonstrate. They include Europe's leading Irish harpist [Armstrong], Violist [Knox], Percussionist [Limbrick] and Flautist [Craig]. These highly experienced musicians exemplify our approach in which expert practices extend into research, giving rise to methodological insights, techniques and expanded technologies.

#### **Recruitment, supervision and progression**

We have enhanced our PgR provision via improved application, tracking/progression processes and innovative forms of doctoral training. We promote equality, diversity and inclusion in PgR student recruitment and support through: staff training in fair selection/interview practices and effective supervision; Advice & Counselling services, Disability & Dyslexia services and Learning Support services; identifying/supporting students with specific learning difficulties, especially

dyslexia; and supporting students in interrupting and returning to study (currently with COVID-related special measures in place). We encourage applicants with varied backgrounds through the additional submission of portfolios to evidence capacities in research practice.

Candidates in the Faculty report above-sector averages for satisfaction with their **supervision**, with 92.5% reporting good contact and 86% reporting they receive helpful feedback/specialist knowledge (PRES survey avg. 2019&20). Our **progression** processes, bolstered throughout the period, include careful monitoring via bi-annual progression boards and core milestone events, which echo the viva process. Due to Covid, we have established clear and well-received protocols for online milestone panels/vivas, including specialist support for disabled students.

### ***Training and provision for PgR and ECRs***

The Faculty has sought to develop PgR candidates, alongside in-post ECRs, whose experience, learning and research career objectives frequently align. The weekly '**Research Common Room**' event provides a space for regular discussion of generic research topics (e.g. How can we decolonise research? How does your practice constitute research?). Likewise, the weekly writing sessions, '**Shut up and write**', offer mutual support. We curate weeklong **Research intensives** (c.five per annum), which focus on particular transdisciplinary issues (e.g. 'Kick starting your research degree', 'Research Methods in the Arts', 'Insider and Participatory Research', 'Writing as thinking – language in/as research'). These give researchers the opportunity not just to focus on the topics but also to foster skills in collaboration (including remotely) and conference presentation. Our annual Faculty '**Winter Research Conference**' for researchers at all levels brings PgR candidates into the wider research community. **Artistic Doctorates in Europe** also offered training, presentation and international networking opportunities for our candidates, including fully funding five candidates to participate in two unique five-day intensives (Stockholm and Chichester 2018).

In addition, the annual two-day **University wide conference** offers opportunities to network and present across disciplines. This event has been enhanced by practice-led approaches, leading to the option for alternative forms of presentation for all disciplines. The University-wide **Researcher Development Programme** (26 thematically clustered sessions per year) covers generic research processes (including Ethics & GDPR), methodologies and career development. Students also regularly participate in writing retreats, wellbeing sessions and benefit from an introduction to teaching and learning courses – specifically designed for those wishing to teach at Middlesex alongside their studies. An academic shadowing scheme provides CV enhancing opportunities [see REF5a]. The coordination of disability provision has also been improved by a raised awareness of specific PgR learning support needs and establishing clear routes of communication.

### ***Resources, facilities and futures***

In addition to facilities and equipment outlined in 3.3, PgR candidates have a 'base room' with desk, computing and printing facilities, as well as sofas and coffee facilities for social and research meetings. Students are supplied with computers for use throughout their studies and have access to a full suite of specialist software (with virtual access enabled throughout Covid). A technical manager for PgR facilitates specialist practice – ensuring suitable training, space and equipment, with technical planning integrated into the PgR core milestones. Candidates receive funding for conference presentations (e.g., Gomes, 'New Materialisms', South Africa), fieldwork (e.g., Zhibo, improvisation pedagogy, China) and practice research (e.g. Armstrong, sound recording) via an internal system of up to £750.00 per request.

Candidates have successfully disseminated their research, including monographs by Martin and Beale, and further engage in academic communities (e.g. Dryburgh, DanceHE Board) and mobility opportunities via Erasmus (e.g. Baybutt researching contemporary festivals in Serbia). Follow-on successes are also visible in their career development, e.g. Colin (graduating 2015) now Dept. Director of Research, University of Winchester; Fossey (2018) Programme Leader, Lincoln University and Dryburgh (2020) recently appointed Director of Higher Education, Central School of Ballet.

## 2.4 Equality, Diversity and Inclusion

### **EDI - Training and Initiatives**

Equality, diversity and inclusion are core Middlesex values, embedded both in the university and in the Faculty/UoA. Middlesex was the first UK university to receive Corporate Gold/Embedded Charter Mark from UK Investor in Equality & Diversity. We promote equality and diversity through fair selection and interview practices (with required and improved training for all panellists); prioritising permanent contracts, standardised workloads and transparent promotion processes; reverse mentoring and training (including new compulsory online courses in EDI and Unconscious Bias); and supporting networks and initiatives/mapping against external markers.

We also actively pursue research that engages with issues of difference in socially engaged practice [see 1.4]. This includes work with young, disadvantaged and disabled people in the UK, and participation in debates and membership of UK-wide movements to promote Global Majority backgrounds in the performing arts [see 4.2], and support for visiting scholars from Asia and South America [2.1].

At University Executive level, EDI is headed by Kyprianou [Exec. Dean Business], with specific initiatives addressing the gender pay gap (such as supporting Aurora women in leadership and working toward Athena Swan awards), LGBT+ rights and becoming a Stonewall 'Global Diversity Champion' (we were a top 200 employer in 2018). Various staff Equalities Fora provide an integrated and supportive environment for both staff and students, embracing the rich diversity of our community. These include, Race, Interfaith, LGBT+, Gender, Disability, and Carers Networks. UoA33 researchers are highly active in these fora, with de Senna and Bendon on the Athena SWAN Self-Assessment Team, de Senna and Hussein steering the Race Network, and Bacon a member of the Disability and Gender networks.

### **EDI - REF submission**

Our UoA33 submission was developed by a working group of six staff (2 male/4 female, including 3 professors, 2 mid-career and 1 ERC). In line with Middlesex University REF CoP, all six group members (plus all additional specialist outputs reviewers) received targeted Unconscious Bias training. This training informed our peer-reviewing processes for both output and ICS selections. All eligible staff were invited to self-nominate their strongest research outputs, noting if items might be suitable for double weighting and proposing examples of impact. These items were then all scored against REF criteria by two reviewers without the use of citation data or other metrics (as per the UoA working methods). Our selection process entailed the inclusion of the highest scoring output for each member of staff, and the inclusion of outputs, up to the max. of 5 per individual, on a quality basis to complete the output pool. Of the resulting pool 47% of our submitted outputs, and 1 of the 3 ICS, are by women.

## 3. Income, infrastructure and facilities

### 3.1 Research income

Research income supports the enhancement of our research through targeted academic appointments, material support and the development of new initiatives, with a focus on collaborative projects emphasising academic excellence and public engagement. As noted in 1.2 and 2.2, we have initiatives in place to increase our external funding. Through the period, we evidence improvements in the number/value of applications made, with applications for grants valuing c.£100K in 2014-15 rising to c.£1.5M in 2019-2020.

Research income is summarized as follows:

<b>Awarding body.</b>	<b>Sum of Awards.</b>	<b>% of total.</b>
EU Government/Charity	£338,569.00	27%
Arts Councils (England/Ireland)	£322,475.00	25%
International (Non-EU)	£289,360.00	23%

UK Foundations/Trusts/Charities	£226,229.70	18%
Research Councils (UK)	£84,781.00	7%
<b>Total income</b>	<b>£1,261,414.70</b>	

**External income** of note is gained through Bannerman, who has won £37.9K from Research Council and £281.8K from international partners, including China National Arts Fund and Beijing Municipal Commission of Education, a strong indication of the international significance of the ArtsCross research partnership. Two EU-funded projects are Artistic Doctorates in Europe (Erasmus+ £316K) and partnership in a Creative Europe project (£13K). Trusts and Foundations show repeated investment by the Royal Docks Trust in Kenworth and Charlton's Newham plays (totaling £58.5K).

We continue to be successful in winning **Arts Council England** awards to support our public-facing research. These include: Bacon, £68K for the research-led Tempting Failure Festivals, leading to a forthcoming monograph; Sandiland, £93K research/production funding to undertake dance/technology projects with children and publics; and Woodhouse, £54.6K to research site-responsive dance/video installations. Akinleye, Diedrich, Butcher, Midgelow, Dwyer and Kenworth all received awards of £12-15K from ACE.

**The faculty internal research fund** of c.£180K per annum is administered by a team of senior researchers from each department and the faculty leadership. This fund is used both strategically and through an open competitive application process for all researchers, including PGR. UoA33 has successfully secured £346.9K over the period, including strategic funds awarded to ArtsCross £82.8K, and funding to seed/bolster externally funded projects such as £9K toward ADiE (including grants for PgR candidate participation). £16K has been awarded to seed fund the curation of events/conferences, which make an extensive contribution to the field [4.1], and c.£100.7K has been awarded to individuals to support PaR projects, in line with our practice emphasis. In addition, £8K was awarded to the Elixir Ensemble documentation as part of c.£120K total budget from Sadler's Wells, and research assistants were funded to track impact and support editorial projects, e.g. £13K for PgR candidate Dyburgh to work with Midgelow.

### 3.2 Operational infrastructures

Research is led at a University level by Pro-VC Upton, and a centralised research infrastructure is focused through the well-established **Research and Knowledge Transfer Office (RKTO)**. Led by the University Director of Research [Comley] and Director of Knowledge Transfer [Gray], the RKTO provides a 'one-stop shop' that delivers a highly visible, supportive and authoritative resource for research active staff in relation to research funding, delivering impact, finance, managing research projects and knowledge transfer activities. PgR systems and data are maintained by **Research Degrees Administrative Team (RDAT)**, who also work closely with candidates and supervisors to ensure effective progression and coordinate University wide PgR training/events.

University level Committees such as Research and Knowledge Transfer, Research Degrees and Research Ethics, amongst others, ensure representation and consistency across Faculties. Lead UoA33 researchers are committee members, plus representation from the Student Union/Doctoral Candidates, providing a direct UoA engagement with University policy. At Faculty level, research leadership was enhanced in 2019 with the strategic appointment of Deputy Deans for Research in all Faculties, enabling a coordinated approach and visibility for research. Within the UoA, Bannerman directs ResCen, and mid-to-senior career colleagues lead the research groupings/projects.

### 3.3 Buildings and specialist resources

The unit benefits from access to high-specification technical facilities for craft-based art-making and technological production in the bespoke state-of-the-art Grove Building and the creation of additional new dance studio facilities in the Ritterman Building. Specialist facilities include professional standard broadcast and editing studios, camera and sound equipment (also hardwired within the dance theatre), sound studios, concert and rehearsal rooms, a large flexible



black-box theatre, two further fully rigged studio theatres and six rehearsal studios, five well-equipped dance studio spaces with specialist flooring, and a dance theatre. These technical facilities are staffed by 51.4fte specialist technicians (increased from 41fte in 2014), shared with UoA32 and 34, reporting via a Senior Technical Manager to the Executive Dean, with the remit of supporting research, teaching and knowledge transfer across disciplines.

Significant capital investment annually ensures the currency of advanced specialist equipment and facilities. **Infrastructural investments in the REF period** include the opening of the **Ritterman Building** for arts, technology and dance in 2016 (£18M) and extensive technology upgrades including: a new **music recording studio** (£330K), **specialist equipment** for performing arts spaces (£112K), **audio and visual equipment** (£369K) and **editing suites/media spaces** (Digital Media Workshops £404K, Grove digital media £355K, Newsroom and Avid suites £725K). These investments encourage interdisciplinary research made possible through the University restructure and forming of ACI in 2016, and mean researchers and students have access to the most current technologies and high-quality spaces.

The new Ritterman building, like the arts Grove Building, has environmental sustainability at its heart, incorporating a large living wall, photovoltaic panels and energy efficient lighting controls. Also promoting well-being, **The Pavilion** is a low-cost outdoor construction led by Architectural Technology students. This outdoor space, opened in 2019, is adjacent to the dance theatre spaces and has been used as a summer rehearsal space by dance researchers, and has much potential as a model for outdoor working in a Covid world.

The state-of-the-art **Sheppard Library** provides access to over 150,000 serial titles, a collection of over 250,000 print and 50,000 electronic books, and 40,000 journals. This represents a significant increase in serial titles since 2014 as a result of further investment in library resources, the introduction of a new discovery tool, an increase in the number of titles provided by the larger journal packages and the growth of open access. A specialist subject librarian works proactively with the Faculty to ensure research and teaching needs are balanced. Librarians provide expert subject support and termly training sessions on citation searching and RefWorks for all Research candidates, as part of the expanded Researcher Development Programme [2.3]. The Library's Research Support Services Team manages the Figshare Data Repository and the Eprints Research Repository supporting discovery of research by Middlesex and Middlesex-affiliated authors. They also provide information and support around the REF, Open Access publishing and research data. All research outputs by staff are added to the University's public e-repository, further promoting impact.

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

##### 4.1 Indicators of contributions to the discipline and wider research base

We have a long history of shaping the discipline not only through our research outputs but also through our many and varied research activities. We place great emphasis on supporting the discipline, as is evident through the extensive number of events and editorial activities. In addition, we encourage service to the field, evident in the number of board and peer review roles our researchers hold with leading research associations, arts organisations and funding bodies.

We have convened more than **25 conferences/symposia** of inter/national standing, and undertaken with our collaborative partners, as exemplified in 1.1. In addition, selected conferences are: Transmission: A Performance Symposium (Main, 2014), leading to an edited book collection. This event included both danced and academic presentations by the leading US researcher in this field, Mark Franko, and restagings by Robert Cohan/Yorke Dance Project. 2016 saw us collaborating with University of Winchester for 'The Politics of Collaboration: European Currents' conference – associated to the edited collection 'On Collaboration' by Sachsenmaier and 'The Punchdrunk Enrichment Symposium', co-convened by Machon, also leading to a publication: *The Punchdrunk Encyclopedia*. In the same year Bannerman and the ArtsCross partnership, convened 'A Shift of Balance Conference' at China National Academy of Arts and in 2019 a conference, 'Beyond the Clouds', at Beijing Dance Academy. The Artistic Doctorates in Europe project has

convened nine conferences/symposia between 2016-2019. These include events at Venice Biennale; 'Talking Thinking Dancing', hosted by Dance4, Nottingham; 'Per/Forming Futures' and 'Future Manifestos' at Zodiak Centre for new Dance and Kiasma Museum, Helsinki. Together these ADiE events have reached c.4600 people encompassing artists, researchers, cultural sector leaders and research degree providers. As noted in 1.4, three somatically focused conferences (2016, 2018 and 2019) expand the narrative of somatics to black and queer discourses, leading to a special issue of *Dance and Somatic Practices Journal*. These events reached beyond the frame of academia, often foregrounding the voices of practitioners. This emphasis is also evident in the 'Re:Generations Conference', with One Dance UK, The Lowry, Irie Dance Theatre, Dance Immersion (Canada) and Arts Council England (2019). Other selected events are: 'From Human Experience to Radical Experiments: Animation, 3D and VR' (2017) and ResCen's 'Dance Umbrella at 40' (2018). Through 2020 and due to COVID-19, we continued this work, moving to shorter online gatherings: ArtsCross 'Producers Forum', Beijing Dance Academy, 'ResCen/Dance Umbrella Studio Sessions' and the Covid-delayed 'Kinesthesia: Somatics and Film', with Independent Dance, now planned for July 2021.

**Board memberships:** Guiding developments in academic realms with leading organisations inter/nationally, de Senna chaired the SCUDD diversity working group, authoring *Diversity in the Discipline*, following 954 survey responses from the sector (2017); Salgado served on the executive for Society for Dance Research (2016-2019); Igweonu is President of the African Theatre Association and is the founding/co-convenor of the African and African-Caribbean Theatre and the Performance Working Group of the International Federation for Theatre Research; Midgelow was founder/chair the PaR Working Group, Dance Studies Association (until 2019).

Similarly, we apply our research expertise to enhance the arts profession with, for example, Fribbins using his curatorial role at Kings Place to offer a re-appraisal of women's music in the 19<sup>th</sup> century as part 'Venus Unwrapped Festival'. Machon leads the Punchdrunk Enrichment project and is Chair for Kit Theatres, leading a Paul Hamlyn Trust research/evaluation project. Midgelow served until 2019 as Vice-Chair for Dance4 and is an inaugural board member for Jaivant Patel Dance; Main uses her expertise to enhance the Chickenshed Education Committee; Inglis is Trustee/board member of Nonclassical new music charity and member of the selection panel for 2019-21 Composers-in-Association scheme.

**Peer Funding Review:** Igweonu, Machon and Midgelow are members of the AHRC peer review college. Others include: The Arab Fund for Arts and Culture [Hussein], South Africa Research Foundation [Igweonu], Leverhulme, British Academy and Austrian Science Foundation [Bannerman & Midgelow].

**Editorial positions** relating to book collections and leading journals have facilitated the development of new knowledge in our disciplines. These include six edited books: *Collaboration in Performance Practice* [Sachsenmaier], *Artistic Research* [Impett], *Transmissions in Dance* [Main], *Music and Sonic Arts* [Dack], *Handbook on Improvisation in Dance* [Midgelow], and *Narratives in British Black Dance* [Akinleye], while Machon, as Series Joint Editor of Studies in Performance and Technology, Palgrave, has guided ten books to publication in the period. Hussein, Bannerman and Vesty [Staff/PhD candidate] have all edited journal special issues and Sachsenmaier joined the *Contemporary Theatre Review Interventions* editorial team in 2020. Midgelow is founder/co-editor of *Choreographic Practices* (2010-2020), supporting some 148 authors to reach publication in the period.

We contribute to editorial activities further through **peer-reviewing** activities for 17+ journals – incorporating all leading UK theatre and dance publications, and act as reviewers for publishers including OUP, Peter Lang, Routledge, Palgrave, Bloomsbury, Methuen Drama, Intellect and Dance Studies Association.

Our researchers have **international reputations** and **present their work widely**. Indicators include some 20 keynotes by Midgelow, over 80 concerts of Fribbins work, national tours by Sandiland and repeated invitations to perform with The Blue Shroud Band for Dwyer. **Guest**

**professorships/associate** roles held by Bannerman, Professor, Beijing Dance Academy; and Middelgouw, Professor, University of Toronto, Canada, and Associate artist, Dance4, Nottingham. Impett holds a substantive responsibility as Director of Research at Orpheus Institute, Ghent; and Akinleye holds a research fellowship with Theatrum Mundi, including a residency at MIT, USA. Our researchers regularly **examine research degrees** including international examining at University of Toronto, Deakin University, Stellenbosch University, University of Fort Hare.

**Prizes/awards include:** Akinleye, One Dance UK's 'Dance Writing Award' shortlist (2018), Harris, Earth photo award (2018) and Aesthetica Art Prize, longlist (2019). Machon nominated for the Society of Theatre Research's Theatre Book Prize and winner of the Outstanding Academic Title, CHOICE Award (2014). Whilst at Middlesex, former staff Kolb received Lippincott SDHS (2014), Butcher and visiting professor Cohan both received the Bonnie Bird Lifetime Contribution to Choreography Award (2015 and 2017 respectively), Butcher was awarded an MBE (2014) and Cohan was knighted in 2019.

#### 4.2 Collaborations and Engagements with key research users, society and diverse communities

As evidenced in 1.4, 1.5, 1.7 and 4.1, the Faculty's extensive networks feature a wealth of research encounters with industry, public and third sector organizations, providing individual and societal benefits. These networks have informed and enabled our responsiveness to **inter/national priorities and diverse communities**. Engaging distinctly locally and inter/nationally, we have addressed governmental and societal challenges with particular research in UK-China exchange, wellbeing, healthy ageing, hate crime and diversity.

Core examples are: ICS2 evidencing research that supports local regeneration addressing the needs of **deprived and culturally diverse communities**. ICS1 enables **collaborations with China** and was selected by China-UK (2015) to exemplify a model of sustained, trusting partnership, leading to mutual benefits for dance artists, and more recently producers in the UK and in China. Furthering the visibility of **global majority arts**, Igweonu, Hussein and Akinleye foreground underrepresented voices through their publications. We promote wider debate via events that address race, class, ability and gender, e.g. Performing Solidarity [Sachsenmaier] and Dance of the African Diaspora, Re:Generations Conference [One Dance UK, Main and Akinleye].

We contribute to **wellbeing** through performative projects such as Middelgouw's *BreathBone* [15K ACE/ COVID delayed] and, addressing **ageing**, Bannerman performs and documents his work with Elixir Ensemble, Sadler's Wells, and works with JF Oberlin, Japan's Gerontology Research Centre on a Daiwa Anglo-Japan Foundation-funded Healthy Ageing initiative.

The Changing the Culture Initiative [Bendon], addresses **violence against women, harassment and hate crime**. In partnership with AVA, Universities UK, Office for Students, Advance HE and the Universities of Aberdeen, Anglia Ruskin, Cambridge, Leicester, St. George's, Queen's Belfast, and Warwick, we are developing an impact assessment matrix.

#### 4.3 Supporting collaborations, partnerships and networks

The examples above arise from an outward-facing research culture and the building of inter/national synergistic relationships within and beyond the academy. Our modes of engagement are sustained via:

Joint projects **with academic colleagues** and other professionals as co-authors/editors/makers, co-researcher relationships framed by funded projects, and/or Faculty/University partnerships.

**Co-design and collaboration** with third sector and arts organisations. These partnerships are bolstered through formal partnership agreements with research activities designed to be of mutual benefit. Impacts arise through sustained periods of working, making a difference via shared knowledge-spaces, simultaneously with the generation of research outputs.

Benefiting **people via participation and spectatorship**, with beneficiaries including children, professional artists, local communities and the public. Here encounters are varied – from sustained periods of creative facilitation, in which teaching and research come into close relationship, to singular experiences of performance which are designed to generate significant perceptual change.

The distinctive contribution of our research activity detailed here reflects the vitality and sustainability of our research environment. The substantive investments, staff development programmes and our plans, in line with the University 2031 strategy, mean we are well-placed to build on the achievements presented here in the future.