

Institution: University of Roehampton
Unit of Assessment: 33A - Music, Drama, Dance, Performing Arts, Film and Screen Studies: Dance
<p>1. Unit context and structure, research and impact strategy</p> <p>The Centre for Dance Research (CDR) critically interrogates dance practices, cultures and works, developing scholarly, practical and public understanding of diverse forms of dance and choreography. On the census date, CDR membership comprised all 17 Dance staff with significant responsibility for research (14.2 FTE), alongside two postdoctoral researchers (1.5 FTE) and all Dance doctoral students (19 FTE).</p> <p>Our aims over the assessment period, articulated in the CDR Research Strategy (2015), have been to:</p> <ol style="list-style-type: none"> i. shape the future of international dance research through our unique multidisciplinary breadth and excellence; ii. continue to advance fundamental knowledge and creative insight in dance through practice (choreography and performance) and theory; and iii. foster resultant change for the better in culture and society. <p>We have realised this vision by focusing activity around four core themes: (A) <i>dance, culture and society</i>; (B) <i>dance analysis and history</i>; (C) <i>philosophy and dance</i>; and (D) <i>dance, health and wellbeing</i>. CDR researchers have enabled interdisciplinary exchange and understanding, bringing dance into sustained dialogue with a wide range of other fields, including anthropology, history, musicology, philosophy, politics, psychotherapy, health humanities, neuroscience, visual arts, and performance studies. We have continued to value individual researchers and their generation of world-leading outputs, whilst also facilitating collaborative research. We have developed and sustained a thriving body of postgraduate research students and have influenced wider dance cultures and society by helping to shape the policies of arts organisations, contributing to the development of professional creative practice, broadening public understanding of dance and choreography, and promoting individual wellbeing and integrated health. CDR activities also enrich Roehampton's undergraduate and postgraduate dance programmes, with our research informing dance and dance studies teaching at all levels.</p> <p>More specifically, since 2014, we have continued to probe the relations of <i>dance, culture and society</i> through anthropological and political research, investigating dance as a cultural practice that embodies values and relations of power. Senior researchers (Buckland, David, Grau, Meduri and Prickett) have worked alongside new faculty (Chao, Rosa, McLelland) to challenge the Eurocentrism of dance studies and broaden its focus to include popular, folk, social and ritual practices as well as theatre dance. This is evidenced in articles and essays on diverse topics including diasporic community dance and multiculturalism in the UK; theories of evolution; social justice; archives; and intangible cultural heritage in global perspective. Research by new staff on the movement practices of China, Taiwan and Brazil (Chao, Kolb, McLelland, Rosa) has complemented existing expertise in South Asian dance (David, Meduri). David's co-edited volume <i>Dance Ethnography and Global Perspectives: Identity, Embodiment and Culture</i> (2014, highlighted as a priority in REF2014) extends interrogation of methodology, whilst Rosa's monograph <i>Brazilian Bodies and their Choreographies of Identification: Swing Nation</i> (2015) explores aesthetic principles of dance practice across the black Atlantic and their role in constructing Brazil as an imagined community. Our involvement in two Performances of the Popular (PoP) Moves conferences – <i>Popular Dance: Curating, Collecting and Reflecting</i> (24th October 2015, with University of Chichester, Kingston University and Royal Holloway, University of London) and <i>Moving Beyond Coloniality</i> (22nd-24th November 2019) – has contributed to the diversification of practices explored in dance research. In particular, the second of these conferences and the TECHNE workshop UNDER/STAND: An Action Dialogue on Race (hosted by CDR in February 2019) have, alongside CDR publications, fed the wider sector's efforts to challenge the hegemony of Western and colonialist perspectives in the academy.</p>

We have extended our work in dance analysis through choreomusical research (for example, Jordan's monograph **Mark Morris: Musician-Choreographer** [2015], highlighted as a future priority in REF2014) and through critical interrogation of ballet works and practices (articles and essays by Morris and Tomic-Vajagic). Close analysis plays an important role in CDR's political, philosophical and historical research too (work by Kolb, McLelland, Prickett, Rosa and Pakes), maintaining the centrality of dance itself even within an interdisciplinary approach. Our researchers' interest in dance history spans nineteenth-century social dance practice (Buckland), South Asian dance (David, Meduri), ballet (Morris, Tomic-Vajagic, McLelland), modern and contemporary dance from Europe, America and the Global South (Kolb, Prickett, Rosa, Pakes), as well as meta-reflection on the place of history in contemporary dance studies (Hammond) and on historical scholarship's assumptions and values (Morris's co-edited second edition of **Rethinking Dance History: Issues and Methodologies** [2017]). We have also interrogated dance's role in wider political history, for example, through Prickett's British Academy/Leverhulme Trust-funded research and associated international research and PhD symposia on *Cold War Politics and the Modern Arts* (co-sponsored with the Society for Dance Research, 2019).

Through the assessment period, CDR has continued to foster work in *philosophy and dance*, interrogating the nature, values and assumptions of dance practices in various cultural contexts and historical moments. We maintain expertise in different, complementary philosophical approaches, including analytic, continental and feminist philosophy as well as contemporary critical theory. Our researchers (chiefly Pakes, Protopapa and Allegranti, joined more recently by Conibere and Kolb) have published a range of articles and essays on philosophical issues, as well as a monograph on the metaphysics of dance works (Pakes's **Choreography Invisible: The Disappearing Work of Dance** [2020]) and a co-authored book on **The Practice of Dramaturgy: Actions in Performance** (Protopapa). We have raised the profile of dance within philosophical communities, for example through involvement with the American Society for Aesthetics and Performance Philosophy (co-organising conferences, roundtable discussions and other events; writing for the **Routledge Companion to Performance Philosophy** [2020]). Philosophical investigation of dance-making processes continues through CDR's artistic research, which probes the capacities of choreographic thinking (Protopapa's live work *Disputatio I, III, III*) and more-than-human relating (Allegranti's films *I Can't Find Myself* and *Political Signatures*, Allegranti's performance work *I've lost you only to discover that I have gone missing*; and Conibere's performance work *Do-Re-Me*). Meanwhile, the existential dimension of somatic experience has been interrogated through Claid's 'Falling' project and co-authored choreographic film *A Long Side* (2016), investigating ageing, memory and community.

These projects overlap with CDR's new focus on *dance, health and wellbeing* as a core field of enquiry. Our research leadership in Dance for Parkinson's is demonstrated in articles, essays and the monograph **Dancing with Parkinson's** (2019) by Houston, as well as the extensive impact activities highlighted in the *Dance for Parkinson's: evidencing, developing and embedding dance initiatives for people with Parkinson's Disease internationally* Impact Case Study. Meanwhile, choreography with/for the rare young onset dementia community (Allegranti) complements other research into the psychotherapeutic applications of somatic practice (Claid), as evidenced in outputs and impact activities detailed in the Impact Case Study *Dancing with Ageing, Illness and Loss through dialogic artistic research*. A one-day international, interdisciplinary symposium on Embodied Research Methodologies (2014) enabled dissemination of dance therapeutic insights beyond disciplinary boundaries.

By paralleling investigation of these four core research themes, our research promotes the continuing reflexive development of dance studies as a field. During the assessment period, CDR researchers have contributed to numerous key anthologies and collections, maintaining our presence at the forefront of research debates: for example, the **Bloomsbury Companion to Dance Studies** (2019); **Oxford Handbooks of Dance and Reenactment** (2018) and **Creative Process in Music** (2018); the **Routledge Companion to Performance Philosophy** (2020); **Performing Process: Sharing Dance and Choreographic Practice** (2018); and **Victorian Culture and the Evolution of Disciplines** (2020). Through editing work, CDR researchers have encouraged other scholars to develop both original research and timely reflection on existing

literature and practice: for example, in the edited volumes *The Routledge Companion to Dance Studies* ([2019] **Allegranti, Houston, Prickett**) and *Dance Fields: Staking a Claim for Dance Studies in the Twenty-First Century* ([2020] **David**), as well as journal editorial work. Our role in hosting and co-organising the international *Dance Fields* conference (April 2017) also demonstrates our commitment to critical reflection and advocacy to develop the field of dance research.

Since 2014, work in each of these areas has been enabled by targeting internal research funds appropriately, allocating research workload allowance strategically in line with University policy, and deploying our research leave rota to facilitate the initiation and timely completion of projects. In total, CDR researchers have published (from January 2014 to December 2020) 4 monographs, 1 co-authored book, 6 substantial creative / practice-as-research outputs, 4 co-edited anthologies, 53 essay contributions to edited volumes and 37 articles for leading journals. These include, in *Dance Studies: Dance Research; Dance Research Journal; Performance Research; Dance Chronicle; Journal of Dance and Somatic Practices; Dance, Movement and Spiritualities; and Contemporary Theatre Review*. They also include, in other fields: *Journal of Ritual Studies; Traditiones; Comparito; Midwest Studies in Philosophy; Taiwan Journal of Anthropology; Journal of Chinese Ritual, Theatre and Folklore; Emotion, Space and Society; Atlantic Studies; Arts and Health and Cogent Medicine*. This range evidences the breadth and depth of our researchers' interdisciplinary engagements and the way CDR has supported interdisciplinary research through strategic investment in their work. Additional dividends beyond 2020 are anticipated as a further monograph (**Hammond's *Dancing with History***), alongside several articles and essays, are in press or close to completion.

Our established expertise and fields of enquiry have attracted international scholars to the culture of CDR. We have provided a base for affiliated international researchers working on diverse projects, such as post-doctoral fellow Corinne Plancke whose research on Dance Performances in Post-Genocidal Rwanda was based here (2014-15). We have welcomed several Fulbright-sponsored researchers from the USA through the assessment period, all of whom drew on CDR resources to develop their research and collaborated with CDR staff during three-to-six-month residencies: these include philosopher of dance Renee Conroy (Purdue, Calumet) and dance/performance scholar Jessica Berson (Yale University). Other visiting researchers from Slovenia, Greece, Poland, USA, Taiwan and South Asia have enriched our research culture. The same is true of senior scholars visiting to teach on the Erasmus-funded Choreomundus International Masters programme in Dance Knowledge, Practice, and Heritage, of which Roehampton is a partner institution. Through this route, fully-funded researchers from the USA, Greece and Norway (for example) have collaborated with CDR in developing work on dance, ritual practices, intangible cultural heritage and politics. We have thereby realised a further aim articulated as a goal at the time of our REF2014 submission: to intensify strategic research links with international scholars as part of the expansion of our postdoctoral culture.

During the assessment period, we have advanced open access to dance research. From April 2016, accepted author manuscripts of our journal articles and conference papers have been available through the 'green' open access route. Colleagues have published in Open Access journals such as the *Journal of Embodied Research* (**Allegranti**) and made practice-led outputs accessible through artist-researchers' websites or sharing sites Vimeo and YouTube (**Allegranti, Claid, Morris, Salzer**). Open Access presents a number of challenges for dance research, including the difficulty of making some forms of research freely accessible without changing the nature of the output (e.g., live performance), and the commercial fragility of small, specialist publishers and scholarly societies who have been instrumental in promoting dance research to date. We have found innovative ways to share our research whilst being sensitive to this disciplinary ecosystem, as evidenced by efforts to make AAMs of book chapters as well as articles available where possible, and initiatives integrating fair use of copyrighted materials within open access outputs, such as the AAM of **Jordan's 2020 *Dance Research*** article, which links to musical score and audio-visual examples.

Alongside production and dissemination of research outputs, and hosting and co-hosting of innovative **international conferences**, CDR has maintained an ongoing seminar series. With eight to twelve events per year, this remains a prestigious platform for invited national and international researchers, alongside CDR staff. Seminars facilitate the interchange of ideas, offering a platform for dissemination of research, discussion and debate, and are open to the wider public as well as scholars and postgraduate students. In 2018 and 2019, the series included a new collaboration with Independent Dance (London) on their *Crossing Borders* talks. This strategic initiative has enabled knowledge exchange between our researchers, practicing dance artists outside the academy and postgraduate students (from Roehampton and London Contemporary Dance School). In 2020-21, the collaboration extends to include Sadler's Wells Theatre and students from Trinity Laban. Other recent initiatives, like **Meduri's** launch from India of the online Global Talking Dance Forum (affiliated with CDR) and **David's** involvement in a Sampad webinar about intercultural dialogue in dance extend our public engagement specifically to South Asian dance, for a broad academic and professional public.

These initiatives exemplify our drive towards more significant research impact on non-academic audiences, in line with a further goal identified at the time of REF2014 to widen the dissemination of our research while proactively creating opportunities for impact at national and international levels. Achievements on this front are showcased in the two new Impact Case Studies *Dance for Parkinson's* (**Houston, McGill**) and *Dancing with Ageing* (**Allegranti, Claid**), which demonstrate both reach across national and international communities and depth of impact on individuals and organisations. More generally, we have continued to value both orders of impact - wide and deep – through fostering collaboration and exchange with non-academic partners. We have helped shape the policies and strategies of dance and arts organisations, through roles on the boards of dance companies and charities: for example, **David** has been a board trustee of South Asian Dance organisation Akademi, whilst **Protopapa** has been influential on the board of Independent Dance. We have also influenced professional creative practice in dance in other ways, through choreographic, dramaturgical and choreomusical interventions, including; **Protopapa's** dramaturgy workshops in seven European countries and commissioned involvement in Siobhan Davies's production *material / rearranged / to / be*; **Jordan's** collaborations with choreographers Mark Morris, Shobana Jeyasingh and Richard Alston, and residency with the San Francisco Ballet (2014); **Tomic-Vajagic's** collaborations with the Forsythe Company, Tate n Lyle, Igor and Morena, and Hamish McPherson (2016-2020). In addition, we have developed public understanding of dance and choreography via media appearances, talks and published writing in non-academic contexts: for example, **Buckland** and **David** have appeared on BBC Radio 4 Woman's Hour; **David** and **Hammond** have given talks at The British Library and Victoria and Albert Museum respectively, while **Jordan** and **Morris** have contributed essays to the programme notes of Royal Ballet performances and **Tomic-Vajagic** to the programme of the Forsythe Company's *Catalogue (First Edition)*.

Building on our research successes over the last six years, we aim to enhance our world-leading position in the field of dance research through major scholarly publications, performances, seminars, conferences and engagement, effectively shared with organisations and publics beyond the university sector. Ensuring the distinctiveness of dance research at Roehampton remains a strategic priority, following the phased transition to emeritus status of esteemed research leaders (**Jordan, Buckland, Claid**) and staff departures in 2020/21. We will do so by advancing our interdisciplinary research culture, taking advantage of institutional opportunities to develop intellectual affinities through the integration of organisational units across the Arts, whilst at the same time leveraging our reputation for excellence to develop more extensive collaboration with universities and non-academic partners, including dance organisations. Central to our ambitions is a commitment to articulating and demonstrating the value of the arts, and specifically Dance research, in diverse international creative ecologies. Our integrated strategic goals to support this vision for the next period include the following:

- Grow research income to develop further collaborative projects that address societal and cultural opportunities, in order to amplify our international reputation, and increase our capacities for research and knowledge exchange;

- Foster new partnerships, and build on existing relationships, with professional companies, arts organisations and public bodies, matching their research and knowledge exchange priorities to the interests and expertise of CDR members;
- Develop a new generation of dance researchers by continuing to recruit PGR students, increasing the number of funded PhD opportunities, supporting PGR students towards timely completion and facilitating their transition to postdoctoral work in HE and the arts sector;
- Advance inclusive research cultures, that support and enable diversity in the arts more broadly, including supporting BAME dance researchers, particularly in the transition from UG and PGT study to PGR and postdoctoral work.

2. People

Staffing investment between 2014 and 2020 enabled CDR to sustain and extend its unique multidisciplinary breadth and excellence, central to our strategic aim of shaping the future of international dance research. We have recruited staff across the core themes which have been the focus of activities and at a range of levels from early-career researcher to Professor. New members of staff have strengthened the research base in *dance, culture and society*, alongside *dance analysis and history* (**Chao, Kolb, Rosa**), whilst expertise in *philosophy and dance* has been extended through both ECR/artist-researcher appointments (**Conibere**), and professorial appointments (**Kolb**) to facilitate clear succession planning in research leadership for CDR. All new research staff were appointed on permanent contracts, as are all returned staff. Two postdoctoral researchers have been fixed-term appointments associated with two time-limited externally funded projects (Plancke, Jones). This has fostered stability in the research team, as well as providing a secure and supportive base for individuals' research career development. The success of these strategies is evidenced by the number and range of outputs, impacts and engagement activities developed by CDR staff.

In addition, the work of existing research staff has been enabled and rewarded through a promotion process which values achievements in research and impact, alongside teaching and administration and operates equitably for part-time staff. Promotions since January 2014 have included one Professor (**David**), two Readers (**Protopapa** and **Prickett**) and one Senior Lecturer (**Tomic-Vajagic**). These include the promotion of two members of staff who were ECRs at the time of REF2014 and are now well-respected researchers in the field (**Protopapa, Tomic-Vajagic**), demonstrating how CDR has recognised and developed the work of ECRs. A further ECR (Stanger) was appointed in September 2013, but left CDR to take up a post elsewhere in 2016, as did one Reader (Ellis) in 2015. Two further CDR researchers successfully completed PhDs at Roehampton in 2019, and – in line with institutional policies – were supported (in 2019-20) through Professional Development Allowances (McLelland, Salzer) which provide dedicated workload allocation of up to 30% to support the transition to a research career. This has allowed them time and release from other duties to develop their work in the immediate post-PhD period, with the intention to support their transition to staff with a significant responsibility for research within a two-year period. Investment in ECRs is crucial to the continuing vitality and sustainability of CDR, especially as a number of senior staff have transitioned from part-time to Emeritus status, signalling a profound generational shift within CDR, intellectually and practically. Both new appointments and promotions within the cycle have enabled effective succession planning through appropriate redistribution of leadership roles. More generally, CDR seeks to integrate ECRs into its research activities by providing a supportive framework for developing sole-authored work as well as collaborative projects: this includes the provision of opportunities to seek feedback on research (via CDR seminars and mentor meetings). Within doctoral supervisory teams, early career researchers are mentored by more experienced Directors of Studies who have previously supervised to completion. Fourteen of our seventeen research staff are now qualified to direct MPhil/PhD projects, four having gained Director of Studies status during the assessment period. All supervisors have undergone mandatory SEDA-accredited training CDR's PhD Supervisors' Forum, which meets regularly and reports to the Research Advisory Group (see below).

All staff with significant responsibility for research have been allocated dedicated time via a comprehensive workload model with allowances of between 30% and 40% for research and impact activities. Research time has been used to develop outputs, collaborative projects, outreach and knowledge exchange with (for example) dance companies, arts organisations and charities and to pursue external grant income. Other workload has also been managed flexibly to enable completion of longer-form or time-sensitive projects, and to facilitate research-related travel, such as through redistributing teaching to enable researchers to meet production schedules for artistic work and monograph deadline, to fulfil international engagements and to accommodate personal circumstances. This flexibility has been particularly important for part-time staff, including those with caring responsibilities, to enable continued productivity and career development. A sabbatical rota has further supported staff by granting research leave for one term every three years. During this assessment period, fourteen members of Dance staff have benefited from research leave which has been instrumental in the completion of outputs, development of new initiatives and extension of impact activity, particularly international activity (on the part of **Claire** and **Houston**, for example – see Impact Case Studies). All staff have access to CDR funds to help defray research costs, including production costs for artist-researchers and conference attendance expenses. CDR operates a mentoring system which supports all staff to develop their work and helps ensure the rigour and integrity of CDR research. The mentoring framework is also key to supporting individuals' career development, providing a space to identify opportunities and articulate evolving research identities. Senior CDR members mentor less experienced colleagues, offering advice on work produced and on the achievement of research career goals. Senior researchers also benefit from peer mentoring, guidance and feedback. Staff develop five-year individual research plans which are updated annually and reviewed by mentors to ensure that appropriate support is available for researchers to develop their profiles and portfolios. Mentors also advise on the pursuit of external funding opportunities, the development of external partnerships and the maximisation of opportunities for impact. In addition, they discuss confidentially with mentees the particular challenges they face (which might include those related to part-time working, caring responsibilities, equality issues and wellbeing), and feed back in general terms to the Research and Knowledge Exchange Lead and the Dance Research Advisory Group (DRAG) to inform strategies for staff support.

All research mentors are members of DRAG, which met termly during the assessment period to discuss strategy. This group helps ensure that a culture of integrity underpins our research through regularly reviewing the quality of the research environment and support for the wellbeing of CDR staff and students. The Group serves also as a forum for sharing best research practice. Our Ethics Officer is a member of the group and mediates between the University's Ethics Committee and CDR, ensuring both are aware of – and in a position to tackle – the range of ethical issues arising in dance research. Reflection on such issues is also key for a number of staff working in anthropology, ethnography, philosophy and artistic research, who are well placed to ensure that CDR fosters equal relationships and attention to difference in engagement with research participants.

Ensuring equal opportunities is fundamental to our recruitment and practice in relation to research staff and students. All dance staff with significant responsibility for research are women, so our professoriate is all-female too. CDR researchers are active in the Athena SWAN Charter process (**David, Houston**) and during the assessment period one member of CDR staff benefitted from the Charter's provision regarding accelerated research sabbatical following a period of parental leave. Nine different nationalities are represented amongst CDR staff, with recent appointments widening our international profile to include Taiwanese, German and Brazilian scholars and contributing to efforts to diversify dance studies more broadly. Three CDR researchers (18%) self-identify as BAME. In addition to CDR's compliance with University anti-discrimination policies, we have been involved in sustained reflection on issues of race in research and in relation to the curriculum. All research staff participate in ongoing University-level initiatives to increase engagement of BAME students, which feeds into strategies for recruitment and retention of PGR students and research staff. The process for the selection of outputs for REF2021 was conducted alongside robust equality and diversity analyses to capture any potential adverse effects on staff with protected characteristics. The Dance unit comprises 100% female academic staff, and as

such all outputs selected are attributed to female staff. 9% of outputs are authored by staff who declared a disability and 15% are attributed to BAME authors, while 9% are attributed to LGBTQ+ staff. We have striven for an inclusive submission by authors of all career levels, with 35% of the submitted outputs produced by Professors, 32% to Readers and 24% to Senior Lecturers.

Staff and students engage reflectively with issues of diversity, equality and identity through CDR's research strengths in dance politics, anthropology and performance studies. Staff are working at the forefront of contemporary debates about decolonising the academy, which helps shape understanding of challenges both internally and within the wider field. For example, **Rosa** has published extensively on dance in the Global South, organised the Moving Beyond Coloniality conference and is involved in the Contemporary Dance and Whiteness project led by researchers from other HEIs. The TECHNE workshop UNDER/STAND: An Action Dialogue on Race, organised by **Tomic-Vajagic** and hosted by CDR in February 2019, brought staff and PGR students (from Roehampton and beyond) into dialogue with expertise in conflict mediation, social justice and performance (in a workshop led by Dana Caspersen and Akeim Toussaint Buck). Innovative research that considers non-western dance forms (from Taiwan, Brazil, China, South Asia, as well as intercultural practices in the UK) promotes a broad acknowledgment of the interest and value of movement practices beyond hegemonic Western theatre dance forms. This strengthens awareness of equality issues within CDR and impacts the wider sector through our researchers' engagements outside of the University.

CDR's inclusive culture supports our continued role as a leader in the discipline in terms of the number and diversity of topics investigated by its research students. During the assessment period, our doctoral programme has sustained a community of between 20 and 30 students a year, with 22 PhD students successfully completing programmes between July 2013 and July 2020, and a further two students completing PhDs by published works. Our inclusive and international PGR culture has maintained a rich, intellectually curious and culturally diverse community, mirroring the wider ethos of CDR research. During the assessment period we have attracted students from Brazil, Chile, Cyprus, Greece, India, Portugal, South Africa, Spain, the USA and the UK, with 18% of PGR students self-identifying as BAME. The PGR student body also covers a wide age demographic: some students join at the beginning of their careers, others are already established artists or professionals, in some cases embarking on PhD work as a second career. PGR recruitment is facilitated through open competition for all funded opportunities and in accordance with University Equality and Diversity policy, and PGRs are only recruited where projects align to staff expertise and research strategy. Much of our success in recruiting doctoral students is built on our international reputation, but it also stems from progression routes we have established from masters to doctoral programmes. Our taught postgraduate programmes capitalise on staff research strengths, provide a rigorous and versatile basis for higher level study. This is evidenced by students who have progressed from a Roehampton MA degree to a Roehampton PhD (De Lucas Olmos, Dulin, Fort, Freeman-Sergeant, Highway, McLean, McLelland, Williams), and then to postdoctoral research.

Integral to the sustainability and further expansion of our PGR community is membership of the continuing AHRC doctoral training partnership consortium (TECHNE) with other institutions in the South East. Seven TECHNE scholarship awards have supported our PhD students (Roy, Metcalfe, Conolly, Kleiman, Fort, Peragine, Ruddock), and a Collaborative Doctoral Award bid with Sadler's Wells Theatre was successful in 2020 (Hughes). This builds on an earlier collaborative PhD with Independent Dance, supported by a Vice-Chancellor's scholarship (Recchia). Five further VC's PhD scholarships have been awarded during the assessment period (Alexandra, De Lucas Olmos, McLean, Rodrigues, and Gorrings). We maintain a commitment to recruiting and aligning excellent students with staff research strengths and growth areas. Because Roehampton supervisory teams include a Director of Studies and either one or two co-supervisors, we are also able to supervise PGR research in collaboration with other departments and universities (such as Drama and Social Sciences at Roehampton, and Music at Yale University). This augments interdisciplinary research exchange at both staff and student levels.

All dance research students participate in the University's Research Student Development Programme (RSDP), which is enriched by specialist subject training provided by dance staff. In addition, CDR supports research students through its programme of research seminars, workshops, research-led performances and dedicated dance MPhil/PhD seminars (normally two per academic year). The latter help develop students' presentation techniques, from an initial short introductory presentation to a conference-length paper when upgrading from MPhil to PhD. Our students have also organised and presented at the university-wide, student-led annual conference overseen by the Graduate School. In addition, CDR supports students' own dance-focused initiatives, such as the PGR symposia *On feet* (2014), *Open Space Technology Event* (2016), the *Un-Symposium* preceding the Dance Fields conference (2017) and an online forum *Hope Circle* to promote well-being and resilience amongst the research student community (2020). These activities enable skill development and prepare for future careers. The University's SEDA-accredited course for PGRs, *An Introduction to Learning and Teaching*, alongside CDR-level opportunities for paid academic mentoring of undergraduates, equips students with teaching skills. Supervisors also offer guidance on submitting peer-reviewed conference abstracts and papers, which has enabled successful conference presentations and publications by our students in various national and international arenas. Among these are the International Council for Traditional Music's Study Group on Ethnochoreology, the Society of Dance History Scholars and Congress on Research in Dance; the Dance Studies Association and PoP Moves. Programmes are tailored according to individual student needs, with attention being drawn to sessions offered by other departments as well as by external institutions such as Independent Dance / Siobhan Davies Studios and Chisenhale Dance Space. RSDP and CDR provision is flexible to accommodate students with other (including caring) responsibilities: an increasing number of sessions are available online and the pacing of students' engagement is carefully considered by supervisory teams on a case-by-case basis. Student progress is monitored through regular documented supervision meetings and annual reviews, as well as via the doctoral milestones of project confirmation and upgrade from MPhil to PhD, and appropriate support offered for student personal circumstances, such as during, and on return, from periods of intermission or parental leave. The Research Degrees Convenor for dance is a member of the Dance Research Advisory Group, for which research student issues are a standing agenda item, allowing for the monitoring of PGR provision and further strategic integration with the University's wider research initiatives. Since March 2020, we have added further levels of support to all PGRs to help them through the pandemic. This has included funded extensions, extra academic and pastoral support when required, and the revision of research topics where necessary.

Our PhD students have been awarded numerous competitive prizes, bursaries and fellowships including the Selma Jeanne Cohen Award, a prestigious international dance award (Vaghi 2014); runner-up prize in *Dance Chronicle's* Founding Editors' Awards (de Lucas Olmos, 2019-20); awards from Universities' China Committee in London and Santander Travel and Mobility fund to enable take-up of an international placement at the Theatre Academy in Shanghai (McLelland); a competitive three-year Anglo-Austrian Society Award for Doctoral Studies (Dulin); a scholarship award from the CAPES Foundation, Brazil (Dias); a national scholarship from Brazil (Dornelles); and a scholarship award from Programa Formación de Capital Humano Avanzado Conicyt Becas, Chile (Torres). Our graduating students have an exceptional track record, having been appointed to posts at the universities of Ghana, Alabama, Calgary, Nicosia, Helsinki, Malta, Valladolid, Birmingham, Roehampton, Wolverhampton and Brunel, as well as the Juilliard School (New York) and the Research Institute for Humanity and Nature (Japan). This is a powerful demonstration of CDR's contribution to the sustainability of the dance research field internationally.

3. Income, infrastructure and facilities

CDR research across our four focus themes has been supported by income from research councils, EU sources, and UK charities and trusts. In addition, Arts Council England has funded artistic research, enabling practice-led outputs and associated impact activities. We have benefitted from dedicated support for bidding from CDR's Research Facilitator (2014-2018) and Research Development Officer (2018-2020). The Dance Research Advisory Group has monitored bidding activity and success and provided a forum to explore possible new funding streams.

More specifically, research in *dance, culture and society* has been extended thanks to European funding for fellowships that have facilitated CDR's development of international collaborations: Dr Carine Plancke's Marie Curie Intra-European Fellowship (£87,646) funded her research on dance in post-genocide Rwanda at Roehampton (2014-2015). **Meduri's** visiting fellowship at the Freie University International Research Centre in Berlin (2014) was supported by the Verflechtungen von TheaterKulturen (£14,786). Research in *dance analysis and history* has been enabled through British Academy/Leverhulme grants for **Jordan's** work on choreomusical analysis (£3,302) and **Prickett's** 'Dancing National Ideologies' project (£9,554); both have led directly to outputs included in the current unit submission. The AHRC funded a CDR-hosted project, led by Dr Jean Johnson-Jones, to analyse and document Jane Dudley's *Harmonica Breakdown* (1938) (£37,767). Meanwhile, work on *dance, health and wellbeing* has been funded by UK charities via **Houston's** 'Dance for Parkinson's' work (BUPA Foundation), also developed through collaboration with English National Ballet (£10,406). We have also been able to grow our research student cohort and support their development via PGR funding, including significant AHRC investment (more than £300,000) via the TECHNE doctoral awards scheme. This has been supplemented with awards from the AHRC's International Placement Scheme and Universities' China Commission (McLelland), plus other external bodies who have supported our students directly (see above). We have run AHRC-funded TECHNE events, such as UNDER|STAND organised by **Tomic-Vajagic**. Funded studentships and PGR activities have helped us sustain and revitalise the wider field of Dance research.

Moving forward, growing research income is a strategic priority for CDR, dovetailing with the University's strategic aim to expand and diversify research and knowledge exchange funding. Our focus from 2014 to 2020 has been on developing quality outputs and the impact of our research, both being financed largely from University resource in terms of staff time and targeted support to cover research expenses. Through 2019-20 we have developed a more comprehensive CDR bidding strategy, identifying further grant writing support aligned with opportunities to diversify sources of income for 2020-21 and beyond. Recent bidding successes have included grants from the Chiang Ching-Kuo Foundation for International Scholarly Exchange (**Chao**), Arts Council England awards (**Allegranti** and **Conibere**) and funded international research fellowships (**David Kolb**) which will support research straddling the end of this assessment period and the start of the next. CDR is also a partner with colleagues in Antwerp in the Research Network CoDa / Cultures of Dance (funded by FWO – Research Foundation – Flanders), a five-year project starting in January 2020, which will consolidate and extend international links and collaborative ventures. We will also build on existing partnerships between CDR and professional companies, arts organisations and public bodies, to explore possibilities for mutually beneficial funded research. In this, the precedent of collaborative research and impact work conducted by, for example, **Allegranti**, **Houston** and **Jordan** will be invaluable in developing new initiatives.

With regard to infrastructure, the Dance Research Advisory Group (whose Chair, the RKE Lead, sits on the University Research and Knowledge Exchange Committee) coordinates and oversees the full range of CDR activities, including the work of individual research staff and students; the programme of research seminars, conferences and other events; invitations to, and support for, visiting scholars and research students and the development of strategic initiatives (on open access, for example) and bidding. From 2020/21, this group has been integrated into a School of Arts Research Advisory Group, which will be important in facilitating future interdisciplinary collaborations within Roehampton. A Dance researchers' forum will continue to discuss and develop subject-specific strategic initiatives. Research Development and Impact Officers work closely with researchers and the Research and Knowledge Exchange Lead to support bidding, impact and knowledge exchange.

In terms of facilities, we have an exceptional collection of dance and dance-related materials, gathered over many years and located in our new University library. This includes books, print and e-journals, audio-visual materials (dance on DVD and online platforms, music on CD and online platforms) and musical scores, all of which are used extensively by CDR researchers. The Library also houses specialist archives of considerable historical interest, based on donations, including

the Ann Hutchinson Guest Archive and Collection; the Monica Collingwood Collection and the Naseem Khan Collection. These materials inform our research, but also attract external researchers and international scholars. Recently, externally-funded associate research students from Brazil, China and Poland have been able to draw on these resources as well as on staff expertise.

Our artist-researchers utilise five dedicated dance studio spaces within Roehampton's campus, plus a Mac Lab equipped with high-specification Apple Macs. The Michaelis dance studio is fitted with a lighting rig designed to allow for choreographic and digital media laboratory exploration in small groups, with the possibility of these experiments being relocated and reproduced in other performance environments. The Michaelis Theatre offers a well-equipped performance arena for small to mid-scale dance performance. It is used by artist-researchers and PGRs for rehearsal and presentation of research-in-progress, as well as final performance work. State-of-the-art portable technology – including digital cameras and accessories, MacBook Pro laptops and iPads – not only facilitates on-site artistic research that explores real time interaction between video, sound and live dance but are also employed off-site in the high-quality documentation required of ethnographic research.

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

CDR members' collaborations have taken various forms and operate at different scales – local, national and international – and are supported through the CDR infrastructures and processes already outlined. Researchers have worked with other academics within and beyond CDR, and across disciplines, to develop co-authored outputs (particularly **Allegranti**, **Claid**, **Houston**, **Jordan**, McGill, **Pakes**, **Protopapa** and Salzer). They have also co-organised research events, in addition to Roehampton conferences: for example, **Pakes** for the American Society for Aesthetics Pacific Division in California, USA (2014, 2015) and **Kolb** for *Dance Europe Now!* in Salzburg (2020). Our researchers have given 64 keynote presentations and other invited talks between 2014 and 2020, in locations as diverse as Limerick, Prague, Toronto, San Marcos, Izmir, Malmö, Göteborg, Belgrade and Chennai. Some collaborations on co-authored outputs or events provide a basis for developing a wider research project and grant bid (for example: **Allegranti's** work with Halstead in Norway; **Kolb's** Salzburg collaboration; **Rosa's** work with Brazilian dance scholars). Such collaborations are key to our plans to develop new directions for our research and grow income in the next five years.

We also collaborate extensively with individuals and organisations outside of HE. Our artist-researchers (**Allegranti**, **Claid**, **Conibere**, **Protopapa**, Salzer) work with professional artists, including dancers, choreographers and filmmakers, to develop live performances, screendances, and publications, which mutually inform one another's creative and critical practice. They have also engaged in advocacy work aimed at increasing artistic leadership and representation in UK dance, through the collaboration of **Conibere** and **Protopapa** in Joe Moran's Artist-Curator-Leader project. Other researchers have worked in dialogue with artists, companies and dance schools as an integral aspect of their research (such as **Jordan** with Mark Morris and Richard Alston; **Tomic-Vajagic** with the Forsythe Company; **Morris** with the Royal Ballet School).

These activities and relationships enable application of our research, through dialogue with other arts professionals. CDR staff also play important roles in organisations seeking to enhance and promote professional dance. Several staff chair or are otherwise members of the boards of dance companies and associated organisations: **Prickett** (Chair, Board of Directors, Sonia Sabri Company); **David** (Chair, Pagra Dance Company); **Morris** (Chair, Board of Directors, Akram Khan Charity Trust). They are also involved in organisations, charities and networks with a wider remit for developing dance activity in specific domains: **Buckland** was an Academic Panel member for the Blackpool Museum Project: Since 2015, **David** has been a board member of Akademi, the Academy of South Asian Dance and has also served on the Advisory Board for Youth Dance England: Children & Young People's Dance: **Houston** is Chair of the Board of Directors and Trustees of People Dancing: the Foundation for Community Dance, Chair of the Steering Group of the Dance for Parkinson's Network UK, and a member of the Practice and

Strategy Group, Dance for Parkinson's Partnership, UK. Each role enables CDR research to inform organisational strategy and, more generally, have a positive impact on the wider ecology of the arts.

Our **contribution to the research** base in dance and dance studies is also wide-ranging. We support the vitality of the discipline through involvement in subject associations and learned societies. These have included the Congress of Research on Dance (**Prickett**); the Society for Dance Research (**Hammond, Kolb, Morris, Prickett, Protopapa**) and the Dance Studies Association (**Rosa**). We advocate the importance and interest of dance in other disciplinary contexts too, taking on organisational or committee roles in other subject associations: for example, **Pakes** as co-Chair of the American Society for Aesthetics Pacific Division in 2014 and 2015, committee member for the British Society of Aesthetics annual conferences in 2016 and 2017, and co-Director of the Philosophy of Art conference at the Inter-University Centre Dubrovnik in 2020; **Allegranti** as member of the Association for Dance Movement Psychotherapy-UK Council for Psychotherapy professional education training group and ethics committee establishing UK policy for dance movement psychotherapy (DMP), 2004-2017.

The wider recognition of high-quality dance research is also promoted by our work for prize-giving bodies and award committees. At the national level, **David** was Chair of the short-listing panel for the Akademi choreographic competition, UTKARSH, in 2014 and 2015, and a consultant and selection panel member for Kingston Arts Ignition festival 2014. Internationally, **Pakes** was a member of the award committee for the Selma Jeanne Cohen prize in Dance Aesthetics in 2016 and 2020, whilst **Morris** was a judge on the panel for *Dance Chronicle's* new scholar award in 2018. Our researchers are also often asked to be referees or assessors for promotion and tenure applications at UK universities and overseas: for example, the professorship committees for Wesleyan University (2014); Royal Holloway University of London (2017); University of Texas Austin (2017); University of the Arts HZT, Berlin (2017) and Victoria College of Arts, University of Melbourne (2018).

We help to ensure research quality by reviewing manuscripts for various book publishers, including Anthem Press; Ashgate; Bloomsbury; Gestalt Therapy Book Series Istituto di Gestalt HCC Italy; Human Kinetics; Oxford University Press; Palgrave Macmillan; Temple University Press; Routledge; University of Michigan Press; and the University of Wisconsin Press. We also contribute to the development of other scholars' work through supportive peer review of journal articles, within dance (e.g. for *Research in Dance Education*; *Dance Research*; *Dance Research Journal* and *Dance Chronicle*) and other disciplines (recently *Art & Health*; *Body & Society*; *Body, Movement and Dance in Psychotherapy*; *Czech Sociological Review*; *British Journal of Aesthetics*; *Journal of American Philosophical Association*; *Modernity-Modernism*; *Open Cultural Studies Journal*; *Scottish Journal of Performance*; *Studies in Costume and Performance*; *South Asian Popular Culture*; and *International Journal of Asian Studies*). Staff also bolster the longer-term sustainability of the research base through involvement in examining PhDs both in the UK (at the universities of Aberdeen, Cambridge, Cardiff Metropolitan, Chichester, the Courtauld Institute, Coventry, De Montfort, Durham, Exeter, King's College London, Southampton, St. Andrew's, Surrey and Warwick) and overseas (at Macquarie, Sydney, Melbourne and Queensland Universities in Australia; the University of Auckland, New Zealand; Dublin City University and University of Limerick in Ireland; and the Norwegian University of Science and Technology, Trondheim).

Our researchers support other scholars' work by enabling its dissemination within scholarly and larger public communities through co-production of edited collections and conferences/symposia already mentioned, as well as translation of academic work in other languages into English (**Pakes** for Oxford University Press and Paris 8 Danse) and editorial and advisory board membership for key journals and book series in the discipline including: *The International Journal of Screendance* (Tomić-Vajagić); *Dance Research* (**Kolb** as Reviews editor and member of the Editorial Board); *Dance Research Journal* (**Prickett** as Reviews editor and on the editorial board, **Jordan** and **Buckland** on the Advisory Board); *Research in Dance Education* (**Pakes** on the editorial board and Associate Editor until 2016). Researchers also promote the value of dance research in other

contexts by serving on the editorial and advisory boards of interdisciplinary journals: *Folk Music Journal*; *Folklore and Dance*; *Movement and Spiritualities* (**Buckland**); *South Asian Popular Culture*; *South Asia Research*; *Eurasian Journal of Music and Dance* (**David**) and *Body, Movement and Dance in Psychotherapy* (**Allegranti**).

Our researchers regularly review grant proposals in dance and other related areas. Four colleagues (**Houston, Pakes, Prickett** since 2016; **Kolb** since 2017) are members of the AHRC Peer Review College. Other expert review of grant proposals has included work for the Stroke Association/British Heart Foundation Clinical Study Awards Project Grants; the Alzheimer's Society; Wenner-Gren Foundation, USA; National Science Centre, Poland; FWF, Austrian Science Fund; Volkswagen Stiftung; and the European Research Council. Jordan was a member of the Steering Group for the AHRC Centre for Musical Performance as Creative Practice, hosted by the University of Cambridge in association with Oxford University, Kings College and Royal Holloway; **David** has been a consultant for the heritage Lottery project 'Garuda: Celebrating Ram Gopal' (2016) and is on the academic advisory board for the AHRC-funded project 'Social Distance, Ritual Congregation', at Manchester Metropolitan University (2020); and **Prickett** was a member of the Steering Group of the AHRC funded *Breakdown Harmonica* project. By ensuring that public funds are spent on high quality research, these activities contribute to the wider development of the field.

CDR researchers **contribute to the economy and society** through their involvement in professional arts practice, including research in our new core field of enquiry: *dance, health and wellbeing*. Specific beneficiaries include People with Parkinson's and young onset dementia, as well as individuals experiencing the challenges of ageing and increased physical vulnerability. Elsewhere, our work develops public understanding of dance and informs critical discourse through engagement activities. Media appearances during the assessment period include radio interviews for Radio 4 Woman's Hour (**Buckland, David**), Irish Radio (**Morris**) and the Austrian Broadcasting Corporation's FM4 (**Kolb**), whilst television work includes appearances on BBC1 (**David**, programme on British Hinduism) and Sky Arts (**Jordan**, programme on Mark Morris). Our researchers give talks to non-academic audiences, such as **David's** on Ram Gopal for the British Library (2018), **Hammond's** contribution to the Victoria & Albert Museum's adult education programme in History of Performance (2018), **Jordan's** Insight Talks on Ashton, Balanchine and Robbins for the Royal Opera House (2017-18) and **Pakes's** contribution to the Forum for Philosophy event on Dance at King's College London (2018). The continuing availability of such talks as online videos or podcasts, following their livestreaming, significantly increases reach. Researchers also write material for the printed programmes of dance events and the websites of prominent choreographers (**Jordan** and **Morris** for programmes of the Royal Opera House, London; **Jordan** for the website of Richard Alston). They also frequently facilitate or otherwise participate in post-performance panel discussions (particularly **Conibere, David, Kolb, Prickett, Salzer** and **Tomic-Vajagic**). All these activities help develop public understanding of dance practices, and enhance the dance experiences of the wider public, even whilst some target specific groups of beneficiaries.

Looking forward, a key aim, in line with the University's Research and Knowledge Exchange strategy, is to further grow the range of areas in which CDR research has demonstrable impact, building on our excellent track record in this regard and on our existing involvement in developing fields such as dance and health. We will further address global challenges, such as healthy ageing, youth engagement and environmental sustainability, through interdisciplinary and collaborative research that explores and involves different types of dance activity. This requires driving forward the research dimension of existing partnerships and collaborations, both internally, with other research units, and externally with (for example) Dance for Parkinson's, Dementia care organisations and professional dance companies and institutions, both nationally and internationally. New and expanded projects will build on our proven commitment to (and track record of) dance advocacy. Crucial and central to this mission is our commitment to understanding the benefits of dance for integrated health, its role in the expression of identity and in cultural dialogue, and its capacity to creatively envisage future possibilities and relations.