

Institution: University of Chichester

Unit of Assessment: 33

1. Unit context and structure, research and impact strategy

Unit context and structure

The University of Chichester (UoC) REF2021 submission in UoA33 brings together 5 distinct yet interrelated Departments: Dance, Theatre, the UoC Conservatoire (Music, hereafter UoCC), Fine Art, Creative and Digital technologies; and a total of 18 staff (5.9 FTE). Each Department contributing to this Unit integrates strategies to foster a culture of research impacting locally, regionally, and internationally, serving to develop a national and international reputation. Each department has a Research Lead responsible for championing research development and implementing the strategic plan (Hunter in Dance, Ritchie in UoCC, Wilford in Theatre and Fine Art, Baysted in Digital Technologies). Strategic investment in artistic research, at both departmental and University level, has ensured the sustainability and vitality of research activity that crosses between professional and academic arts environments and variously develops the disciplinary field within and beyond academia. The research generated in the Unit contributes towards broader areas of cross-disciplinary research, such as performance philosophy, arts health and wellbeing, cultural theory, pedagogy, employability, and practice as research.

Unit research and impact strategy

Following the success of this Unit in REF2014, the University took a strategic decision to develop the strength of research and its researchers within this Unit and its representative departments. The University's vision, as outlined within the Strategic Plan (2018-2025), is 'to achieve national and international recognition for the excellence of our teaching, research and innovation'. In support of this, the University is committed to achieving 'disciplinary and cross-disciplinary excellence in research and innovation' through a supportive research environment in which all of our academics are both encouraged and expected to contribute to knowledge creation through research, so that 'all of our teachers research and all of our researchers teach'.

The University's Strategic Framework for research identifies key strategic goals and priority actions to:

- Increase the number of staff member engaged in high quality research and promote their professional development as researchers
- Increase external funding bidding activity
- Promote external collaboration and increase postgraduate researcher (PGR) numbers

The UoC's strategic vision values high quality academic research and the teachers and students directly involved in that work. Responding to this strategy, the researchers within the Unit work within 'tight' subject department teams; this organisational structure means academic staff participate in strategic planning with the mechanisms for implementing University-wide and subject-specific initiatives and projects. Departmental research plans support the University's Research Strategy to empower and support research staff and promote excellence.

Our research findings impact in and beyond the UK, demonstrating performance practice and pedagogical arts practices to generate new knowledge and insights. This is achieved both through traditional empirical studies, and by focusing on developing practice-led research, specifically in artistic research in performance, music, dance, theatre, art, and the creative industries within and beyond academia. This is undertaken through practical and theoretical outputs, public engagement and impact-generating activities, and has been supported by funding from a range of public, private and charitable sources. The Dance Department's research strategy has developed and expanded

to an agreed plan since 2014 that embeds impact as a core activity consistent in principle and practice with the research strategy set out in REF2014. The aim has been to build on and develop the research portfolio with its primary emphasis on artist-researcher or practice-led research, and to engage audiences beyond the Academy with this work (through public seminars, workshops and performances e.g. Hunter's *Walking with Trees* public workshop Sept 2019 and Flexer's *Disappearing Acts* performance work 2016). This has been achieved through support for staff to improve project completions, increase outputs, and to improve facilities and systems to support research and cross-departmental collaborations. Strategic investment in research, at both departmental and University level, has ensured growth and sustainability.

For example, the impact of practice-led research and teaching for PhD students informed Bacon's research project (CoI) *Artistic Doctorates in Europe: Third cycle provision in Dance and Performance (ADiE) investigating Practice as Research (PaR) inquiries within research level degrees in Dance and Performance (2016-19)*. Working with 8 leading organisations from across the UK and Scandinavia, the partnership supported and enhanced the delivery and impact of artistic doctoral degrees within the cultural arts sector and beyond. Through these initiatives and projects, the Unit's research reflects the University's organisational mission to provide excellence in teaching and learning, underpinned by high quality research.

During the assessment period our researchers have created 15 new performance pieces, a film score, commissioned compositions, premiered works in the UK and internationally, moving image works and installations, produced 4 monographs and 2 edited collections and 1 journal issue, authored 12 book chapters, 20 international journal articles, and delivered 64 conference papers. Within Dance alone, our researchers work across many aspects of the field in choreographic and dance practices in theatre dance, dance and new media, moving image practice, site dance, 360° video, dance for the elderly, lighting design and scenography, opera, dance science and popular dance.

UoCC contributions span pedagogical literature, embracing open educational practices, original compositions for podcasts, commercials, and films, and empirical studies into wellbeing and student thought processes. This breadth of research has generated many different kinds of impact activities across the field. In the area of practice research there have been performances in festivals, applied practice projects with different communities, professional training workshops, 10 artist residencies at national and international venues, public talks, keynotes and presentations at symposia and conferences. In the area of professional practice, the Unit includes the artistic directors of 4 dance companies (Lila Dance (**Mortimer** and **Whitaker**), 3Score Dance (**Keenan-Smith**), Flexer and Sandiland (**Flexer**), Bicycle Ballet (**Farman**)) two theatre companies, Bootworks (**Daniels, Baker** and **Roberts**) and Search Party (**Philips** and **Hawkes**)) and successful professional performance works (**Lobel**) for national and international touring. Our research has been seen in the USA, Israel, Malta, Italy, France, Ireland, Finland, Canada, Lebanon, Norway, Japan, the Netherlands, Brazil, Iceland and Spain.

The Unit has been funded centrally during the REF2021 assessment period through PhD fee waivers, time in lieu, reductions of teaching commitments, and support to disseminate research nationally and internationally. These departmental developments have been followed by new early-career academic staff (**Quin, Harman, Keenan-Smith, Needham-Beck, O'Donnell**) and promotions at Reader level (**Hunter, Parfitt, Zanotti**). New members of staff and early career researchers (ECRs) are mentored by the Unit's Readers and Professors, and are encouraged to work with other more experienced researchers both within and external to UoC. In this way, the Unit refreshes and perpetuates a strong research culture within its constituent departments.

Future Research Strategy

Our future research strategy (2020-2026) will take account of the areas of strength (individual achievements, external funding and support for ECRs) and will aim to:

- Develop research that is both locally based and internationally significant

- Increase research outputs and develop strategies to monitor and document their impact
- Develop further collaboration within and across disciplines
- Develop bidding for income that comes directly to the Unit/University
- Develop research that is intrinsically linked with regional communities and equivalent communities internationally
- Maximize the Unit's academic networks (nationally and internationally)
- Improve recruitment, training and networking opportunities for our PhD community

These aims will be achieved through increasing the Unit's mentoring activities, researcher training and development opportunities, and assigning space and time for the development of external research funding activity.

2. People

Staffing strategy and staff development

The UoC is committed to creating 'a supportive research environment in which all of our academics are both encouraged and expected to contribute to knowledge creation through research'. This strategic aim is operationalised through departmental procedures to ensure all academic staff are engaged in research activity at a level appropriate to individual and departmental priorities.

In UoC, a small institution, the proximity between 'the centre', departments, and individual researchers enables a more ready uptake of University level commitments and initiatives at the departmental and individual level, and more effective 'bottom up' activity to influence University policy and practice. The University continues the investments in its staffing strategy initiated during the last REF period, including its subscription to the online Researcher Development Framework (RDF) Planner. Benefits are being accrued and embedded at the level of the Unit for those at all stages of their research trajectory as described below. Every member of staff in the Unit (part-time, full-time, fixed-term) has an annual PRDP (Performance Review and Development Plan) which is the primary mechanism for individuals to reflect on past performance, identify future goals and support requirements.

Early Career Researchers **Quin, Harman, Mortimer** and **Whitaker, Ward, Ackerley, O'Donnell, Reynolds**, and **Crisp** are supported by research mentors. Senior researchers **Flexer, Zanotti, Wilford, Ritchie**, and **Baysted** are being supported to become qualified supervisors through collaborating with Directors of Study on PhD supervisory teams. In addition, 8 members of staff have been supported to undertake PhDs (**Baker, Farman, Hawkes, Rowland, Wallis, Reynolds, Mapletoft, Vassallo**). The dance department runs a regular 'Research Dialogues' research seminar series and hosts a number of symposia and small conferences annually (*Performing Place* symposium 2015, 2016, *Between Spaces* symposium 2017, *Moving Off Stage* 2020).

The University's advocacy for equality (Two Ticks, Stonewall Champion) permeates to the Unit. Part-time and flexible working is actively supported, which enables the departments to employ active, professional artist-researchers. This Unit places emphasis on developing professional artists into artist researcher/academics. For example, **Lobel, Philips and Hawkes, Flexer, Farman, Mortimer** and **Whitaker** have been supported as professional artists and have produced a number of performance works that have toured to national and international venues.

Research students

The Unit currently has 17 full-time and 14 part-time PhD students, and 1 part-time MPhil student. UoCC has a particularly international draw, with PhD students coming from Brazil, Iran, and Russia. Alongside these international recruits, UoC retains its graduates and develops staff, for example, Fine Art Technician **Vassallo** commenced postgraduate research studies in October 2019.

There have been 12.5 PhD completions in this REF period (including 1 shared supervision with the Institute of Sport), with a further 6 students in the post-viva phase of completing amendments. The Unit currently has 20 supervisors, 6 of whom have at least 1 completion, and the 7 staff members currently completing PhDs will add to our supervisory capacity during the next REF period. Staff members undertaking PhDs are eligible for support through fee-waivers, and since 2014 the University has funded a further 7 fee-waivers for incoming research students in this Unit. Cross-disciplinary PhD supervision has enabled innovative research study that contributes to the ethos of research excellence in this vibrant and interdisciplinary environment. **Chubb** currently co-supervises 3 Interdisciplinary arts PhDs with colleagues in Dance and Theatre, and **Baysted** supervises a UoCC candidate, alongside **Ritchie** (Lead for UoCC).

As lead for UoCC Research, **Ritchie** supports staff undertaking PhDs, recruiting new students, and launching the 'PhD Showcase' series of monthly public seminars and concerts featuring PhD students (launched in 2019). This series and information about our student researchers is distributed with over 1,000 print copies and online via the UoCC website.

Several students have been awarded external funding for their doctoral research, including an AHRC Block Grant Partnership Doctoral Award for the Chichester-Brighton consortium (2013-16, GBP41,178), a grant from the CAPES Foundation of the Brazilian Ministry of Education (Coordination for the Improvement of Higher Education Personnel), and a grant from JASSO (Japan Student Services Organization). One student has worked in collaboration with the Education Department at Rambert, who provided in-kind support for her studies by enabling access to studios and choreographic observation. UoCC student Da Silva is fully funded by the charity Cancer United to support his innovative research into the positive impacts of singing on cancer patients, carers, and medical professionals in hospitals in West Sussex and Hampshire. Students are encouraged to develop teaching and research skills and are offered opportunities to teach and research alongside staff (Stanton and French with **Hunter**, Monteiro with **Parfitt**, Newman with **Ritchie**).

The *Research Dialogues* series includes bespoke research training for PhD students in the research Unit, including an annual induction session, PhD Show and Tell session and a student-led conference titled 'This Body of Work'. In addition, sessions on topics such as research milestones, dissemination and completion of the progression from the initial period of study to full PhD registration via the 'Form 1' are provided. A forum for staff members completing PhDs in the Unit meets annually. Further training related to key research processes and milestones is provided centrally by the Research Office, and the University subscribes to the UEA Online Training Series. PGR students also have access to an interdisciplinary research seminar series, an annual research conference, and to seminars and research events held by other departments within the University.

The culture of working with our Visiting Fellows and Emerita staff enables further connections and utilises and amplifies expertise. Members of the Fine Art team (**McHugh** and **McDade**) co-curated a series of painting related symposia at UoC with the Fine Arts Visiting Fellow and internationally renowned artist Mathew Burrows. In UoCC, Visiting Fellow Kenn Heller (Asst Dean Emeritus, UCLA) worked with researchers in 2017-2020 to develop their research profile through internationally facing projects, such as Jazz24Live, which was the first live-streamed, 24-hour collaborative concert performance (2019).

Student progress is reviewed at the level of the research area by the appointed Research Degree Coordinator (Dance: **Hunter**, UoCC: **Ritchie**, and at the University level by the Research Degrees Group). **Bacon's** major EU-funded project exploring Artistic Doctorates in Europe has informed PhD supervision in the Dance Department and across the Unit, as well as generating a number of research events and symposia that have helped to consolidate our reputation for research expertise. Her project has provided our PhD students with opportunities for training, sharing of experience and practice, and networking. 4 students participated further in the project by taking part in events at Chichester and Middlesex University. The results of the project will continue to inform supervisory practices for practice-based PhDs in the research area during the next REF period.

All PhD students are given opportunities to contribute to teaching and are supported to do so through the University's HEA accredited PGCert in Learning and Teaching. Uptake of training internally and externally is recorded in the student's Personal Progress Log, which is submitted annually to the Research Office for review.

Equality and Diversity

Equality and Diversity is embedded in support for research students. Data on gender, disability and age is reported annually as part of the University's Equality Scheme, and Equality and Diversity is a routine item on the Research and Innovation Committee (which includes 2 PhD student representatives) agenda. Training on Equality & Diversity is available and attended by both staff and PhD students.

The University's commitment to inclusivity can be evidenced in its **Inclusivity, Equality, and Diversity Annual Reports** published each year since 2009, summarising the Equality, Diversity, and Inclusivity experience and activity for each academic year (**Two Ticks and Stonewall Champion**). This is taken very seriously and within this Unit, staff and students have actively collaborated to promote inclusivity. This included the public concert series of 'Love UoCC Hate Racism' events across 2016-2017, which brought together students and staff from UoC, and internationally, in song, word, and movement, creating such collaborative works as the 'Affirmation quilt', and including performances from the community, such as the 'Singing for Health' choir, led by alumni and comprised of members who are 60+.

Promotions

The University has invested in the training, development and promotion of its researchers across Unit 33. Within the REF2021 assessment period, 3 members of staff (**Hunter, Parfitt and Zanotti**) were promoted to the position of Reader and, following the retirement of the Dance Department's Professor (October 2018, now appointed as Emerita Professor), formed a Dance Research Leadership Group to oversee, support and promote the development and dissemination of the department's research activities. In UoCC, **Ritchie** was promoted to Professor of Learning and Teaching (2017) and **Little** was appointed Professor of Composition (2017), and then **Little** became Emeritus Professor in October 2018. Within the Creative and Digital Technologies Department, **Baysted** was appointed Professor of Film, TV, and Game Composition (2017). Within UoCC, the promotion of **Ritchie** to Professor has enabled her to take strategic lead for research in UoCC. As the department continued to grow and develop an international profile, in 2018 UoCC was recognized as an independent research area.

Staff Profiles

Our staff members include leading scholars internationally in practice-as-research in UoCC pedagogy, film and game composition, dance and performance, site-specific dance, popular dance, choreography and technologies, and nationally in the areas of dance science, dance pedagogy and employability. These departments have also expanded their research portfolios by studying the student experience of newly added modules, including Dance Science and Wellbeing (Dance) and Professional Resilience (UoCC). A number of new staff now contribute to this developing field of research (**Quin, Harman, Needham-Beck, O'Donnell**) and engage internally with cross-departmental research initiatives between Dance and Sports Science, Creative and Digital Technologies and Sport, UoCC and Student Services, and with external collaborators.

The staff team have evolved their individual profiles within UoC and with external partners. In Dance, **Bacon, Hunter, Parfitt, Zanotti, Davidson, Flexer** and **Farman** have developed international and national profiles through research income generation, research outputs including performance/installation work, and presentations at conferences and exhibitions during the

assessment period. **Mortimer, Whitaker** and **Keenan-Smith** have continued to develop their national profile as established professional artists, securing significant Arts Council funding. ECRs **Quin** and **Harman** are contributing to the emerging field of Dance Science in the UK. **Davidson**, a specialist in screen dance, co-authored *Through the Prism of the Senses: New Realities of the Body in Contemporary Performance and Technologies, Cognition and Emergent Research-Creation Methodologies* (both 2019), also published in French (2019) in Canada and in Spanish (2020) in Colombia.

In Theatre, **Wilford** has contributed to and edited a special edition of the interdisciplinary arts journal *Liminalities*, contributing to discourses on Tourism and Performance. The publication draws on work with external colleagues from the University of Roehampton and his lead in establishing the *Terror on Tour* research group. **Jenkin's** work on Performance, Loss, Class and Shame continues to inform this developing area of research Nationally and Internationally through her chapter contribution in the *Staging Loss* anthology (2018). The work of the Department's resident performance companies *Bootworks* (led by **Daniels, Baker** and **Roberts**) and *Search Party* (led by **Philips and Hawkes**) have secured Arts Council England funding to develop work in the field of live art and childrens' performance. **Philips and Hawkes'** work in this area has informed the development of the UK's Family Artists network, and they are key figures in developing this area of practice-led research. **Lobel's** work with performance and cancer patients has had a significant impact on this area of practice-led research and has received funding from the Wellcome Trust (Public Engagement fellow 2014-16).

The 3 newly appointed Readers in Dance now work with **Childs** as the Dance Research Leadership Group, developing their own research projects, mentoring colleagues and developing a research strategy for Dance that embraces the diversity of research practices and professional work that characterize the Department. This process has resulted in new research clusters being identified: Dance Theatre and Site Dance, Popular Dance, Somatics, Dance Science and Health, Choreography and Digital Technologies and Pedagogic Research. The University provides opportunities to share research through seminars, symposia, reading groups, performance events and exhibitions, as well as for setting annual aims and objectives for research across these departments.

Each department within the Unit has established and maintained Research Champions as enablers to disseminate good practice in research and to promote the student experience, research impact, public engagement through press and social media, and Open Access within their department. These champions foster a culture of mentorship and support for upcoming staff and postgraduate students.

3. Income, infrastructure and facilities

Income

All subject areas within the Unit have seen exceptional growth across the REF2021 assessment period. A detailed summary of these achievements is given below.

Individuals in Dance have generated GBP733,944 research and performance income since 2014. UoCC has generated over GBP500,000 from its box office alone during the REF2021 assessment period to support staff and student productions and performances (including GBP78,000 in the academic year alone). The department of Creative and Digital Technology has seen c. GBP300,000 generated from research and commercial activity by staff, between 2015-19. This income is an indicator of the cultural value and reputation of the Unit's research and has increased the visibility and reputation of all our departments.

The broad reach of our research outputs has resulted in a wide variety of collaborations between professional artists and organisations. Funding has been secured from public and charitable

sources for projects in Fine Art, including the Wellcome Trust Small Award 2013-16 (**Chubb**, *Significant Walks* GBP25,000) and Arts Council England Grants for the Arts 2015 (**Chubb**, *Insight* GBP14,700). **Johnston** is involved in ongoing externally funded research supported by the Wellcome Trust (*Vawdrie Project* in association with West Sussex Records Office GBP48,000). In Dance, **Parfitt** was awarded an AHRC Leadership Fellowship Grant for the project *Dancing with Memory* to the value of GBP171,000, and artists working in the department on fractional contracts have generated a total of GBP503,965 in the field through partnerships with public funding bodies including trusts and foundations. Funders include Arts Council England (ACE), the Gulbenkian Foundation, The Jerwood Foundation, The Point Eastleigh and The Institute of Physics. **Flexer's** choreographic works have generated GBP302,000, **Mortimer** and **Whitaker's** work with Lila Dance Company has attracted GBP170,000, Keenan-Smith's work with *Three Score Dance Company* was funded with GBP14,944 by ACE. This ACE funding has not been part of the University finance but is a clear marker of esteem. In UoCC public engagement activities led by **Ritchie** (including the annual Cello Weekend conference, and founding and leading the Encore Chichester Community Orchestra) have served as a third-stream income, raising funding of over GBP5,000 per annum toward Special Research Projects. In Theatre, **Lobel's** work on theatrical explorations of cancer led to a GBP26,000 Wellcome Trust public engagement fellowship for an innovative collaboration with the NHS BRIGHTLIGHT initiative and the Manchester-based Contact Young Company.

Staff have also benefitted from funding and support from the University's Research Facilitation Fund (**Zanotti** 2015, **Hunter** 2015 and 2019, **Quinn**, **Flexer**, **Farman**, **Ritchie** and **Childs** 2019) and Researcher Development Award (RDA) scheme (**Zanotti** and **Wilford** 2015). The RDA awards provided access to researcher training, mentoring, and networking. They have also been used as seed funding to support external funding bids with ACE leading to 'practice as research' outputs and peer-reviewed publications. Successful applications to the most recent Research Facilitation Funding round have supported the development of a number of projects designed to promote the dissemination of research outputs and to develop the impact of our research with partners beyond academia. Funding to support such activity includes; partnership development with the South Downs National Park (**Hunter**) regionally-based older people's dance groups (**Flexer**), the International Association for Dance Medicine & Science (IADMS) (**Quinn**) and ACE (**Childs**). These achievements are notable at a time when arts funding is significantly depleted nationally.

Facilities

The Unit's research environment has developed rapidly over the last 5 years; University investment in these spaces in the period exceeds GBP37,000,000. The Chichester campus boasts 4 large on-site performance spaces: The Showroom, a Dance Studio Theatre, a larger theatre space, and the University's Chapel of the Ascension, which houses one of 3 remaining 1876 Fancy D Steinway grand pianos left in the world. This piano has been fully restored by Steinway and is showcased in select concert performances. All of these venues also host professional performance events with full audio and digital technical support.

There are 7 dedicated dance and performance studios, and over 35 specialist UoCC spaces, including recording suites, UoCC rehearsal rooms, dance/UoCC theatre rehearsal rooms with specialist flooring, and 61 Steinway pianos. The UoCC Department has undertaken a GBP2,300,000 build on the Chichester campus resulting in a new space containing several large rooms equipped for specialist music, theatre, and dance practice and teaching, with dance floors, mirrors, and lecture capture equipment. There are further rehearsal spaces on the Bognor Regis Campus, and public performances are held off-campus at the fully equipped Alexandra Theatre in Bognor, which seats 250. These spaces are available for use by researchers throughout the year.

The Department of Creative and Digital Technologies is located within University's brand new (2018) GBP35,000,000 Digital Technology and Engineering Park on the Bognor campus. The Tech Park houses one of only 3 recording spaces in the UK that can house a symphony orchestra within its 300 square metre Sound Stage. It also houses a Green Screen Stage and Master Suite with Dolby Atmos monitoring. The Sound Stage is a full room-within-a-room, with a floating floor, and is

entirely soundproofed. There is a motorised lighting rig and body and facial MOCAP rig, and over 80 channels of audio that can also be sent to other recording facilities in the building. The Tech Park building also houses a recording studio, multiple fully-equipped edit suites, and a 3D Animation Lab. The Recording Studio is equipped with an SSL Duality console, ATC monitoring, Pro Tools MTRX and high-end outboard (Manley, Bricasti, Neve, Universal Audio). The Live room can accommodate 20 performers. There are also 9 industry-standard edit suites equipped with Avid S3 consoles, Pro Tools HD Native, and Avid Artist I/O. These facilities benefit from full state-of-the-art equipment and technical support from specialist stage, sound, and lighting technicians. The Unit has made full use of these rich facilities to increase opportunities for dissemination of its research output, and for networking with other scholars and practitioners.

The University also supports its staff and students through IT facilities and people; our technicians, learning technologists, and our dedicated subject librarians ensure a host of online support through resources, databases, and networks. Mobile digital recording equipment and professional software optimised for audio and digital research work are available for researcher use, along with specialist technical support for advanced performance and composition-based projects using new media. The UoCC studio, at the disposal of our student researchers in the UoCC Department is equipped with Logic pro, Nuendo, Sibelius and the Vienna Symphonic Library.

The University is committed to providing appropriate research and IT facilities and funding provisions for all its research staff and students. The University is sited in an arts and culture-rich part of the country (Chichester Festival Theatre, Pallant House Gallery, Goodwood Sculpture Park Cass Foundation, The Point Eastleigh and the South Downs National Park are within walking distance), and benefits from partnerships created by its artist-researchers at both local and national level. Our Unit's spaces showcase staff and student work as well as hosting professional shows and performance events.

The ChiPrints archive is a fully Open Access resource and holds digital documentation of the research outputs of all University staff. It includes the material output of performance as research, links to compositions, films and commercial/commissioned outputs, published and unpublished book chapters, conference papers, journal papers, books and PhD theses. ChiPrints complements the University Library's extensive collection of books, journals and videos, built up over a period of 30 years, by making the substantial research output of staff members available to PGR students, the public, international scholars and practitioners.

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

Building the research base

Our people contribute significantly to the 'research base' across academia and professionally. A summary of substantial contributions by department is given below:

In Fine Art, external collaborative partners on **Chubb** & Johnston's research projects and exhibitions include University of Brighton School of Health Sciences, Shrewsbury Museum & Art Gallery, Pallant House Gallery, Weald and Downland Museum, West Sussex Records Office, and The Graylingwell Heritage Project. **Chubb**'s research as lead on the *Significant Walks* project has led to invitations and presentations within a range of associated fields, including Health Sciences, Health and Wellbeing, Anthropology and Ethnography. Chubb was invited to present with co-researcher Emeritus Professor Ann Moore (CBE) at the Swedish Association of Physiotherapists Annual Conference, Stockholm, Sweden (2017), and the Western Sussex Hospitals Trust Research Conference (2018). She has also contributed to papers on *Significant Walks* at interdisciplinary international conferences in Birmingham, Glasgow, Minneapolis, Munster and Singapore. Fine Art's **McHugh** contributes to the Steering Committee of the National Association of Fine Art Educators.

In UoCC, **Ritchie** is a leading figure in pedagogy research. She served on the Committee of the Association of National Teaching Fellows until 2018 and co-chaired the HEA ANTF Symposium 2014-2017. Ritchie was invited to speak about her pedagogic research and practice of embracing open education in UoCC at Whitehall in 2016 and 2017, and was keynote at conferences in Kamloops, Canada (2017) and San Paulo, Brazil (2019). Her Inaugural Professorial Lecture 'Learning out Loud' focused on practice as research and included an instillation of documentation and process over 130 days of practice, with 50,000 words, and over 50 video and audio recordings, culminating in a live performance of the work displayed. The UoCC Department benefits from international collaborative opportunities resulting from **Ritchie** establishing the University of Chichester as the first UK Educational Affiliate of the Grammy Museum, Los Angeles (2018). Community based research projects facilitating exchange with community and public and third sector bodies include the Encore Chichester Community Orchestra (2017-present) and annual Chichester Cello Weekend.

Within Creative and Digital Technologies, **Baysted** has been a special guest on 2 BBC Radio 3 programmes (Sound of Cinema), and has been interviewed in the following print and online arenas (select list): The PRS M Magazine (2 articles), Edge Magazine, Sing Up!, UoCC Teacher, Film Score Monthly, Classical MPR, Patreon, and Scoring Sessions. Baysted has been an invited speaker at the Develop Conference (Brighton), and The Ivors Academy (London). **Baysted** and colleagues in the department have enriched the student experience and brought international guests to appear in a public lecture and question series, including David Morrissey, Philip Glenister (best known for playing Gene Hunt in *Life on Mars* and *Ashes to Ashes*, as well as Quinn Paterson in *Mad Dogs*), Brian Clemens (TV producer of *Avengers* and *Professionals*), and Robert Watts (producer of *Star Wars*). The Department of Creative and Digital Technologies is home to the world's first academic journal that focusses on audio for games: *The Journal of Sound and Music in Games*, published by The University of California Press (2020), with Professor **Baysted**, Professor of Film, TV and Games Composition, as Editor-in-Chief of this new journal.

Within Dance, **Bacon** is a founding editor of *Choreographic Practices* journal (Intellect); **Parfitt** is Chair of PoP Moves UK, the founding node of an international network of popular dance scholars across North and South America, Europe and Australia; **Zanotti** is a leading figure in international screendance, an award-winning artist working in digital technologies and co-editor of the *International Screendance Journal*; **Childs** has contributed to research into HE Dance Education and Employability and is a member of the UK's National Dance Network; **Quin** is establishing key research agendas in the field of Dance Science and Performance Coaching, and the interdisciplinary impact of her work is highlighted through her keynote speech at the *Applied Coaching Research Conference* at Derby County Football Club (February 2020) and associated publication in the UK *Coaching Research Journal*.

Members of the Dance Department contribute to the development of UK and international dance and performance studies research through AHRC peer-review college membership (**Hunter** and **Parfitt**) and through contributions to industry and professional bodies/organisations such as: IADMS (**Quin** and **Harman**) Society for Dance Research (**Hunter**, Executive Committee member), PoP Moves (**Parfitt**) and the Society of Dance History Scholars (now Dance Studies Association – **Parfitt**). The impact of the Department's scholarly activity is also extended through staff editorial board contributions to key journals in the field, including *Choreographic Practices*, *Journal for Artistic Research*, *Dance Research Aotearoa* (New Zealand) *International Journal of Screendance* (**Zanotti**, co-editor) *International Association for Dance Medicine and Science Bulletin for Dancers and Teachers* (**Quin**).

Research partnerships

Researchers in the Unit have engaged with a number of partnerships and collaborations with industry stakeholders, national and International HEI's and professionals from a number of areas, including:

Lobel's work exploring performance and cancer featured at the National Theatre's *A Pacifist's Guide to the War on Cancer*, (2016) in partnership with Bryony Kimmings, prior to a UK and Australian tour. In 2017, he led *There is a Light: BRIGHTLIGHT*, a performance collaboration between Contact Young Company (Manchester) and BRIGHTLIGHT, the world's largest medical/psychosocial study of young adult cancer patients. The show featured young adults with and without cancer, and toured the UK to medical conferences, theatres and young adult cancer events.

Hunter's research in site dance practice has involved collaborations with researchers from Canada and New Zealand (resulting in the co-authored publication *(Re) Positioning Site Dance* (2019) and the University of Evora, Portugal (through co-facilitating the *My Body, My Raval project*, Barcelona 2018). She was a contributor to the COST European Networking project 'How Matter comes to Matter' (2016-18), and is a member of the P21 research group based at the University of Malta.

Bacon's *Artistic Doctorates in Europe* (with Middlesex, UniArts Stockholm, UniArts Helsinki and professional partners Dance4, Zodiak and Weld) has generated a number of research outputs, an international survey of PhD candidates, an Open Access book/resource, and a final review of good practice in the supervision of practice-as-research PhD's in the areas of dance and performance (see: www.artisticdoctorates.com). The project has encompassed collaborations with partner HEIs, PhD students and supervisors, and artist communities in Stockholm and Helsinki.

Parfitt was the Principal Investigator on the AHRC Leadership Fellowship project *Dancing with Memory* from 2014-2016. The project brought together internationally renowned scholars in popular dance and cultural memory from North America, Europe and Australia in 2 conferences at the University of London and a seminar at the University of Chichester. The research was also presented via seminars at Columbia University, New York, and Temple University, Philadelphia. As Chair of PoP Moves UK, Parfitt regularly collaborates with the other nodal chairs in the international PoP Moves network at universities in Toronto, Antioquia (Colombia), Paris and Melbourne in the production of conferences, presentations and publications. In 2018, Parfitt co-chaired the international PoP Moves conference, 'Memory, Migration and Movement', with Paris-based popular dance scholar Dr Laura Steil at Université Paris Nanterre, attracting delegates from North America, Europe, the Middle East and Australia.

Zanotti has engaged in a number of national and international collaborations. She was Artist in Residence at The International Museum of Surgical Science in Chicago 2016 and Visiting Artist at The School of The Arts Institute of Chicago, presenting on her research into transmedia and her collaboration with the choreographer Lea Anderson, The Pan's People Papers (www.panspeoplepapers.com). This online project reached 5,000 people at Brighton Digital Festival and was commended by ACE. Her 2004 work 'Pace', created with Katrina McPherson, was exhibited at the Hayward Gallery for a month in 'History Is Now', curated by John Akomfrah. In 2017 she was commissioned by the Magnetic North Theatre company to develop the mixed reality research project 'We Are All Made of Stars' in Edinburgh (www.madeofstars.space). Her project Entangled (2018) with the composer Matthew Whiteside was commissioned as part of The John Bell Lecture that opened The Belfast Science Festival (Northern Ireland). She has screened films in Valencia, Warsaw, Dublin, Venice, Dijon and Limerick, presented her research at several international conferences, and works with a wide variety of industry partners – including arteus.tv, Southeast Dance, The Lemon Tree and National Theatre of Scotland.

Childs was the lead academic on a successful ACE bid to support FACE TO FACE, an innovative dance sector development conference connecting the greater South East. The event took place at Sadler's Wells in November 2014 and encouraged cross-sector pollination and radical new ways of working together. She was also funded by the HEA Strategic Enhancement Programme to undertake a project looking at Embedding Employability into the Curriculum. This resulted in a

conference presentation and an online publication (2016). This area of research was developed further in a chapter on work-based learning (2018).

Flexer has collaborated with Nick Sandiland, a digital artist at Middlesex University, and Professor Siri Dybwik from the University of Stavanger, Norway, to create the international touring work *Curiouser*, a dance installation for young audiences.

Baysted's compositional outputs in the REF2021 assessment period (*Project Cars*, *Project Cars 2*, *Project Cars 3* and *Fast and Furious: Crossroads*) and associated published book chapters form part the new field of Ludomusicology (video game music and game audio research). He has been an invited speaker at two Ludomusicology conferences (Utrecht, Southampton), Berklee College of Music in Valencia, and the National Film and Television School. His collaboration with the Clem Burke Drumming Project, with **Smith** (Institute of Sport), has involved filming, VFX and 3D animation content (2017-2019). This project has featured internationally on major mainstream news outlets, producing millions of views.

Ritchie's monograph *Fostering self-efficacy in higher education students* (2015) is a part of the Palgrave Learning and Teaching series and draws upon her pedagogical practice and research in music to make this widely available across disciplines. This has resulted in numerous presentations, and keynote invitations in Wales and in Brazil. Her work has focused on student agency in pedagogical processes (*California Dreaming*, 2017), self-regulation, resilience, and becoming a professional (journal articles 2016, 2018, book chapter 2019), and opening the curriculum through innovative and open-facing pedagogic practices. The Connecting Classes project utilised synchronous and asynchronous communication and group annotation, and drew upon international practitioners in collaboration with Newcastle University and 10 other institutions across the arts sector (2016). This resulted in the creation of a journal article, several open educational resources, and a HEA funded workshop (2016). **Ritchie** was a seed member of yapnet.org (2019) a multidisciplinary open online platform for creative practitioners to share unfinished work, collaborate, and receive feedback, which encourages a new paradigm of practice for educators and professionals within the creative disciplines. **Ritchie's** open educational practice has resulted in several peer-reviewed journal articles, book chapters, and invitations to speak internationally in America, Canada, Scotland, Ireland, Netherlands and across England. During the initial COVID-19 lockdown, Ritchie was the inaugural speaker for the UCLA series 'Conversations with TEDx Speakers' in a live-streamed event (April, 2020).