

Institution: Coventry University
Unit of Assessment: UoA33: Music, Drama, Dance, Performing Arts, Film and Screen Studies
1. Unit context and structure, research and impact strategy

The Unit is centred on the **Centre for Dance Research (C-DaRE)**, which was officially launched in 2015 as part of the University's significant investment in supporting research excellence, although some of its research activities pre-dated the reorganisation. Research in C-DaRE has grown out of the Performance strand that was identified as a strength within the University's submission to UoAD34 in REF2014. This is, therefore, a new Unit for the University, reflecting that since 2014, research in performing arts has consolidated and expanded around dance as the primary discipline. Whilst built upon research with dance at the core, the Unit embraces interdisciplinary, cross-disciplinary and transdisciplinary research. With a strategic investment in 17 new core research staff including artist-researchers, a significant growth in the postgraduate research (PGR) community from three to 35 and a research income of over £2.6m in this period, the Unit is delivering a large (relative to the discipline) and diverse submission. A strength of the Unit has been its reputation for focusing on the nexus between funded research, public engagement, and joint and single-authored research publications and multimodal outputs (316 in this period). The Unit's research is noted for developing innovation in practice research and promoting the conversation between dance and digital humanities. Research is impactful and establishes productive links between scholarly research, professional practice and learning innovation.

The **research objectives of the Unit**, as set out in the UoAD34 submission in 2014 and developed since within D33, have been to consolidate a world-leading research profile, developing researchers at all stages of their careers to be thought leaders. We have championed partnerships with experts across disciplinary boundaries and in collaboration with cultural institutions and organisations worldwide, generating significant grant income and producing a diverse range of outputs. The submission includes the work of researchers who are core members of C-DaRE and staff who are Associated to C-DaRE or conduct research that links to the Unit's main themes. The major strands of research are clustered around **dance, performance and digital technologies** (deLahunta, Blades, Gibson, Whatley, Wood, Bisig, Gorman), **intangible cultural heritage** (Waelde, Whatley, Wood, Cisneros, Crawley, McCulloch, Li, Collela, Palka), **performance, choreography and composition** (Davies, Burrows, Lee, Ellis, Gibson, Palka, Williams, Collis, Panizza), **dance and disability** (Whatley, Waelde, Blades, Foellmer), **health and well-being** (Meehan, Habron), **somatic practices** (Whatley, Lee, Meehan, Gibson, Evans, Reed), dance as **embodied knowledge** (deLahunta, Blades, Burrows, Thoms, Ellis), dance and **analytic and continental philosophy** (Blades, Foellmer), and **dance and politics** (Foellmer, Thoms, Storey). Whilst themes have emerged from individual strengths and have led to distinctive research outputs, a characteristic of the Unit's research is its collaborative ethos, and research enquiries that deliberately bring domains of knowledge together. For example, how **practice research** and **documentation** generate questions and insights around artistic process and meaning (Ellis, Burrows, Davies, deLahunta, Lee) and how **legal frameworks** (Waelde) influence the way dance is made, recorded, disseminated and impacts on different communities.

Our research has met the objectives set in 2014 relevant to our area in the following ways. We have built on research begun in the EU-funded **RICHES** project, continuing through several other

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high-profile EU-funded projects which we have led, or partnered on, **including Europeana Space, Civic Epistemologies, WhoLoDance, REACH, Kaleidoscope and CultureMoves** to explore different aspects of cultural practices. This includes interrogating the role of legal frameworks in protecting artistic works and cultural heritage, and the role of digital tools including annotation processes to generate new insights to analysing, documenting and scoring dance practices. Of note is deLahunta's extension of the **Motion Bank** project, supported through a joint initiative between C-DaRE, Mainz University of Applied Sciences, Deakin University (Dance Data Network) and funded by the Aventis Foundation. Motion Bank has led to a series of international Choreographic Coding Labs in conjunction with leading dance artists and cultural centres. Research outputs across the Unit have reflected this diversity and include text-based publications, performances, films, exhibitions, installations and websites.

Leadership in the Unit has grown from a single Professor in Dance in 2014 (Whatley) to include Professor in Dance (deLahunta) and Professor in Intellectual Property Law (Waelde) as core members of C-DaRE and Professor in Theatre Education (Evans, C-DaRE Associate). The Unit presents research from 27 members of staff (23.6 FTE) at different stages of their careers, from post-doctoral Fellow and Assistant Professors (13.8 x FTE), through to Associate Professors (6.7 FTE) and full Professors (3.1 FTE).

Our **international research reputation** has built through Unit staff participating in many pan-European projects; funded visits to overseas HEIs; visiting scholars taking up sabbaticals with us from Brazil, Australia, Italy and China, and through a PGR community that includes many international candidates who join us to benefit from the expertise of the staff team.

Our PGR community has grown around our particular and ground-breaking expertise in the digital archiving of dance, developed from the **Siobhan Davies RePlay** digital archive project (Whatley) and digital dance scoring and annotation processes (deLahunta, Blades). Similarly, the expertise in practice research, for performance spaces (Burrows, Davies) screen (Ellis, Cisneros), site (Lee, Crawley), disability (Whatley), composition (Williams) and immersive environments, involving motion capture and mixed reality (Gibson) has attracted a cluster of practice-researchers.

Specialist expertise in gender, trauma and research methodologies (Thoms) and how dance operates within a broader social and political field (Foellmer, Thoms) has contributed to the expansion of the PGR community. The Unit has benefitted from a significant number of University-funded PhD studentships (24 in the period, including two 'Trail Blazers' in collaboration with external partners to support ECRs to gain supervision expertise, and 2 cotutelles with Deakin University) augmented by the award of **AHRC-funded Collaborative Doctoral Awards**, a **Leverhulme Trust** funded PhD and one collaborative PhD with the University of Warwick, responding to a closer engagement with Warwick University through the Coventry City of Culture initiative and funded research (Meehan). Our recent inclusion in the AHRC-funded Midlands4Cities (M4C) Doctoral Training Programme has resulted in five funded PhDs. The growth has fed into a dynamic and collegial research environment, supporting growth in quality and collaborative research.

A feature of our research **impact strategy** has been the partnering with leading **external sector-facing organisations**, including dance companies, cultural institutions, commissioning venues and galleries, and individual arts practitioners. Our strategy is focused on impact that benefits the cultural sector, quality of life and society including health and wellbeing, and by extension, public

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policy. The potential for research impact guides the development and delivery of all funded projects. Partner organisations (including **People Dancing, One Dance UK**) are integral to ensuring our research maximises impact.

The selected Impact Case Studies reflect the extended research that has directly involved a range of stakeholders across the creative and cultural industries. This research has generated change within the professional disabled dance community (see *Dance, Disability and Law (ICS1)*), on cultural organisations and software providers working with digitised dance content (see *Dance, digitalisation and intangible cultural heritage (ICS2)*), on audiences, arts producers, and on children and their families in hospital (see *The MAN A Collection: Influencing engagement in dance through innovative digital interfaces (ICS3)*). The development of online toolkits and dissemination events for professional organisations, as well as practice research taking place in public spaces, where performance can intervene and critique the nature and forms of public engagement, leads to a range of significant impacts focused on creativity, culture and society, and health and well-being (*ICS1*). Research also addresses policy in relation to marginalised communities (Cisneros), micro creative industries and international trade (Waelde) and small arts organisations and freelance practitioners (Wood).

A commitment to interdisciplinarity has expanded the breadth and range of the Unit's research, enabling researchers to conduct collaborative research across the arts and with diverse disciplinary fields including engineering, computing science, psychology, anthropology and health (see *ICSs1; 2 and 3*). Waelde's appointment has enabled the Centre to take a leading role in developing new insights into how legal frameworks such as copyright and human rights impact on dance, performance and cultural heritage, in the UK and internationally. This research forms the basis of the impact case study, *ICS1*, and several funded research projects. For example, increasing awareness of lung health is the focus for *The Air Network* (Waelde); a cross-council project involving arts and science experts using participatory methods including forum theatre, dance, music and puppetry with slum communities in Mukuru, Nairobi.

We are committed to research that is **open and accessible** and that maximises reach and impact. Our C-DaRE e-book, *A World of Muscle, Bone & Organs: Research and Scholarship in Dance* (2018), features contributions from all C-DaRE researchers as well as PGRs, and is free to access online to show our firm commitment to open access. Our second e-book in collaboration with authors in Brazil, published in both English and Portuguese; *Exchanging, Moving, Translating: thoughts on dance and disability* does the same.

Other modes of dissemination make use of open channels for sharing practice research and the research is itself experimenting with digital methods of access to, and interaction with, research, including for example through blogs (Ellis) and digital dance annotation (deLahunta), which are effective for sharing dance data as well as research outputs. Research in many projects includes co-design and citizen science (e.g. **Civic Epistemologies**) to emphasise open research methods.

The breadth of the theoretical fields represented within C-DaRE promotes generative dialogue between researchers. This also ensures that Waelde's legal expertise, particularly in respect of IP and licensing, informs our methods, our approach to open access, whilst also developing new research enquiries within the domain of dance. This has been key for developing confidence for researchers to publish under open licenses, including digital apps and online toolkits (see the three impact case studies) whilst also contributing to debates within the dance/performance sector about

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the responsibilities of researchers to the individual and to the discipline more widely, e.g. in association with the Practice Research Advisory Group (PRAG) and Open Online Theatre.

Our commitment to a culture of **research integrity** is demonstrated by a robust process of supporting researchers to conduct ethical research. Ethics leads in C-DaRE (Cisneros, Wood) provide monthly clinics to support C-DaRE staff and PGRs in planning, delivering and monitoring research to ensure adherence to relevant ethical, legal and professional standards. Ethics is also a standard item on monthly C-DaRE Team Meetings. Ethics is not only core to how the Unit's research is carried out with integrity but is also the specific focus of research enquiries and funded research, promoting a principle of 'ethics in practice' (Ellis, Cisneros, Wood). Research that is carried out with those who may be vulnerable through experiencing marginalisation, impairment, ill-health or precarity from other disabling conditions, employs methods that foster researching with the participants, through co-design and participatory research.

Future Aims

The **objectives of the Unit** over the next five years are to build on the momentum of this current REF period, maintaining excellence through an ambitious and proactive research culture that is intellectually rigorous, works towards greater international integration, improves impact, and dissolves disciplinary and methodological boundaries. The Unit will continue to support the development and progression for all researchers within a culture of equity, diversity and inclusion, prioritising increasing representation from those communities currently under-represented in the Unit, particularly to secure positions of power and authority. Research will capitalise on the new Creative Cultures Institute structure (from 2021) to build more opportunities for collaboration with dance at the core of enquiries. In line with the University's research strategy, we will focus on the following:

Research Themes

The Unit will aim to build consortia with our national and international partners to develop major bids for funding, strengthening and expanding research strands that have benefitted from recent funding awards. These include the Marie Skłodowska-Curie Actions Individual Fellowship (Bisig), for progressing our research into **dance/science connections through computer vision and machine learning**; AHRC-funded research (Meehan) exploring the role of dance in **managing chronic pain**; the AHRC/British Council/British Academy-funded research into the **complexities of dance and cultural heritage in developing countries** (Waelde, Thoms, Blades), funding to investigate **dance for and with marginalised communities** (Cisneros) and **inclusion in dance** (Whatley). An underpinning theme is research into the discipline itself and the nature of choreographic practices. C-DaRE will further capitalise on its track record in research into the **impact of digital technologies on dance**, questions relating to 'ownership' in dance, and through the EPSRC-funded project (Gibson) on **immersive interaction design and interactive machine learning**, extending our research into the impact of dance and embodied knowledge on our relationships to **technology, including AI and ethics** (deLahunta). The Unit will also expand into areas that have been initiated by researchers examining dance in the context of **politics, race, identity and inclusion** (Ellis, Cisneros, Foellmer), and in **research enriched learning and teaching** (Crawley), including in the context of **inclusive adult education** (Cisneros). C-DaRE will both seek to influence future research funding initiatives and respond to new research funding streams. The Unit's relationship with the AHRC has led to working towards co-hosting a UK-wide

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event in 2021 to examine future funding for dance research, with the aim to take a leading role in shaping future research strategy.

Impact through partnerships and public engagement

Building on our Impact Case Studies and excellence in practice research, the Unit will extend partnerships with cultural organisations, both in the UK (e.g. **People Dancing, Chisenhale Dance Space, Candoco Dance Company, METAL, British Museum, V&A, DanceXchange, Dance4, Belgrade Theatre**) and internationally (e.g. **Fondazione Sistema Toscana, ICK Amsterdam, Stiftung Preussischer Kultuerbesitz Berlin, Promoter Italy**) to lead collaborative research that demonstrates the value of embodied and tacit knowledge to the humanities more broadly. Future impact will be generated by engaging new audiences for live and online cultural projects (including performances, films, exhibitions) through exploring new platforms, venues and outdoor sites, to expand ideas of space, place and belonging. New collaborators will be sought to strengthen our commitment to develop **ethical, transdisciplinary and challenging research** that focuses on the role of human movement and physical intelligence in helping to confront and solve societal challenges, for living well, and with respect for public health, the environment and social cohesion. Links to support local communities will be expanded by engaging in cultural activity for wellbeing, including refugee and migrant groups and those living with long-term health conditions. As part of the Unit's continuing contribution to sustaining the discipline, webinars and online conversations will be offered on themes relevant for researchers, artists and educators including on embodiment, communities, and ethics in practice, capitalising on links with Independent Dance, Dance HE and the Centre for Performance Philosophy at University of Surrey to tackle the impact of institutional racism in HE contexts.

Outputs

The Unit will continue to enhance the quality, range and diversity of outputs, expanding the opportunities for international co-authorship with Unit partners and developing our leadership in multi-modal practice research. For example, through the **Cultures of Dance – European Research Network for Dance Studies (CoDa)** project, opportunities to collaborate and publish with European colleagues will be identified to maintain and expand the exchange of dance expertise in post-Brexit UK. A commitment to open access publishing and contribution to rethinking metrics in relation to diverse research outputs will continue to be built on (Foellmer).

Research students

To ensure the Unit grows through developing the next generation of world-class researchers, continued support will be given to a strong community of PGRs, building on the Unit's track record in attracting highly capable applicants. Two high-achieving PGRs have been successful as part of the University's recently launched Post-doc Fellowship programme, building on our research into dance, disability and inclusion (*ICS1*). Efforts to ensure diversity will be extended by attracting PGRs under-represented in the Unit. The Unit will grasp the opportunities provided by the M4C Doctoral Training Partnership to develop more activities with consortium partners and partner organisations, whilst strategically allocating University studentships to support emerging areas of research excellence. In addition, the Unit will also build on our cotutelle offer with Deakin University and through a new cotutelle partnership with Aarhus University, focusing on dance dramaturgy.

International reach

Research in association with international partners will be extended, including through the CoDa research consortium and through emerging projects funded through the Horizon Europe programme to foreground the importance of embodied knowledge. Collaborations with researchers in Australia, New Zealand, Southern Africa, and South East Asia will be expanded. The Unit will extend research seeded through the British Council-funded exchange with Federal University of Rio-Grande do Sul (UFRGS) in Brazil, to explore transnational research into digital archiving of dance, disability and inclusion in dance, and the intersections between dance and health.

2. People**Staffing Strategy and Staff Development**

The University has made a significant investment in dance research, recognising the strengths established by 2014 which have been consolidated since, through the recruitment of core research staff from post-doctoral early career to professorial level. The initial recruitment of new appointments to establish C-DaRE included one Professor (Waelde), one Reader (Foellmer), four Senior Research Fellows/Artist-Researchers (Ellis, Burrows, Lee, Davies), one Research Fellow (Thoms), and three post-doctoral Research Assistants. The expansion also included recruitment to support funded research projects (Cisneros, Wood, Colella), and continuing support from the University has enabled previously fixed term funded research roles to become permanent (Gibson, Wood, Cisneros). This strategy has enabled C-DaRE to build capacity at all levels, supporting the successful awarding of further funded research projects. This has, in turn, generated the growth of further research activity in core areas including, for example, Marie Skłodowska-Curie Fellow Bisig. The Centre has also capitalised on the University's investment in full studentships for PGRs by being able to offer post-doctoral employment to three PGRs, two progressing to Assistant Professor (previous winner of the Ede and Ravenscroft Award for Academic Excellence, Blades; Crawley). Three Visiting Professors (Caroline Bowditch, Helen Thomas, Amanda Williamson) and Visiting Fellow Harriet Deacon contribute to the broader research culture, collaborating on PGR support, funded research and co-authoring.

Promotions during the period have included one Professor (deLahunta), one Reader (Gibson), and three Assistant Professors (Meehan, Blades, Wood). The promotions signal the importance of a programme of career development that is building a long-term staffing plan that ensures a balance between seniority and entry-level researchers for the health of dance research and its future in the University. The Unit includes Associates of C-DaRE and staff who conduct research within the scope of the Unit (9.4 FTE). Research extends the Unit into areas including music composition and performance (Williams, Panizza, Collis), theatre (Storey, Gorman) as well as the intersection of dance and literature (McCulloch) and law (Li). Associates are employed in Faculty Schools in the University and have either 20% or 40% of their contract seconded to develop and undertake research. Associates are supported by a named mentor in C-DaRE and by the University's Research Services team to develop research capability, to develop PGR supervision experience, collaborate on research activities and to support the development of bids for funding.

Many staff have progressed successfully, reflecting the ambition and achievement of researchers in the Unit. Opportunities to take up C-DaRE roles in areas such as internationalisation (Meehan),

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industry engagement (Gibson), PGR lead (Thoms), public engagement (Wood) and ethics in research (Cisneros and Wood) provide leadership development opportunities. Staff successes are recognised through annual University staff awards and several have been successful (Cisneros - Coventry University Equality and Diversity Award for work on campus 2015; Whatley, Waelde, Wood, Blades– Coventry University Research Team of the Year 2017).

C-DaRE offers a nurturing, supportive and challenging research environment in which regular activities support and stretch researchers at all stages of their careers, growing future research leaders who champion the place of culture in society. C-DaRE research staff and PGRs are co-located to encourage and support a collaborative research culture. Associates regularly attend research support activities including a comprehensive series of research events, seminars, conferences and public engagement activities. A monthly Reading Group, open to all researchers and PGRs, focuses on supporting academic dialogue and debate, supporting new research trajectories. A PGR-led praxis group meets to explore research that integrates theoretical and practice research. The ECRs meet on a regular basis as a peer-support group, to share research in process and debate issues relevant for their own research needs. Senior researchers join on a regular (invited) basis to support particular processes, including peer reading of draft publications, funding bids and other research in progress. An online 'Research Café', initiated during the first covid-lockdown period, continues to provide an open and informal space for sharing research in development, debating research issues and to sustain a sense of research community. Practice research is directly supported by Ellis who guides early career practice researchers as well as our highly experienced artist-researchers (Lee, Davies, Burrows, Gibson). Guidance is given to develop and frame a research profile and to support writing for publication, conference dissemination and leading or contributing to funded research projects. Most researchers are directly involved in funded research, in which is built a research mentoring structure, to support less experienced researchers through all stages of project delivery, impact and research output generation.

The University's Research Services team provides comprehensive pre- and post-award support, including bid preparation, costing, impact, legal oversight and financial management. In addition to Centre-led activities, researchers regularly participate in and contribute to, the University's wide-ranging support (via the Doctoral College and Centre for Research Capability and Development) for researchers at all stages of their careers, from PGRs to Professors. This includes training in mentoring, preparing funding applications, writing for publication, as well as a range of professional development support activities. An extensive programme of support for doctoral supervision also ensures that all supervisory teams are fully equipped to support PGRs from draft proposal stage through to completion; a mandatory programme is undertaken by all supervisors. As a matter of course, supervision teams include an experienced Director of Studies, another subject expert and an early career researcher to gain supervision experience.

All staff in C-DaRE have a line-manager within the Centre, apart from Whatley, who as Executive Director (ED) is line-managed by the Faculty's Associate Dean Research, meeting regularly to discuss research plans and research objectives. Schedules are agreed that take account of individual needs, stage in research career and identify training needs, including mentoring where appropriate. The annual appraisal process includes regular 'check-ins' throughout the academic year to monitor progress towards achieving objectives and to identify successes and where additional support may be required. Individual needs are always considered and flexible working

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arrangements are in place to accommodate those with caring responsibilities or other individual circumstances.

Investment in researchers

Each staff member in C-DaRE has a notional allocation of funds to spend on supporting career development, including presenting their research at conferences and for other travel needs. Requests for additional funding for 'one-off' unanticipated opportunities can be made and where budget allows, will be funded. University (QR) funding schemes are also offered to support researchers on their research journey, focused predominantly but not exclusively on ECRs. Funding awards, totalling c£145K for this period, have supported a number of important research activities, building partnerships (Research Collaboration Fellowships: Meehan – in 2015 to undertake research into dance and somatic practices in Hong Kong; Academy of Performing Arts and HK University; Blades – mobility funding to visit Brazil; Gibson – to undertake research in New Zealand), pump priming research (Blades, Gibson, Meehan), and purchasing specialist research equipment (Gibson, Wood) and policy-based research (Wood, Cisneros, Ellis). Staff who are Associates of C-DaRE have opportunities to apply for funding from their School or Faculty to support research activity including support for conference presentations. For example, travel funds supported Gorman's travel to Finland, Poland, Denmark and the US for his *Telepresence in the Performing Arts and Advanced Networking Project* that focuses on cross-country online rehearsal theatre training. The Unit's staffing strategy and staff development processes comply fully with the Concordat to Support the Career Development of Researchers.

Research Students

Benefitting from the University's increased investment in PhD Studentships during this cycle, the Centre has attracted PGR students from a wide range of backgrounds, from those graduating from research intensive Universities through to mature candidates with established professional careers who want time to reflect on and theorise their practice. Two cotutelle PhDs with Deakin University have emerged from our combined expertise in digital archives, immersive dance environments and the visualisation of human movement on different platforms. In sum, 30% PGRs have come from overseas, including from Australia, USA, The Netherlands, Thailand, Germany, Brazil, Switzerland, Cyprus, South Africa and Norway, reflecting the international reputation of researchers. This creates a vibrant and diverse community of PGRs who fully participate in C-DaRE's research programme. From the time they enrol to completion, candidates are considered ECRs so participate in all activities, contributing to organising conferences and symposia, including leading their own events. Events and activities include organising a PhD-led 'Unsymposium' in 2016, providing editorial support for the Unit's Journals, co-authoring with staff and shadowing researchers on funded research projects, thereby gaining valuable research skills. PGRs can also be employed up to six hours a week, teaching undergraduates to gain teaching experience.

The close working environment ensures that PGRs benefit from a peer community, enabling a record of on-time completion with minor or no corrections (from nil to 18 completions in this cycle). An allowance of £250pa is available to support research activity with additional funding available in years two and three to support presenting at research conferences. Two **AHRC-funded Collaborative Doctoral Awards** have built valuable relationships with collaborating partners (**Siobhan Davies Dance** and **People Dancing**). Collaboration also happens with other Universities at supervision level (e.g. Universities of Bedfordshire, Oxford Brookes, De Montfort

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and Trinity Laban Conservatoire of Music and Dance). The PGR lead for C-DaRE (Thoms) holds regular meetings with the PGR group, providing discussion sessions on themes such as viva preparation, conclusion writing and career preparation. Recruitment processes have been adjusted to increase participation and particularly from those with protected characteristics, with appropriate support in place where relevant. The University's Doctoral College also provides an extensive programme of research workshops, symposia and an annual conference that supports PGRs throughout their PhD journey. The PhD Curriculum Framework ensures a robust progression process from induction to completion and includes regular progress reviews.

In 2018, the University joined the successful **AHRC-funded Midlands4Cities Doctoral Training Partnership** (Waelde as one of two 'site directors'), building the Centre's PGR community through a funded open call and CDA Studentships. PhD students have been successful in publishing their research in peer-reviewed books and journals (e.g., *Dance Research*, *Performance Research*, *Leonardo*, *Performance Philosophy*, *Research in Dance Education*, *Performance Paradigm*, *Journal of Dance and Somatic Practices*, *Brain*, *Body*, *Cognition*) and have been selected to present their research at prestigious international conferences such as Dance Studies Association, International Association for Dance Medicine and Science, MOCO, Dance Fields, and Computational Creativity. PhD graduates have also been successful at securing academic positions. Four PGRs have been appointed to post-doctoral research positions within C-DaRE. Seven PGRs without prior substantive academic posts have gained academic positions in the UK or overseas. Destinations include Universities of Auckland, Northeaston, University of Arts Helsinki, Trinity Laban Conservatoire of Music and Dance, Edge Hill, Wolverhampton and Sunderland.

Equality, Diversity and Inclusion

The Unit has a gender balance in favour of women. Women represent 72% of the core C-DaRE staff and 67% of the Unit overall (24% above sector average). The BAME community is 9%; 4% above sector average but is in focus for future recruitment. PGRs from the BAME community represent 31% of the cohort, above the sector average (11%). Several of the team have had periods of maternity leave since 2014. Flexibility both maximises staff performance, which often necessitates working away from the University and the researcher's home and is set against programming 'retreats' and times for concentrated periods for the whole research team to be physically together. Flexible working allows for researchers to be supported in spending time released from other duties to carry out a concentrated research project or focused period of writing or practice. Staff achievement against objectives as well as exceptional performance is recognised through merit awards and promotion. Senior staff have Centre-wide roles such as impact development (Waelde, Ellis), convening reading groups and research cafes (Foellmer) and online resource development (deLahunta).

Research themes in the Unit not only directly address issues of equality, diversity and inclusion (EDI) but drive decisions about role allocation and leadership development within the Centre, which are regularly reviewed within processes for promotion and recognition. EDI is promoted through a C-DaRE 'champion' and a wide range of University schemes and policies; it is a guiding principle that underpins the research carried out in the Unit and is the focus for underpinning research in the impact case studies, *ICSSs1; 2*. Workshop activities are designed to promote understanding of EDI. Processes to ensure EDI issues are embedded within the Unit's research, relate to those set out in the University's Code of Practice. Cisneros' contribution to a project

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focused on widening participation for 'Gypsies, Travellers, Roma, Showmen and Boaters into Higher Education' was subsequently shortlisted for the 2020 Times Higher Education's 'Widening participation or outreach initiative of the year' award. The appointment of disabled dance artist, Caroline Bowditch, as Visiting Professor, is also important for our commitment to building an inclusive research environment which is reflected in the Unit's support for disabled researchers and PGRs.

Processes for recruiting staff and PGRs are regularly reviewed, ensuring that notices are posted following access guidelines and can reach diverse communities. EDI is also a regular item on monthly team meetings to ensure that all researchers are committed to EDI in all aspects of their work and are empowered to request support where needed. Each researcher and PGR is shown respect for protected characteristics and are supported on an individual basis and without prejudice. Consequently, individual researchers have been supported to work productively through flexible and/or remote working and study leave, managing long-term health conditions, and have been supported in leadership roles, in funding applications and in accessing internal funds for research.

3. Income, infrastructure and facilities

Research funding and strategies for generating income

A rich variety of income for research has come from a wide range of sources, totalling over £10m in grants awarded and over £2.6 million income to the Unit for the period. As PIs and CoIs, significant research income has been awarded from **UKRI** (£858k); from **AHRC** for projects ranging from **Responsive Mode** (Whatley, Meehan, Waelde), **Research Networks** (Waelde, Whatley, Meehan) the **EPSRC** (Gibson), **MRC** (Waelde), **Follow-on for Impact and Engagement** (deLahunta, Waelde, Whatley) and strategic programmes (Blades, Gibson, Waelde). Funding has also been awarded to researchers as PIs and Co-Is from the **Leverhulme Trust** (Whatley, Meehan), **Wellcome Trust** seed funding (Whatley), **British Academy** (Ellis, Waelde), **British Council** (Waelde, Blades), **Heritage Lottery Fund** (Palka), **Digital Catapult** Researcher in Residence Programme (Blades) and the **Deutsche Forschungsgemeinschaft** (Foellmer). Consultancy has also generated income, with Blades funded to support the work of Digital Theatre Plus and Spectra (2015-2017). Additional funding has been secured from European Commission (£1.53m) from a number of collaborative projects funded through the FP7, Creative Europe, Marie Skłodowska-Curie actions and Horizon2020 programmes. Researchers have led large consortia (e.g. Whatley: Europeana Space awarded €4.95m) and have been partners as part of multidisciplinary teams; e.g. engineering, computing science, neuroscience, GLAM professionals (Cisneros, Crawley, deLahunta, Waelde, Whatley, Wood) resulting in digital resources and policy briefings (*ICS 2*), and a notable number of high-quality outputs.

Significant funding has also been awarded to individual researchers from sources other than those accounted for via HESA to support research activity over this period, totalling just over £1m. Funding has been awarded from **Arts Council England (ACE)**, **Arts Council of Ireland (ACI)** and a number of other funding bodies, international funders and commissioners. Funds have supported innovative practice research, including creating performances, screen dance works, exhibitions and installations. Funding has been awarded to Palka (2017) from Kulturamt Kreuzberg-Friedrichshain, Berlin; to Meehan (2014 and 2016) from **ACI** for a Dance Bursary and for a Dance

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Project to create the *Live Archive Project* on the work of Dublin Contemporary Dance Theatre (exhibition and touring performance to venues in Ireland); to Davies from **ACE** for *Material/Rearranged/To/Be and Transparencies*; and to Burrows from the **National Lottery** through **ACE** for *Any Table Any Room* and from **Sadler's Wells Theatre** for *52 Portraits* (2015/16 and 2016/17). Gibson's research has received support from multiple sources including the **Fund of the Creative Arts Industries University of Auckland** to support *WAHAWAEWAO*, from **ACE**, and **Arts Council of New Zealand**, Creative XR Digital Catapult and Light Moves Screendance Lab. Gibson's commissions and residencies include Dartmouth College (USA), XYZ, Barbican Revolution 5 Year World Tour, Selfridges, QUAD (Derby), and CAFKA/Christie (Canada) (see ICS3). Lee's work has been funded by **ACE**, the **National Lottery**, **Creative Europe** and *Liquid Gold is in the Air* was awarded an **ACE Exceptional Award**. McCulloch was awarded an **Ivor Guest Research Grant** (2019) for *'what masques, what dances shall we have': Dancing at the Court of James VI of Scotland* and Evans received funds from the **Society for Theatre Research** to support the project: *History of UK Mime and Physical Theatre*.

International funders have supported deLahunta as member of three project teams including for the *Thinking Brains and Bodies: Distributed Cognition and Dynamic Memory in Australian Dance Theatre* project (2013-2016) funded through the **Australian Research Council Linkage (LIEF) Grant** led by CJ Stevens, the *Collaborative embodied movement design* project led by Kim Vincs, funded by a **LIEF Grant** (2017 – 2018); and as member of the EU FP7 **Marie Curie Initial Training Network** (led by John May; University of Plymouth) *CogNovo: Cognitive Innovation: Project 7. Mental imagery and social interaction in dance choreography* project (2013-2017). Foellmer was Academic Consultant for the project *Whodidwhattowhomwasneverreallyclear...* funded through the digiS programme of the **Berlin Senate for Culture and Europe** (2017) and led a project funded by the *Commission for support of female ECRs* (KFN), **FU Berlin**.

Organisational, operational and scholarly infrastructure supporting research and impact

C-DaRE has benefitted from the University's 'Excellence with Impact' strategy to establish and invest in a number of focused Research Centres. Decisions about the strategic direction and activities within C-DaRE are discussed at Centre level, through monthly Research Centre meetings, Chaired by ED Whatley. Monthly meetings review the Centre's portfolio of funded research and a range of additional meetings with central and local professional services support staff provide a continuous review of impact activities, future funding proposals and PGR recruitment. The Centre's Operations Manager works closely with the ED on strategy, budgeting and future planning. The Centre is subject to an annual review prepared by the ED and Operations Manager, reviewed by a panel comprising senior management of the University, Chaired by the Vice Chancellor. Researchers are members of various University committees and have served on the University's Academic Board.

The research culture in C-DaRE is facilitated by the co-location of research staff, professional support staff, and PGRs in one building and who work across a number of open plan work spaces, with meeting rooms for large and small communal activities, a kitchen, and quiet reading room. We house our own collection of rare dance publications, donated archives and continue to host the Siobhan Davies RePlay digital archive; all valuable resources for staff and PGR research. We also house the Chisenhale Archive on a temporary basis to facilitate PhD research, loaned from the V&A. Our facilities in the building also include a flexible dance studio, which is available on a full-time basis for research activity, thereby facilitating extended periods of research investigation by staff and PGRs, residencies by artist-researchers and public events that extend over several days.

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The flexibility provided by the research studio also enables complex technical setups to support intensive research projects, such as those involving motion capture/tracking equipment (*ICSs2; 3*). A range of state-of-the-art equipment, including a perception neuron and notch wearable motion sensing system, digital cameras, high-spec computers and iPads, supports on-site and off-site research, for staff and PGRs. Technical support is provided by a specialist technician, who works in close collaboration with the staff team, advising on technical matters and supporting funding applications, conferences and all public engagement events.

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

A feature of the research in the Unit is its emphasis on collaboration across the academic community, with researchers in related or different disciplinary fields (including psychology, law, anthropology, computing science, engineering, cognitive linguistics and health) within and well beyond the UK, and with partners in industry. Funded research projects such as the AHRC-funded ***InVisible Difference; Dance, Disability and Law*** project (PI Whatley) produced an edited book (Intellect) focusing on the intersection between dance, law and disability and built collaborations with the Universities of Exeter, Aberdeen and Edinburgh, as well as leading disabled dance artists and companies. The project led to an AHRC-funded follow-on project for impact and engagement (PI Whatley, Co-I Waelde), creating an online toolkit focusing on new business models for dance and how legal frameworks can support dance, aimed at the professional dance and performance community. The project seeded further projects (Blades) focusing on similar themes with the Universities of Dundee and York empowering disabled people in post-conflict Sri Lanka through dance (*ICS1*).

Gibson's ***Reality Remix*** project funded through the AHRC *Next Generation of Immersive Experiences* call developed links with the University of Abertay and several industry partners to generate new insights to how audiences engage with immersive arts experiences. The research led Gibson to collaborate on the EPSRC-funded project led by Goldsmiths and in partnership with the University of the Arts; ***4i: Immersive Interaction Design For Indie Developers with Interactive machine Learning***, producing tools for small developers to perform immersive interactive design. Research into creativity, combining psychology and dance, created partnerships with Plymouth University and Trinity Laban for the Leverhulme Trust funded ***In the Dancer's Mind*** project (Col Whatley). The project uncovered new understanding about how dancers choreograph and collaborate, informing dance pedagogy and training methods. The AHRC-funded ***Sensing the City*** project (Meehan) built a partnership with Warwick University leading to a public exhibition, edited book and digital resources, as well as insights to inform urban planning. The partnership with Warwick has extended into several other collaborative projects involving local artists and communities (Cisneros, Crawley, Meehan, Palka), funded as part of the Universities' City of Culture funding schemes and the Warwick Creative Exchange programme. This research has directly worked in association with and supported Coventry's Roma community, Irish community and older people in 'extra care' homes who experience isolation.

Cross-disciplinary research, such as the AHRC-funded ***Error Network*** project (Col Whatley) secured a partnership with the University of Leeds to reveal insights to the creative potential of error across disciplinary fields and the production of an edited book (Palgrave Macmillan). The partnership developed further through a Wellcome Trust seed funded project; ***Identity and Governance of Bodily Extensions: The Case of Prosthetics and Avatars*** and the AHRC-funded Network Project ***Social Choreography*** (Col Whatley). Both projects showed the way

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dance can inform policy in relation to enhancing the lives of marginalised, disabled or disadvantaged communities, including Coventry's Refugee and Migrant Centre and refugee camps in Chad. A partnership with Edge Hill University secured another AHRC-funded Network Project **Somatic practice, chronic pain and self-care technology** (PI Meehan) combining arts-based and science-based research (spanning dance, nursing, occupational therapy, physiotherapy and psychology) to provide resources to support those with a lived experience of persistent pain.

Ellis's British Academy-funded project in partnership with the Universities of Brunel and Sussex: **Contemporary Dance and Whiteness** examined race and racism in dance, producing a film and website that has been highly influential in the dance sector. Waelde's projects, funded through the AHRC, AHRC/MRC and British Academy (GCRF), have built partnerships with researchers across the UK and internationally to explore themes as diverse as pastiche, community heritage, public health and sustainable development. This research has produced case studies, toolkits, ethical codes and training on social media for heritage communities.

A partnership with Loughborough University led to McCulloch's British Academy-funded project **Covid-19 and Grassroots Memorial Practices** and Crawley's Chorus workshop **Beyond the Text** (2019) supported by the University of Oxford, expanded relationships between dance and classics. Collaborative research projects, **Erasmus+** projects (Cisneros) and formal level partnerships have also consolidated relationships with institutions including the Universities of Deakin, Auckland, Rhodes, Fort Hare, New University Lisbon, Malta and UFRGS.

Relationships with key research users/beneficiaries have been established with many non-academic partners through the Unit's research and funded projects. These include organisations such as the **V&A** (Ellis), **Ashmolean Museum** (Crawley) and **British Museum** (deLahunta), **People Dancing** (Whatley) and **One Dance UK** (Wood) as well as non-arts organisations such as **Great Ormond Street Hospital** as part of Gibson's MAN A project (*ICS3*), local, regional and national **Roma communities** (Cisneros), Coventry city urban planners and chronic pain health centres (Meehan), and disabled people (Blades) including disabled dance artists (Waelde, Whatley). Research is conducted with dance artists, film makers, performance directors and disabled athletes who participate as co-researchers in labs and residencies, contributing to research objectives, design, methods and outputs. These have all enriched the research environment whilst providing development opportunities for professional practitioners (*ICS1*; 3).

Practice research has engaged a wide range of audiences in live venues, outdoor spaces and on screen. The recruitment of our artist-researchers who have established high profile careers as choreographers has developed further links with organisations such as **Independent Dance** and **Light Moves Festival of Screendance**. Those on 0.5 contracts (Burrows, Davies, Lee) facilitate valuable exchanges with other artists and arts organisations (e.g. **Independent Dance**, **Siobhan Davies Studios**, **Artsadmin**, **Sadler's Wells**, **The Place**). Secondments have strengthened some of these links, including, for example, Wood's secondment to the **Birmingham Dance Network** as Associate Director since 2018. Several members have served as Board members and Advisors on arts organisations (Waelde, **Candoco Dance Company**: Lee and Ellis, **Chisenhale Dance Space**, Lee, **Bonnie Bird Award**, Whatley, **Arts at the Old Fire Station**).

The Unit's leading **contribution to the sustainability of the discipline**, within the UK and globally, is evident through staff members taking up memberships of trusts, executive boards and judging panels including PRAG, Society for Dance Research, Early Dance Circle, the Marc Brew

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Dance Company, Encounter Theatre and Therapy, People Dancing, Arts Foundation, Theatrum Mundi, Chisenhale Dance Space, Bonnie Bird Trust, Vanhulle Dance Theatre, Wired Aerial Theatre, Roma Project UK, the Reimagine Awards Panel, Network Performing Arts Production Workshop board, IFTR Performance-as-Research Working Group, Digital Theatre Plus, ICAMus, Opera UK, London Song Festival, Coventry's Cultural Education partnership as well as European organisations: Drom Kotar Mestipen Roma Women's Association (Spain), EU Human Trafficking Board (Brussels, Belgium), European Women's Lobby (Brussels, Belgium), European Hip Hop Network and the Nordic Centre for Digital Presence.

Two peer-reviewed **international Journals** were founded by staff and have international editorial boards. The Q1 ranked ***Journal of Dance and Somatic Practices*** and the ***Journal of Dance, Movement and Spiritualities*** both involve staff members as principal editors and editorial board members. Ellis is co-editor ***Choreographic Practices***, Li is Associate Editor ***Queen Mary Journal of Intellectual Property***, Evans is Associate Editor ***Theatre Dance and Performance Training***, and many staff members also serve on the editorial boards of other peer-reviewed Journals, and guest edit special issues. These include *Dance Research*, *International Journal of Screendance*, *Performance Research*, *International Journal of Performance Arts and Digital Media*, *Body Space Technology*, *Choreographic Practices*, *International Journal of Romani Studies*, *Frontiers in Psychology*, *Journal of Embodied Research*, *Conversations Across the Field of Dance Studies (DSA)*, *Hotfoot*, and *Convergence*. Books are also in focus with Thoms as founding co-editor of the internationally recognised *Dance in Dialogue* Book Series with Bloomsbury, having published two monographs in this period.

Our leadership in the field is demonstrated through Chairing and hosting **major conferences attracting international delegates spanning the scholarly and professional practice communities**. In April 2017, C-DaRE co-hosted the ***Dance Fields*** conference (with Universities of Roehampton and De Montfort) to mark and celebrate 35 years of Dance Studies in the UK (leading to a co-edited volume of collected papers) and co-hosted the ***Performance Knowledges: Transmission, Composition, Praxis*** Performing Arts conference with the University of Malta (2020). We have hosted five editions of our own international biennial ***Dance and Somatic Practices conference***, drawing worldwide presenters to the University. We also hosted five editions of an annual ***Digital Echoes*** symposium, two editions of a ***Body, Space, Object*** symposium, and Meehan and Blades were co-sponsored by the American Society for Theatre Research (ASTR) to host the ***Performing Process*** symposium (2014), all of which have produced edited books (Palgrave Macmillan, Intellect). Staff members have also co-convened a number of other international conferences and research workshop programmes, including ***MOCO*** with Goldsmiths, University of London (2017), the ***Interdisciplinary Workshop on Movement Grammars: Brains, Robots and Dance*** at the Lorentz Centre, University of Leiden (2018), The ASTR ***Violent Incitements*** Working Session (2018), The ***Society of Dance Research Symposium*** (2014) and ***Choreographic Forums*** (2017, 2018), ***The Role of the Choreographer in the Stage or Screen Musical*** international symposium at University of Oxford (2015), the ***Cultural Heritage: Reuse, Remake, Reimagine*** international conference, Hamburger Bahnhof, Berlin (2016), and Blades was funded by the British Society of Aesthetics to convene the ***'Dialogues on Dance, Philosophy and Performance in the Contemporary Neoliberal Moment'*** conference (2017).

Bimonthly C-DaRE newsletters and a regular research series; *C-DaRE Invites* and *C-DaRE Shares*, promotes research exchange and conversation, often disrupting conventions of research

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seminars by centring the exchange around a shared meal, with invited international scholars and speakers from arts and cultural organisations. These build on the strong and multiple links that researchers have with the creative industries, and public and third sector bodies. The sessions are recorded and disseminated on C-DaRE's website, as is a series of themed conversations between researchers.

Wider Influence

Many staff members undertake evaluations and reviews for funding bodies in the UK, including for the **AHRC, Leverhulme Trust, Wellcome Trust, British Academy, Research England, EPSRC/EPSC Digital Catapult, EPSRC ICT Cross-disciplinary and co-creation, UKRI Future Leaders Fellowships, JPICH Digital Heritage**; and for overseas funders including the **European Research Council, European Science Foundation, Irish Research Council, Austrian Science Fund, Guggenheim Fellowships, American Philosophical Society, Insight Grants, Social Sciences and Humanities Research Council of Canada, Gutenberg Foundation, Goethe-Institute Inter Nationes, German Research Foundation (DFG), Fonds Wetenschappelijk Onderzoek (FWO) Belgium, National Social Science Academy Poland, and Zukunftskolleg Fellowships**. Whatley is an Evaluator for the **European Commission**, and was consultant on ERC-funded (Starter Grant) *Black Box- Arts Cognition* project led by Carla Fernandes, New University Lisbon, and is consultant on ERC-funded (Consolidator grant) *Dancing* project led by Delia Ferri, National University of Ireland Maynooth. As member of the European Roma Institute for Arts and Culture (ERIAC), Cisneros has partnered with them to develop the Barvalipe Online University for Roma Studies. Foellmer is a member of the European Science Foundation College of Expert Reviewers and FWO Review College Belgium. Waelde and Whatley have participated on grants panels for the **AHRC and Leverhulme Trust**. Meehan, Waelde and Whatley are members of the **AHRC Peer Review College** (Whatley as Strategic Reviewer), Waelde is also an assessor on the panel for the **EPSRC AI Doctoral College**.

Staff members also act as referees for evaluating candidates' research for tenure or promotion to Chairs at universities, both in the UK (Universities of Roehampton, Bristol, Glasgow, Exeter, DMU, Bedfordshire, Trinity Laban Conservatoire of Music and Dance, Central School of Speech and Drama, Chichester, Northampton, Winchester, Falmouth, Surrey, Plymouth, Bath Spa, Middlesex, Essex, Royal Holloway, Edge Hill, Canterbury Christ Church, University College Suffolk, Glamorgan, UCLAN, Liverpool John Moores) and overseas (e.g. Universities of Stockholm, California, Texas Women's, Alabama, USA, Washington, Princeton, Idaho, San Diego, Simon Fraser, Deakin, Melbourne, Auckland, Cork, Institute of Technology Tralee, Pretoria).

All researchers are encouraged to be ambitious and several have received prizes for research, including **Ellis** who was awarded first prize in 2017 in the MediaWall competition at the Journal of Media Practice and MeCCSA Practice Network symposium for his film *We Record Ourselves*; and in 2014 **Thoms** was awarded CHOICE magazine Outstanding Academic Title award for her monograph *Martha Graham: Gender and the Haunting of a Dance Pioneer* (Intellect). **Gorman** received the gold award in the Arts & Humanities category of the third annual Reimagine Education Awards 2016 (a yearlong global competition designed to uncover transformative initiatives across the Higher Education sector) for the *Telepresence in the Performing Arts and advanced networking project*; Gold for best Arts and Humanities project and Gold for Hybrid Learning at the Reimagine Education Awards (San Francisco; 2018). The project also received two Coventry excellence awards in 2016 and 2018; was highly commended in the 2018 Times Higher Education Awards and won in the Internationalisation category of the 2020 Guardian University Awards. Other

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industry awards for research outputs include **Gibson** awarded the Lumen Gold Prize 2015, **Cisneros** awarded the European Heritage Award/Europa Nostra Award 2019 for her *RomArchive* project and awarded gold standard for inclusion by the Social Work Network for *Missing Voices – GRT with Disabilities*; and **Lee** was awarded overall Festival Prize at Light Moves Festival in 2015 for *Liquid Gold is in the Air*. **Lee** was also awarded lifelong honorary member of People Dancing in 2018. Others were finalists including **deLahunta** (with Motion Bank and ICKAmsterdam) in 2018 for the Digital Preservation Awards for Open Data Institute Award, **Whatley** shortlisted in 2018 for the One Dance UK Research Impact award, and **Burrows**, shortlisted for an Olivier award for his *Elders Project*.

Research has been disseminated through many prestigious **keynotes, lectures and performances**, including: **Burrows** at DMU, and for PostDance conference, Stockholm; **Cisneros** at South Yorkshire Police GRT Conference and at GRT Roundtable at the House of Lords (2019); **Crawley** at Université Côte d'Azur and Université Grenoble-Alpes, France, and Zurich University of the Arts; **deLahunta** at University of Rome La Sapienza, Institute of Dance Arts Anton Bruckner Privat University, Simon Fraser University; **Ellis** at Leeds Beckett, Hong Kong Academy for Performing Arts; **Evans** at International Platform for Performer Training (Zurich, Helsinki), National Theatre, Michael Cacoyannis Foundation, Athens; **Foellmer** at Lab Critica Rio de Janeiro, Festival of Dance Munich, Open Up Summer School Villigst, and Film for Peace event at Institute for Cultural Diplomacy Berlin; **Gibson** at Universities of Abertay, Ravensbourne, Pepperdine and Stanford University, USA, and University of Auckland; **Gorman** at SCUDD, EADTU, Anilla Cultural - Uruguay; **Lee** at Liverpool Hope University, Middlesex University; **Li** at Sihuan Fine Arts Institute, China; **Meehan** at Lab Critica, Rio da Janeiro, Universitas Gadjah Mada Indonesia and Hong Kong Academy for Performing Arts; **McCulloch** at German Shakespeare Society; **Panizza** at Royal Irish Academy of Music, University of Maryland; **Thoms** at University of Bedfordshire; **Whatley** at Universities of Leeds, Oxford, Portsmouth, Wolverhampton, East London, Canterbury Christ Church, Royal Conservatoire of Scotland, University of the Arts, Aberystwyth. UFRGS, Temple University Dance Studies Colloquium, New University Lisbon, Cyprus University of Technology, Zurich University of the Arts, University of Malta, University of Rome La Sapienza, Open University Hong Kong, Institut del Teatre Barcelona; **Wood** at UFRGS.

Our research has also been shared at all major dance and performance studies conferences, including **Dance Studies Association, MOCO, TAPRA, DRHA, SIBMAS, PSi, IFTR, Dance Research, World Dance Alliance. Performances** by practice researchers have taken place worldwide, including in Brazil, China, Germany, Ireland, Sweden, Italy, Switzerland, Mexico, Greece, Slovenia, Peru, Canada, USA, Singapore, South Korea, Australia, New Zealand, Belgium, Austria, Norway, Spain – major UK venues include **The Barbican, South Bank Centre, Whitworth Gallery, Sadler's Wells, Gazelli Arthouse, Collyer Bristow, Union Gallery** (London), **Tramway** (Glasgow), **Bluecoat** (Liverpool), **Ashmolean Museum** (Oxford), **MAC** (Birmingham), **Warwick Arts Centre** (Coventry), **Attenborough Centre** (Brighton), **QUAD** (Derby). Mobility between Universities has strengthened links. **deLahunta's** secondment and subsequent 0.5 appointment at Deakin University between 2016 and 2017 consolidated our ongoing collaboration with Deakin, leading to jointly authored publications, joint funding initiatives and two cotutelles. **deLahunta** maintains his role as Co-Director Motion Bank at the Hochschule Mainz University of Applied Sciences. **Foellmer** is member of the Sapienza University of Rome Network of International Academic Contacts, and of Alumna in the Network of the Berlin Programme for Equal Opportunity (Berliner Chancengleichheitsprogramm). **Ellis** was a Scholar in Residence at Temple University, USA, and at the University of Malta.

Research has also been published in key journals in our discipline, including in *Dance Research*, *Dance Research Journal*, *Performance Research*, *International Journal of Performance Arts and Digital Media*, *Choreographic Practices*, *Research in Dance in Education and Body, Space, Technology*. Staff regularly undertake refereeing of academic book and journal publications, including for major publishers; **Palgrave Macmillan, Routledge, Oxford University Press, Intellect, Edward Elgar, Cambridge University Press, Bloomsbury**.

Staff members have examined PhDs extensively, both in the UK and overseas. Waelde and Whatley served as output assessors for panels D35 (Whatley) and C20 (Waelde) in REF2014 and Whatley is a panel member of UoAD33 in REF2021.