

# AHRC Dance Research Matters

## Advisory Group

### Terms of Reference

#### The Programme: Introduction

Dance Research Matters is a developing research, investment and engagement programme within AHRC which seeks to promote, catalyse and support practice research within the dance research community.

#### The Programme: Context

This programme develops from a dance research symposium held during the summer of 2021 attended by dance researchers and practitioners at various career stages and working across all forms of dance. The symposium was attended by 250 delegates and provided opportunities for discussion and networking and sought feedback and opinions from attendees on the state of dance research and the opportunities and challenges in this area.

A website for the symposium can be found [here](#) and features recordings of the talks and panel discussions.

It originated from conversations with Dance UK members, discussions with members of the research community based at Coventry University, and recognition of the need for strategic and collaborative support for dance research.

AHRC has previously funded dance through several schemes and initiatives, including:

- The AHRB funded Research Centre for Cross–Cultural Music and Dance Performance led by SOAS with University of Surrey and Roehampton as partners was established in 2001.
- Postgraduate Funding - initially annual applications for Masters and PhD students considered by the Music, Dance and Performing Arts Panel. Subsequently for PhD funding through the different schemes for Doctoral Funding and currently The Doctoral Training Partnership.
- Over the last twenty years there has been a large body of work building from these early initiatives featuring Dance in conjunction with many different disciplines and in many different forms in collaboration with a range of partners including International.

#### The Programme: Aims

To develop and support a dance research network, encourage collaboration, identify the research and investment needs for dance, and to provide targeted and impactful investment in this area.

1. To understand the current position for dance research (the baseline):

- a. What, where and how is dance being funded and researched as a primary or secondary subject across AHRC and UKRI more widely including wider definitions of dance for example physical movement, kinaesthetics
  - b. Examine the talent pool, pipeline and skills development
  - c. Consider implications for EDI including at decision making level within UKRI and research organisations
  - d. Undertake initial light touch sector consultation to understand current challenges and opportunities for dance research
2. To scope a research and engagement programme (Dance Research Matters) to target investment and engagement with the dance research community which brings together researchers and practitioners to help inform, promote and oversee AHRC investment and activity within dance research
  3. To form an Advisory Group (made up of a diverse group of researchers and practitioners) which will be empowered to advise AHRC's Creative Industries team on the development of the Dance Research Matters programme
  4. To plan, deliver and fund Dance Research Matters over a three-year period in line with the guidance of the Advisory Group, to include funding opportunities and networking activity and accompanied by appropriate end-to-end monitoring and evaluation
  5. To work, in partnership with the sector, to identify wider opportunities to raise the profile of dance research and consider the opportunity to create a Dance based Independent Research Organisation.

### The Programme: Advisory Group Purpose

The Advisory Group is a key component of the *Dance Research Matters* programme. The group will:

- Provide professional expertise and a practice-led perspective to the development of the Dance Research Matters programme, identifying opportunities, current trends and challenges
- be the body who is empowered to advise the Creative Industries Team at AHRC to ensure delivery against the programme objectives
- support the Creative Industries Team at the AHRC in shaping engagement and networking activity, skills development and funding opportunities for Dance Research Matters
- promote Equality, Diversity and Inclusion best practice within the Dance Research Matters programme
- foster open, honest and transparent conversations across the whole dance research ecosystem and brokering new relationships and collaboration

### Advisory Group: Roles and responsibilities

To support the Creative Industries Team at the AHRC in advising the programme in accordance with the programme aims, including supporting them to:

- shape the direction of the Dance Research Matters programme, research portfolio and of related programme activities, including (in collaboration with AHRC) shaping funding opportunities
- providing and advising membership of expert assessment panels for the award of the research funding

- putting measures in place to assure the legacy of the programme, and to assure future sustainability of programme outcomes.
- ensuring EDI values are embedded throughout the programme
- reviewing the progress of individual projects or other activities
- advising on both broad and specific communication and dissemination activities across the academic and non-academic sectors.
- to be ambassadors for the programme and to help ensure it has the widest possible visibility and impact.

## Membership

The membership should actively aim to achieve an appropriate balance of expertise and institutional representation as well as diversity. The membership should also reflect researchers at different stages within their career trajectory. The Advisory Group will be chaired by a senior figure external to AHRC. Professor Sarah Whatley has agreed to chair the group for the first two meetings.

Current membership, with short biographies, is at Annex 1.

Following the first meeting of the Advisory Group, AHRC and Coventry staff reflected on membership composition and determined a greater need for diversity, including representing independent researchers, Higher Education Institutes outside southern England, ensuring Conservatoires are represented and reducing the number of people attending from each institution to ensure a greater number of organisations/freelancers are included.

As part of the commitment of this group to EDI good practices, there will be an ongoing awareness and reflection on membership composition. Attendees will be encouraged to be proactive in their membership, identifying and challenging biases, and ensuring colleagues deputise meeting attendance if they are unavailable.

## Meeting arrangements

There will be a minimum of four meetings of the Advisory Group each year based on programme need.

These will be serviced and arranged by AHRC, who will provide a secretariat function. Meetings will take place on Zoom.



## Annex 1 - Membership

### **Professor Angela Pickard**

**Professor of Dance Education, Canterbury Christ Church University**

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I lead in the fields of Dance Education, Performance Science and embodiment. I have successfully led institutional, and strategic developments in the UK and internationally, particularly in relation to workforce and talent development, dance pedagogy, dance and health and artistic practice. My work has impacted on dance education and training/artistic pedagogies within elite ballet and contemporary schools, dance companies, conservatoires and HE institutions and with individual dance artists, nationally and internationally. I became the first Professor of Dance Education in the UK in 2020.

My research brings together pedagogy, sociology and psychology, as in-depth investigations of body studies, identity politics and social practices in dance (embodiment). I use Pierre Bourdieu's conceptual theory, analysing embodied identity and embodied cognition with dancers and choreographers (dance artists) in participatory and elite/professional contexts in creative dance, ballet and contemporary dance. My specialisms are practice-based research and qualitative research methods and analyses, particularly interview studies. I instigated the first PhD-by-publication through choreography route in the UK, and supervised the first student to completion, raising the status of dance making and choreographic practice as research. I have led longitudinal research with adolescent dancers investigating 'becoming a dancer' as '*Ballet Body Narratives*'. With professional dancers the focus is on pedagogy in artistic and work environments and retention strategies to mediate talent loss. My '*Dance to Health*' project with Vella Burrows and Wilson with older populations led to £2.3 million roll out with the NHS arts on prescription. Current research and knowledge exchange projects are with early years and dance artists with South East Dance as '*Little Big Dance*', talent development with adolescents with New Adventures Cygnet School and investigating challenges for professional dancers with caring responsibilities with *Parents in Performing Arts (PIPA)*.

I have been a member of the AHRC per review college and have participated in sift panels. I also reviewed for the Covid-19 call. I am instrumental in creating research communities and forums for the development of dance research. I am a member of the Research committee of the *International Association for Dance, Medicine, and Science (IADMS)*, where I regularly liaise with a group of international colleagues to influence policy, strategy, and the development of practice. I also support the development of early-career research and awards student prizes at the annual conference, as well as creating resource papers. As Editor in Chief for the international, peer-reviewed journal *Research in Dance Education*, I have continued to raise the status of this journal and it is now deemed to be the most prominent in the field (1/11) when ranked by Journal Citation Indicator (JCI) with a ranking of 4.46. The journal now has 4 issues a year. I have brought together an international and national board of senior scholars in dance and education and co-ordinate a team of international reviewers and writes editorials. I am also an active member of the Editorial Advisory Board for the *Journal of Dance, Medicine and Science*, with particular areas of expertise in qualitative data and analyses, dance pedagogy and psychology, research with early years, and understanding of youth/adolescent dancer development.

### **Professor Ann David**

**Professor of Dance and Cultural Engagement, University of Roehampton**

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Ann R David, PhD, is Professor of Dance and Cultural Engagement at the University of Roehampton, London. She specialises in dance anthropology and South Asian classical and popular dance and her dance training includes ballet, contemporary, folk dance, as well as Bharatanatyam and some kathak. Ann's research work has focused on dance and ritual practices in UK Indian communities investigating issues of migration, identity and embodiment, and the gestural, narrative and ritual practices of Bharatanatyam. She has published widely on this work, as well as on dance in Bollywood and on the ritual dances of Tibetan Buddhism and has just completed a monograph of Indian dancer Ram Gopal, published by Bloomsbury. Ann is passionate about the need for the arts and dance in education, working closely with policy makers in the arts, and is on the boards of several arts organisations. She has given public talks at the V&A, the British Library, British Museum and National Portrait Gallery and been involved in post-show discussions at Asia House, Nehru Centre, Sadler's Wells, Southbank and Bhavan. Ann has appeared on BBC radio and TV on several occasions and is on the editorial board of a variety of academic journals.

**Professor Christopher Bannerman**  
**Professor of Dance, Middlesex University**  
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**Dr Clare Parfitt**  
**Reader in Popular Dance, University of Chichester**  
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**Clare Parfitt** is an interdisciplinary dance scholar working between popular dance studies, memory studies and Atlantic studies. At the University of Chichester, she has been a Reader in Popular Dance and she is currently a PhD Supervisor. From 2014-2016, she was Principal Investigator on an AHRC Leadership Fellowship project titled 'Dancing with Memory', and is also a member of the AHRC Peer Review College. Clare is Chair of [PoP Moves](#), an international network for popular dance research, and her dance practice engages with local salsa, street dance and Caribbean dance communities. She is currently developing a freelance coaching and consulting practice for popular dance students, scholars and practitioners, which will include coaching on funding applications. She is also collaborating with Dr Celena Monteiro on a project titled 'Mapping Atlantic (Im)mobilities: Caribbean dance communities in London and their diasporic connections', funded by Kingston University. She is the editor of [Cultural Memory and Popular Dance: Dancing to remember, dancing to forget](#) (Palgrave, 2021), and is completing a monograph provisionally titled *The Kinetics of Memory: Cancon and popular dance in the Atlantic world* (OUP).

**Dr Efrosini Protopapa**  
**University of Roehampton**  
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Efrosini Protopapa is a London-based choreographer and academic. Her research interests lie in experimental and conceptual practices across dance, theatre and performance, and notions of value and labour, thinking and attention, negotiation and disagreement in/as performance. Having toured stage works across the UK and Europe, she now mostly works collaboratively and across disciplines for non-theatrical spaces. Efrosini is a Reader in Dance and Choreography at the University of Roehampton, where she supervises practice-led PhD

projects. She is also convener for the postgraduate dance programmes and chair of the Techne Training Group. Efosini teaches workshops internationally, curates research platforms and exchange events, and has published in journals and arts publications.

Recent performance projects include: *The Analogue Campaign* (2019), a performance for public spaces, commissioned and produced by the Duncan Dance Research Centre in Athens, supported by Practicing Democracy by extrapolé, Paris; and *Disputatio I, II, III* (2017), a triptych of works that toured in gallery spaces, commissioned and produced by Siobhan Davies Dance, and first performed at the Barbican Curve in London. She is a co-author of the book *The Practice of Dramaturgy: Working on Actions in Performance* (Valiz, 2017) with Konstantina Georgelou and Danae Theodoridou.

**Professor Emma Redding**  
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**Lily Hayward-Smith**  
**Research Assistant, CDaRE, Coventry University**  
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Lily Hayward-Smith is a Research Assistant at C-DaRE, an editor for the Journal of Dance and Somatic Practices and events curator. Lily completed a Masters in Dance Making and Performance in 2009 at Coventry University.

**Dr Sara Houston**

**Deputy Dean, School of Arts, University of Roehampton**

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Dr. Sara Houston is Deputy Dean of the School of Arts, Roehampton University. Sara's research focus is on community dance. She is most interested in those who may not readily have access to dance and in improving quality of provision. She has been a pioneer researcher in the field of dance and Parkinson's and over the last 12 years played a leading role in establishing dancing as an important activity for people living with Parkinson's world wide. This has included creating professional development initiatives for dance artists who want to work in this area. She won a BUPA Foundation Prize in 2011 for her Parkinson's work and was Finalist in the National Public Engagement Awards in 2014. Among other publications, she published the monograph *Dancing with Parkinson's* (Intellect Books) in 2019. Sara's current research is EU funded (Erasmus Plus, 2020 - 2023), working with the European Dance House Network in five other countries to develop a digital handbook for dance artists working with communities to articulate and translate their soft skills. Sara is co-leading on the research, development and creation of the handbook.

**Sarah Whatley**

**Director CDaRE, Coventry University**

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Sarah Whatley is Professor of Dance and Director of the Centre for Dance Research (C-DaRE) at Coventry University. She has expertise across a wide range of dance theory and practice, much of it in collaboration with external partners, including dance artists, dance companies and cultural organisations. Her research, funded variously by the AHRC, European Commission and Trusts, focuses on the discourses that emerge through the body as a site of knowledge and expressive communication, and how dance generates different textual strategies for transmitting and disseminating the physical intelligence of the moving body.

Her projects and publications employ a wide range of methodologies, including practice research, and focus on creative reuse of digital cultural content, reimagining dance archives and dance documentation, intangible cultural heritage, somatic dance practice and pedagogy, and inclusive dance practice concerned particularly with disability in performance. She has 8 edited books on these themes and 80+ other publications. She was founding Editor of the Journal of Dance and Somatic Practices and now sits on the Editorial Boards of several other Journals. Her collaborative research has led to close working with other disciplines, including working with experts in law, anthropology, psychology, surgical education, digital media and computing science. A member of the AHRC peer review college (strategic reviewer), an evaluator for the European Research Council and REF panel member (2014, 2021), she has a wide experience of peer review across funding proposals and publications. She also has a track record in mentoring early career researchers and serves as advisor for several groups, including Dance Research, Digital Theatre and Practice Research Advisory Group (PRAG). Link: <https://pureportal.coventry.ac.uk/en/persons/sarah-whatley>

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**Dr Victoria Hunter**  
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Vicky Hunter is a Practitioner-Researcher and Professor in Site Dance at the University of Chichester. Her research explores site dance and corporeal engagements with space, place and lived environments. She adopts an interdisciplinary approach to exploring human-site engagement and frequently collaborates with architects, human geographers, artists and social scientists to develop multi-layered perspectives on contemporary themes and issues. She is a member of the AHRC Peer Review College and an Executive Committee board member for the Society for Dance Research.

She is co-author of (Re) Positioning Site Dance: Local Acts, Global Themes (2019) with Melanie Kloetzel (Canada) and Karen Barbour (Aotearoa New Zealand), and editor of Moving Sites: Investigating Site-Specific Dance Performance (Routledge, 2015). Her monograph Site, Dance and Body: Movement, Materials and Corporeal Engagement was published with Palgrave in March 2021.

Her latest site dance project A Holding Space (2020-21) involves site-dance performance in woodland spaces and participatory workshops in which members of the public explore themes of touch, proximity to other bodies (both human-nonhuman) in a post-lockdown world, performances took place in Kingley Vale (June 2021) and the South Downs Green Fair, Petersfield, (September 2021). She convenes the University of Chichester dance department's 'Research Dialogue' series of talks and events and the University's interdisciplinary research group on 'Environment and Experience' and is a member of the interdisciplinary Creative Therapies group.

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