

Institution: University of Roehampton
Unit of Assessment: Panel D, UoA 35A Music, Drama, Dance and Performing Arts: <u>Dance</u>
<p>a. Overview</p> <p>This submission comprises the work of the Centre for Dance Research (CDR), the base for all research in the Department of Dance at Roehampton.</p>
<p>b. Research strategy</p> <p>Within a uniquely diverse department of dance, the CDR foregrounds research as cultural and artistic expression beyond and including theatre performance. Since RAE 2008, our overall research strategy has been to drive forwards the innovative work that we undertake in choreomusical analysis, anthropology of dance, practice-led research, and South Asian dance studies; to establish a lead in emerging fields such as dance and health, community dance, and social and popular dance studies, and to secure our reputation as the foremost centre for postgraduate study in Dance in the UK.</p> <p>Advancing this strategy, the University has enhanced its support in targeting Dance as an area of research excellence. The CDR has both championed established research expertise and purposefully injected additional resources in growth areas. Progressing our strengths, we have intensified research in the following broad areas: formal analysis of theatre dance (Jordan, Morris); socio- and cross-cultural approaches to dance (Buckland, David, Grau); political perspectives on dance (Houston, Grau, Prickett); historical studies (Buckland, Jordan, Morris, Nicholas, Prickett, Stanger); and practice-led research (Brown, Claid, Ellis, Protapapa). We hold fast to our staunch commitment to individually-led research, as evidenced in sole-authored monographs: Nicholas's explorations of mid-twentieth century theatre dance in Britain, Morris's analyses of the choreography of Ashton, Buckland's examination of modernity and changing social dance practices in England, and Prickett's investigation of dance, social issues and identity politics in the USA and Britain. Newer domains of dance and health and community dance are represented in Allegranti's monograph on dance movement psychotherapy, gender and sexuality and in Houston's research into dance and Parkinson's disease.</p> <p>In practice-led research, our artist-researchers extend creative enquiry by thinking through, on and about performance. They address the multiple contexts of performance through live presence, digital, online and interactive media, often to interrogate and re-imagine unchallenged boundaries as, for example, between dance, science and technology (Brown). Such research often intersects with interests elsewhere in the department, notably in the fields of dance performance and philosophy. This is manifest, for example, in Protapapa's practice-led critical reflection on current debates within performance philosophy, in Claid's interrogation of existentialism in relation to choreographic practices, and the department's long-standing engagement with the analytic philosophical tradition (Pakes, Morris). This interweaving results in a unique departmental focus on the analytic/continental intersection. The breadth of our disciplinary backgrounds and interchanges, both within and beyond the department, continues to provoke constructive and insightful dialogue. It also helps guide and concentrate our unswerving research trajectory, which is to develop methodologies and theoretical perspectives that shape the future of international dance research.</p> <p>Processes for the dissemination of our work are geared towards maximising international reach and leadership in dance research. During the cycle, the CDR initiated and hosted three international conferences: <i>Dance History: Politics, Practices and Perspectives</i> (2010); <i>Thinking Through Dance: The Philosophy of Dance Performance and Practices</i> (2011); and <i>British Dance Institutions: Past, Present and Future</i> (2012), a landmark conference commemorating the 30th anniversary of the Society for Dance Research. The CDR's seminar series is a prestigious platform for invited national and international speakers as well as CDR staff (8-10 events per year). Many invitees are acclaimed international figures (e.g. David Davies in philosophy, Maaik Bleeker in performance studies and Simon Morrison in music) who bring the latest insights in their fields to bear on topical issues in dance. This emphasis in the CDR's research seminar series sharpens our profile in interdisciplinary engagement and infuses our own research debates with solidly sourced</p>

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intellectual and artistic findings. Beyond such individual encounters, the CDR works actively with other institutions to communicate research findings, forge new research links, and promote cultural exchange, as evidenced, for example, in our partner status in the Asian Performing Arts Forum (APAF, founded 2010), a strategic collaboration with Royal Holloway, University of London and the University of Reading, supported by the Centre for Creative Collaboration (C4CC); and the *AHRC Creative Hub, The Culture Capital Exchange*, established in the same year and hosted by Queen Mary, University of London.

Our international research reputation and excellent dance holdings (including specialist archives such as the Ann Hutchinson Guest Archive and Collection; the Monica Collingwood Collection; and the Naseem Khan Collection) have drawn highly regarded scholars from Turkey (2011), Finland (2012) and Australia (2013), as well as externally-funded associate research students from Korea (2010), Australia (2011) and the USA (2012). We have developed a distinctive postgraduate mass through marrying the interests of potential doctoral students with the specialist research expertise of our staff. By virtue of an unusually high percentage of dance staff experienced in social science perspectives and methodologies (David, Prickett, Buckland, Grau), Roehampton is a magnet for investigation of culturally-patterned movement practices both within and beyond Western theatrical contexts. We are also well known world-wide for our capacity to supervise a wide range of approaches to ballet studies (Morris, Jordan). In 2014, as a result of the award of the Erasmus Mundus Masters, *Choreomundus: International Master in Dance Knowledge, Practice, and Heritage* (2011), we will host EU fully-funded scholars from India, Taiwan and the USA who will collaborate with the CDR in continuing research on dance and ritual practices, heritage, and politics.

Key research goals for the period 2014-19 are: 1. to bring to early fruition robust publication plans including the following contracted and near-completed outputs: Ellis's performance, *A Separation*, Protopapa's co-curated/edited collection, *Syros*, Jordan's monograph on Mark Morris and music, and David's co-edited *Dance Ethnography and Global Perspectives*. Monographs by Grau on political activism and dance, Buckland on nineteenth-century popular dancing, and Houston on dance and Parkinson's disease are currently in draft; 2. To direct internal funds and the research leave rota towards sustaining and promoting leadership in existing and new research strengths. As examples, Houston will undertake research leave in 2014 to complete her monograph while David, working in a more established field, will follow later in the cycle to finalise her book on masculinity and South Asian dance in Britain; 3. To secure consistent outstanding quality in our recruitment of research students, capitalising in particular upon our artist-researchers' expertise and advancing inter-university collaboration. This chimes well with our role as partner in the recently awarded AHRC's £13.5 million award for TECHNE, the London and South-East Doctoral Research Consortium (2014-19); 4. To intensify strategic research links with international scholars as part of the expansion of our postdoctoral culture. Work is in progress, for instance, to capitalise upon existing European and North American research networks in order to advance comparative historical and ethnographic investigation into couple dancing; 5. To drive towards greater achievement in impact for our research through widening dissemination, and proactively to seek and create opportunities for impact at national and international levels. A systematic programme of evaluative monitoring by the CDR will assist in informing and enhancing future successes in communicating our research's deep-rooted reach and significance to those beyond the HE sector.

c. People, including:**Staffing strategy and staff development**

University support for Dance has ensured that staffing investment is sustained, focused and refreshed in line with our research strategy and in order to reward high achievement in research. The strength of Dance has been recognised with additional posts that have allowed us to augment identified research strengths and develop new growth areas strategically from early career to professorial levels. Promotions during the cycle include one Professor (Grau) and four Readers (Ellis, Morris, Pakes and David), and new appointments include two early career researchers (Protopapa and Stanger) and two Professors (Buckland and Claid).

A peer mentor is appointed for all new staff. Senior CDR members mentor less experienced

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colleagues on their research and career direction by means of regular meetings, viewing and commenting on work in progress, and addressing new research opportunities. Such continuous guidance is especially needed for recent entrants to academia who may have had distinguished careers as dancers/choreographers, but now aim to cultivate their research profile. Established artist-researchers such as Ellis, Brown and Claid help them to conceptualise their expertise, present their work at conferences and other public events, and offer guidance on writing and publication through in-house departmental workshops and one-to-one meetings. Early career researchers are recognised as essential to securing the vitality and sustainability of Dance: they are carefully integrated into the research activities of the department from an early stage. Tactics involve initial, then recurrent, in-house presentations to engender shared knowledge and feedback on their research, formal and informal advisory meetings with senior CDR members on an individual basis, and inclusion in working parties that report back to the Dance Research Advisory Group on emerging national research issues. As members of doctoral supervisory teams, early career researchers are mentored alongside one of ten qualified principal supervisors, an unusually high number in the subject worldwide.

Individual research plans coupled with annual review ensure that all staff are supported in the ongoing development of their personal research profile, that they are enabled to follow up opportunities to attract external funding, and that they are in a position to develop external partnerships and maximise opportunities for impact. Academically younger researchers receive lighter teaching loads, and all staff benefit from the flexibility to concentrate teaching to free up blocks of time to work on key research projects. All staff are allocated dedicated research time via a comprehensive workload model with allowances of 40% for research and additional allowances for the development of impact. A sabbatical term is available every three years. During the assessment period, nine members of staff have been granted research leave. All applications for research leave are scrutinised according to published criteria (e.g. track record, potential of project completion). This support has led to the completion of four books (Morris, Pakes, Prickett and Nicholas), several refereed journal articles and book chapters (David, Jordan, Morris, Nicholas, Grau) and work on performances scheduled for 2014 (Ellis). The University is currently prioritising research leave for early career researchers.

All supervisors of research students undergo mandatory training comprising a SEDA-accredited course for new supervisors (who are integrated as soon as possible into PGR supervisory teams) or a short course for experienced supervisors new to Roehampton, plus at least one session a year from the programme of the Supervisor's Forum. Each research student has at least two supervisors, one of whom has previously supervised to completion and who is responsible for mentoring inexperienced supervisors. All staff are offered advice on grant applications, procedures for reporting, writing styles to suit different purposes, and strategies for building publication profiles and book proposals. The University runs workshops on proposal writing, software training and conference planning and holds good-practice 'banks' of documentation for consultation.

Ensuring equal opportunities is fundamental to our recruitment and practice. All staff have access to departmental funds for research costs which cover, for example, assistance to present at conferences, purchase of permissions for illustrations, payment of specialist copy-editing and indexing services, and assistance with production costs for artist-researchers. This budget has increased during the cycle to up to £1,000 per researcher per annum.

Research students

Significant attention has been paid to furthering our reputation as the foremost centre for postgraduate study in Dance in the UK. Our doctoral programme has tripled since 2008 to 28 research students in 2013, and over the cycle we have almost doubled the number of doctoral completions, already noted by RAE 2008 feedback as 'well above the national norm in dance'.

During the census period we have attracted students from Canada, Brazil, Chile, Cyprus, Finland, Ghana, Greece, Germany, India, Indonesia, Ireland, The Netherlands, Switzerland, the USA and the United Kingdom, creating a rich, intellectually curious and culturally diverse research community which mirrors the underpinning ethos of Dance research at Roehampton. Several

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international students are funded from their countries (e.g. Onassis Foundation of Greece and the Government of Chile) and a number of competitive scholarships have supported the best candidates, AHRC-funding as well as university-wide internal scholarships (University of Roehampton Sacred Heart Scholarships, University Postgraduate Assistantships, Vice-Chancellor's Research Studentships and Santander Scholarships), which have funded five Dance students in total. Small student bursaries are also available at departmental level (five within the cycle ranging from £2,000 to £4,100 yearly). Much of our success in recruiting doctoral students has arisen because we have established progression from masters to doctoral level through the provision of strong and versatile masters' programmes that capitalise on staff research strengths. Six of the current PhD cohort are Roehampton masters' graduates. Integral to our further expansion is our membership of the new AHRC Doctoral Training Partnership consortium (TECHNE) with RHUL and five other institutions (awarded October 2013), which has a particular emphasis on the performing and creative arts. We maintain a commitment to recruiting and aligning excellent students with staff research strengths and growth areas, and we also court supervision in collaboration with other departments and universities (e.g. Anthropology, Drama and English at Roehampton, and the Music Department at Kingston) in order to augment interdisciplinary research exchange at both staff and student levels.

All research students are members of the University's Graduate School, which provides opportunities for peer networking and social integration as well as more formal training. Research students have staff-level access to University facilities such as common rooms and IT systems, and individual desk space in the department's research student rooms. In line with the Researcher Development Framework, the Graduate School co-ordinates the University's Research Student Development Programme, a clearly articulated 3-tier programme of training combining generic and careers-related training plus interdisciplinary events organised by the Graduate School, research methods training and impact training organised collaboratively by arts and humanities departments. The Graduate School also provides induction and a buddy system for new students, and supports student-led events such as the annual research student conference. Students participate in a wide range of research methods training sessions, including generic provision at university level and subject-specific provision in the CDR, where they are integrated into a very supportive context through an energetic programme of research seminars, workshops, research-led performances and dedicated postgraduate seminars. Programmes are tailored according to individual student needs, in line with AHRC policy, attention being drawn to sessions offered by other departments as well as external institutions (e.g. at Siobhan Davies Studios). Student progress is monitored through regular documented tutorials and annual reviews, as well as via the stages of project confirmation and upgrade from MPhil to PhD.

The University runs a SEDA-accredited course, *Introduction to Learning and Teaching*, for PhD students, and provides opportunities for paid academic mentoring to undergraduates, affording experience to equip them for potential academic positions. Students learn conference presentation techniques at two CDR-sponsored PhD seminars during the year and when they upgrade from MPhil to PhD, presenting a conference length paper as part of the transfer. They also participate as organisers and presenters in the student-led annual interdisciplinary conference organised through the Graduate School. Guidance on submitting peer-reviewed conference abstracts and papers has contributed to successful conference presentations by our students in a wide variety of national and international arenas. Among these are Dance Ethnography Forum (2011), International Association for Dance Medicine and Science (2013), and Society of Dance History Scholars (2013). An allocation for each student of up to £400 per annum is available to cover research expenses and conference attendance.

Our PhD students have been awarded competitive prizes/fellowships/bursaries, for example, a Fellowship from the Asian Cultural Council in New York (Minarti 2010); the Selma Jeanne Cohen Award - the most prestigious international award offered in Dance (Banerjee 2013); and a bursary from the Confucius Institute (University of Manchester) and the East China Normal University for a language course in China (McLelland 2013). Doctoral students who have completed during this cycle have been appointed to lectureships at the University of Roehampton; Trinity Laban, London; Goldsmiths, University of London; the University of Limerick; the University of Ghana; Queensland

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University of Technology, Brisbane and Queen Margaret University. Others have gained full-time positions at the Professional Dance School of the Greek National Opera and the AMC (Athens Mothers' Center) in Athens.

d. Income, infrastructure and facilities

Income

We have attracted a rich and prestigious variety of funding totalling over £250,000 across the cycle from the cultural sector as well as academic research grant providers: the British Academy, Leverhulme Trust Research Fellowship, AHRC ECR Fellowship, AHRC consultancy (University of Aberdeen EChO programme), AHRC co-investigator grant, Linbury Trust; and Palatine. Over £120,000 worth of funding has come directly to individual researchers rather than through the institution from Arts Council England; Arts Council Sweden; Australia Council; Arts Victoria, Australia; Auckland Council; City of Melbourne; Creative New Zealand; Dance4; and The Place Theatre.

Infrastructure

The University Research Committee, chaired by the Vice-Chancellor, oversees the University's research strategy, monitors research quality, fosters new initiatives, and allocates strategic investment. At CDR level, research is co-ordinated by the Dance Research Advisory Group (RAG) whose Chair sits on the University Research Committee. The role of the Dance RAG is to manage research activities across the department, consult and report on national and international developments from the perspective of the discipline, and oversee the programmes of research seminars and visiting scholars. For most of the cycle, external research funding applications and conference organisation were carried out in tandem with the central Research Office. We are also assisted by a subject-specific Research Facilitator who monitors funding initiatives, supports bidding, advises on the financial aspects of bidding and maintains record keeping for impact. A dedicated academic works to support the development of impact across the institution, and chairs an impact advisory group that coordinates this activity and encourages its strategic development.

Facilities

Since 2008, the University has spent £200,000 on the upgrading of specialist facilities which comprise a Mac Lab equipped with ten high-spec Apple Macs and five dedicated dance spaces. The Michaelis Studio is fitted with a lighting rig designed to allow for laboratory exploration in small groups as well as maintaining the integrity of the space as a multi-art form performance studio. Ellis, in particular, has utilised the up-to-date resources of the digital laboratory and performance lab to test, develop and work with moving and digital image projects, as in *Anamnesis* and *Desire Lines*. The portable lighting units and control in the Michaelis Studio offer opportunities to experiment with digital media and choreography in a laboratory setting, and then re-locate and reproduce these prototypical experiments in other performance environments. This frees research practitioners - both staff and doctoral students - to utilise previously inaccessible external spaces for A/V production and performance. The Michaelis Theatre offers a first-rate comprehensive performance arena for small to mid-scale touring companies, comparable to other leading contemporary dance venues in London. It is regularly employed by our artist-researchers to present both research-in-progress and final performance work, as, for example, Ellis's *Because We Care* and Protopapa's *Umm...I...and Uh [revisited]*. State of the art portable technology tools such as digital cameras and accessories, MacBook Pro laptops and iPads not only facilitate on-site practice-led research that explores real time interaction between video, sound and live dance but are also employed off-site in the high quality documentation required of ethnographic research.

e. Collaboration and contribution to the discipline or research base

CDR members are prominent figures in the dance research world and have executive positions in many organisations that support the development of Dances Studies worldwide. They regularly:

Evaluate grant proposals in the UK: e.g. AHRC, ESRC, Leverhulme Trust, Wolfson Foundation, and abroad e.g. Australian Research Council, Norwegian Research Council, German Academic Advisory Service, Social Sciences and Humanities Research Council of Canada.

Serve on the editorial boards of key journals/book series in the discipline, e.g. *Choreographic Practices*; *Dance, Movement & Spiritualities*; *Dance Research*; *Dance Research Journal*; *Folklore*; *Folk Music Journal*; *Journal of Dance & Somatic Practices*; *International Journal*

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of *Screendance*; Palgrave's *New World Choreographies* series; *Research in Dance Education*.

Act as referees in evaluating candidates' research for tenure or promotion to chairs at universities overseas: e.g. York University, Canada; Swarthmore College, USA; Universities of Michigan and Princeton; University Tecnica de Lisboa; Norwegian University of Science and Technology.

Review book proposals e.g. Berghahn Books; Dance Books; Oxford University Press; McGill-Queen's University Press; Palgrave MacMillan; Temple University Press, University Press of Southern Denmark; Wesleyan University Press; Wilfried Laurier Press; and act as peer reviewers for academic journals in dance and performance, e.g. *Asian Theatre Journal*, *Choreographic Practices*; *Dance Research*; *Dance Research Aotearoa*; *Dance Research Journal*; *Ethnomusicology Forum*; *Nordic Theatre Review*; *Performance Research*; *Porte Akademik Music and Dance Researches*; *Research in Dance Education*; *Yearbook for Traditional Music*) and in other fields (e.g. *Australian Feminist Studies*; *Body and Society*; *Body, Space and Technology*; *Culture & Religion*; *Ethnic and Racial Studies*; *Journal of Audience and Reception Studies*; *Journal of Intercultural Studies*; *Journal of South Asian Popular Culture*; *International Journal of Hindu Studies*; *South Asia Research*; *Studies in Material Thinking*).

Win prestigious awards: Ellis was finalist for the Place Prize (2008), was awarded Best Film at InShadow Film Festival, Lisbon (2010), was one of ten UK based practitioners to be a *Work Place Artist* at The Place (2011), and was awarded the Lorado Taft Lectureship on Art at University of Illinois, Champaign-Urbana (2013); Jordan won the Award for Outstanding Scholarly Research in Dance, Congress on Research in Dance, USA (2010); Protopapa was awarded the Bonnie Bird New Choreography Award for her works *ShowReal* and *Umm... I... and uh... [revisited]* in 2008;

Are solicited, or elected, to join executive boards, e.g. *Bonnie Bird Choreography Fund* (Protopapa); *Congress on Research in Dance* (Prickett); *ICTM Study Group on Ethnochoreology* (Buckland, Vice Chair); *Foundation for Community Dance* (Houston, Chair); *Independent Dance* (Protopapa); *Performance Studies International* (Protopapa); *Royal Anthropological Institute* (Ethnomusicology/Dance Committee (Grau), *Society for Dance Research* (Buckland, Jordan, Morris, Prickett, Protopapa); and other evaluative/advising groups, e.g. European Research Council (Buckland); *AERES* (the French evaluation agency for research and higher education (Grau); *AHRC Peer Review College* (Buckland, Jordan); *AHRC Strategic Reviewers' Group* (Jordan); *AHRC PG Studentship Competition Panel B, Block Grants Panel* (Buckland); *AHRC Research Centre for Musical Performance as Creative Practice Steering Committee* (University of Cambridge in collaboration with Oxford, Kings', Royal Holloway (Jordan); *Leverhulme Prize Panel*, 2011 (Jordan); *National Resource Centre for Dance Steering Group of the Pioneer Women Archive Project* (Nicholas); *Professional Advisory Panel New Zealand School of Dance* (Brown); *RAE/REF* (Buckland 2008; Jordan 2008, 2014); *Romanian National Research Exercise* (Buckland); *Society of Dance History Scholars' Gertrude Lippincott Award Committee*, for best scholarly article in Dance (Jordan); University of Auckland, advisor for its submission to *New Zealand's Quality Evaluation for Performance Based Research Fund* (Jordan).

Publish in the key journals in the discipline, e.g. *Art & Health*; *Brolga: An Australian Journal about Dance*; *Choreographic Practices*; *Dance Chronicle*; *Dance Research*; *Dance Research Aotearoa*; *Dance Research Journal*; *Journal of Performance Arts and Digital Media*; *Performance Research*; *Theatre, Dance & Performance Training*.

Examine PhDs both in the UK and overseas In the UK at the universities of Bristol, De Montfort, Exeter, Hull, Kent, Surrey, Sussex, Royal Holloway London University; in Australia at Deakin University, Victoria University of Technology Melbourne, University of Sydney; in France at the École des Hautes Etudes en Sciences Sociales in Paris, Université Blaise Pascal in Clermont Ferrand, Université de Nancy, Université Paris VIII Vincennes-Saint-Denis; in India at Kalai Kaviri College of Fine Arts, Bharathidasan University, Tiruchirappalli; in Ireland at Dublin City University.

Write entries in encyclopedias: e.g. *Routledge Encyclopedia of Modernism*, the *Sage Encyclopedia of Social Movement Media*, *Routledge's 50 Contemporary Choreographers*

Present at all the major dance and performance studies conferences: e.g. *CORD*; *Ethnochoreology Study Group of the International Council for Traditional Music*; the *Nordic Forum*

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for Dance Research; Performance Studies International; Pop Moves Symposia; SDHS; The Theatre & Performance Research Association; SDR; as well as key conferences in other fields, spreading the expertise of dance across disciplines (e.g. Association of Social Anthropologists of the United Kingdom and the Commonwealth; European Association of Social Anthropologists; European Conference on Modern South Asian Studies; International Association for Tibetan Studies; Royal Anthropological Institute; International Union of Anthropological and Ethnological Sciences; London Aesthetics Forum; Royal Geographical Society- Institute of British Geographers).

Present performances: performances from our choreographers have taken place in Australia, Bulgaria, Germany, Greece, the Netherlands, New Zealand, Singapore, the USA, and the UK and visiting professorships were held at the Freie Universität Berlin, Germany; the University of Rouen and the University of Nice, France.

Present keynotes/invited contributions at significant international events (in fourteen countries):

Brown at *Ausdance National Dance Research Forum*, Melbourne, Australia (2012); and at *Dance and Somatic Practices Conference*, Coventry (2013);

Buckland at *Society for Dance Research*, Taiwan (2010); *Le(s) Temps de Danse*, Université de Nice/Cannes Dance Festival, France (2013);

Claid at *The Third Colloquium on Artistic Research in Performing Arts*, Helsinki, Finland (2013);

David at *Migration, Modernity and Religious Identity in Global Cities*, Wadham College, Oxford (2009), *Shah Rukh Khan and Global Bollywood*, University of Vienna, Austria (2010); *Bharat Britain Conference*, British Library, London (2010); *Religion & Ethnicity in the Age of Globalisation*, University of Amsterdam, The Netherlands (2011); *Women, Worship and Space*, Dept of Geography, Queen Mary, University of London (2011); *International Congress of Turkish Folk Dances*, Malatya Inonu University, Turkey (2012);

Ellis at *Dance Technology and Circulations of the Social*, MIT, Boston (2011); *Emergent Global Corporealities: Dance Technologies and Circulations of the Social* (Yale, 2009); and *Moving Forward: DPaR*, Northampton University (2011);

Grau at *Baltic Movement Conference* Gdansk, Poland (2010); *Corps et Genre dans les Espaces Publics et Privés*, Laboratoire ADES, Centre National de la Recherche Scientifique, Université de Bordeaux (2011); *Australian Aboriginal Anthropology Today*, Musée du Quai Branly, Paris (2013); and at *Music Moves: Exploring Musical Meaning Through Spatiality, Difference, Framing and Transformation*, University of Göttingen, Germany (2013);

Houston at *ASaP - Artists and Scientists as Partners*, Brown University, USA (2013);

Jordan at *Our Cultural Revolution*, University of Adelaide, Australia (2008); *The Spirit of Diaghilev*, Boston University, USA (2009); *Movements Between Hearing and Seeing*, Schloss Thurnau, Germany (2009); *Dance and Music: Moving Dialogues*, McGill University, Montreal, Canada (2011); *Reassessing the Rite*, University of North Carolina, Chapel Hill, USA (2012); *En cadence, s'il vous plait!*, European Association of Dance Historians, Paris (2012), and at *Anniversary of a Masterpiece: Centenary of the Rite* at the Moscow State Tchaikovsky Conservatory (2013);

Morris at *Come Dance with Me*, Irish Ballet Forum, Dublin, Ireland (2012);

Pakes at *Dance through the Looking Glass, An International Conference on the Philosophy of Dance and Moving Bodies*, Ghent University, Belgium (2012);

Prickett at *The Body in Crisis*, Onassis Foundation, Athens, Greece (2012);

Protopapa at *Dancing Bodies: Practices and Politics*, University of Peloponnese/Megaron Mousikis, Athens (2010), and at *Reflections on Dance Practice and Research*, Korean Society for Dance, and *Arts-education and Practice-based Research*, Korean National University of the Arts (K'Arts), Seoul (2011).