

<b>Institution: University of Chichester</b>
<b>Unit of Assessment: 35</b>
<b>a. Overview</b>

Following on from the success of Dance in RAE2008, the University took a strategic decision to develop the strength of research in Dance and widen the scope of the Unit to include Theatre (previously Performing Arts) and Music. Dance research has a long tradition at the University, Theatre research was emergent in RAE2008 and Music is currently consolidating the work of individuals in a coherent research environment. The Unit, in subject based Departments, is focused on the developing field of practice-led research; more specifically in artistic research in performance, music and dance, both within and beyond academia. Our research findings are extending impact in and beyond the UK, asking how performance practice generates new knowledge and insights. This is undertaken through practical and theoretical outputs, public engagement and impact generating activities and has been supported by over £1.6M of funding from a range of public, private and charitable sources. The Unit's research reflects the University's organisational mission to provide excellence in teaching and learning underpinned by high quality research and places the people who undertake that work at its core.

<b>b. Research Strategy</b>
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In the past 5 years the Unit has developed and expanded to an agreed plan consistent in principle and practice with the research strategy set out in RAE2008. Strategic investment in the Unit has ensured this growth and sustainability resulting in a vitality of research. The aim has been to build on and develop our research portfolio with its primary emphasis on artist researcher or practice-led research across the arts disciplines. This has been led by Dance (the most mature in research terms of the arts related departments) and achieved through support for staff to improve project completions, increase outputs, and to improve facilities and systems to support research and cross-departmental collaborations. The Unit has more than doubled since RAE2008 with an 8% increase in Dance staff submitted along with a 50% increase in Theatre and 100% increase in Music. The 16 staff (11.7FTE) entered for REF represent 9 of 15 from dance, 2 of 6 from Theatre and 5 of 19 from Music. This development is supported by growth at undergraduate and postgraduate levels in all these subject areas, followed by new appointments (ECR: **Lobel**, Phillips, Mortimer, Whittaker, Hector-Watkins; Senior researchers: **Hunter, Bacon**); a series of promotions at Reader and Professor level (**Little**, Chubb, **Baysted**); as of Dec 2014 five staff will have completed a PhD; as well as the revitalising of staff research in music where there was previously little support. Between them our researchers have performed 532 times, created 101 new performance pieces, compositions or installations, produced 12 monographs and 2 edited collections and 9 journal issues, authored 20 book chapters, 53 international journal articles, and delivered 110 conference papers. Arts Research Committee (reformed after a break between 2010-12 and led by **Bacon**) has been funded centrally receiving £105,000 during the REF period; £122,400 has been received in PhD stipends and £36,000 in PhD fee waivers. **£1.64 million** has been generated externally by staff - an increase of 50% since RAE2008.

**Our future research strategy (2014-19) will take account of the areas of strength (individual achievements, external funding and support for ECR's)** and aims to develop research that is both locally based and internationally significant. The areas for development include succession planning, more collaboration within and across disciplines, income that comes directly to the Unit/University and embedding of the Researcher Development Framework (RDF). We aim to maximize our extensive academic and professional networks (UK and International), increase individual expertise in funding and develop a coordinated approach to the development of our PhD community. These aims will be achieved (whilst taking account of increasing pressure on research funding and UG/PG recruitment to support the staff base) through the consolidation of our expertise into distinct groupings and possible research centres building on the maturity of dance scholarship whilst developing research in Theatre, Music and Fine Art, specifically, we will:

- *Consolidate existing national and international research through the creation of groupings and research centres*
- *Nurture research in Music/Media and Fine Art using expertise in Music, Dance, Theatre*
- *Continue to attract, appoint, develop and support research active professional practitioner-researchers where appropriate*

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- *Increase external funding streams by developing 1) robust internal systems and policies and 2) targeted strategic partnerships with other universities and professional organisations*
- *Build programmes of research with impact embedded*
- *Increase and enhance the PhD student community.*

### c. People, including:

#### I. Staffing strategy and staff development

The University strategic aim is to undertake and support 'research as an integral part of its provision' and this is operationalized in departmental procedures to ensure all academic staff 'are engaged in research activity at a level appropriate to individual and departmental priorities'. In a small institution the proximity between 'the centre', departments and individual researchers enables more ready uptake of University level commitments and initiatives at the department and individual level, and more effective 'bottom up' activity to influence University policy and practice. The University has invested significantly in its staffing strategy as evidenced in its commitment to Concordat to Support the Career Development of Researchers, subscription to the online RDF Planner (Sept 2013); subscription to the Epigeum Research Masters programme and award of the EU HR Excellence in Research Award (Nov 2013). Benefits are being accrued and embedded at the level of the Unit for those at all stages of their research trajectory as described below. Every member of staff in the Unit (part-time, full-time, fixed term) has an annual PRDP (Performance Review and Development Plan) which is the primary mechanism for individuals to reflect on past performance, identify future goals and support requirements. This process is informed by the Researcher Development Framework (which was formally adopted by the University in 12/13 and piloted in 12/13 in Dance and Theatre) may lead to mentoring, formal or experiential training. Training undertaken by members of the Unit include (Research Impact, Research Ethics, PhD Supervision, Equality and Diversity, Research Bidding, Bibliographic software). Over the past 2 years more than 20 staff from the Unit have had at least 1 research related training session. Early Career Researchers **Lobel**, Mortimer, Whitaker, Phillips are supported by a mentor and provided with opportunities to work alongside more established researchers: for example, **Lobel** and **Zanotti** are mentored by **Bacon** on a project with Live Art Development Agency), Hector-Watkins (ECR) is working with **Ritchie** on a project with the Chicago Philharmonic, **Parfitt-Brown** was supported to become a qualified supervisor through pairing with **Rubidge** on a PhD supervisory team. The University's advocacy for equality (Two Ticks, Stonewall Champion) permeates to the Unit. Part-time and flexible working is actively supported, which enables the Unit to employ active, professional artist-researchers who, in turn, benefit from the resources at the University. The Unit has long placed emphasis on developing professional artists into artist researcher/academics, for example, Dascal, **Swayne**, Phillips, Mortimer and Whitaker have been supported as professional artists and Associate Lecturers (AL) and then onto a permanent academic contract. New staff in Dance and Theatre are offered a reduction in teaching in their first year, based on research targets, by approximately one third. All staff may, at any time, apply for teaching remission to complete research to set and agreed targets. The University has recently revised its Research Sabbatical Policy (2013), funded and implemented at departmental level, prior to this time institutional level funding had been secured by colleagues to support 'research leave' to undertake research (**Davidson**, **Bacon**, **Ritchie**, **Parfitt-Brown**, **Little** have received such funding totalling ~£30k in the period). The University operates a process of application for promotion to Reader/Professor as a means to support and develop and invest in the research culture (four individuals in the Unit were successful in gaining research related promotions in the last round in 2012 (Chubb, **Baysted**, **Little**, and **Ritchie**). In addition, staff have been supported to undertake PhDs (**Flexer**, Wilford, **Zanotti**, Jenkins, **Ritchie**) or progress to leading research projects (**Parfitt-Brown**, **Zanotti**). There is departmental support for participation in conferences (See section e) and pump priming for emerging research projects. Dance and Theatre run a monthly research seminar series, host a number of symposia and small conferences annually (Somatics and Technology symposium, 2012; Performing Place symposium; Moving and Experiencing: Somatics in Theory and Practice, 2013).

As a small institution, we have a limited number of postdoctoral researchers but were the recipient of a Leverhulme International Fellow in 2011-12. Dr. Danielle Robinson, York University, Canada, worked alongside **Parfitt-Brown** resulting in a series of research seminars and Robinson

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contributing a chapter to an edited collection by **Rubidge**. Research Fellow Elliot Caplan added to the choreographic research of the department through his annual lecture; Visiting Fellow Amanda Williamson co-edits with **Hayes** *Dance and Spiritualities* journal; Visiting Fellow Dr. Ingrid Pearson (Royal College of Music) worked with Music researchers in 2012-13 to develop their research profile and Visiting Professor Charlie Hooker supports the development of 'interdisciplinary art' research. In addition, the Unit's technicians are encouraged to develop their own research and practice, e.g. Dance technician Natalie Rowland (<http://www.dance-tech.net/profile/NatalieRowland>) has completed an MA and is entering the research arena. Neil Bryant (<http://www.kilo90.com/index.shtml>), won the prestigious Excellence Award Japan Media Arts Festival Art Division (2013).

### c. II. Research students

Currently in the Unit there are 5 full-time, 3 part-time and 2 preparation PhD students (this includes students enrolled after the REF census date 31/07/2013). This includes one self-funded and one AHRC Block Grant funded student in collaboration with Brighton. In addition, there are 4 PhD students supervised by Chichester staff (Bacon and Hunter) at other institutions (Middlesex, Leeds, Northampton). Since 2008 the University has funded 4 studentships in the Unit (total value £122k plus fee waivers worth 36k). Although there have only been 2 PhD awards (Milburn, Turner) in the period (see HESA data), there are several just completing the exam phase (**Flexer**, Wilford, Jannides), plus 2 MPhil completions (Marsden and Reynolds). The Unit's expectation is that research students are allocated mentors where this is relevant to their work (for example, Griffith working with **Bacon** as editorial assistant for *Choreographic Practices* Journal, Jannides with **Rubidge** and **Davidson** as assistant for Somatics and Technologies conference and Voris working with **Rubidge** and **Davidson** on an edited issue of *Dance and Somatic Practices* journal emerging from the conference). Students are encouraged to develop teaching skills and are offered opportunities to teach alongside staff (Griffith with Phillips and Hornsby, Voris with **Hayes**, Monteiro with **Parfitt-Brown**). Student progress is reviewed at the level of the Unit by the appointed Research Degree Coordinator and at the University level by the Research Degrees Group. The recent QAA institutional review (2012) identified two areas of good practice in the University's support for its research students (overall research environment and pre-PhD programme). The University participates in PRES, through which PhD students report that they are positive about their overall experience (92% satisfaction rate compared to sector figure of 82% (Q17a)) and their supervisory support (92% against 82% for sector; Q1&2). All PhD students are given opportunities to contribute to teaching and supported to do so through the University's HEA accredited PGCert in Learning and Teaching in HE. Uptake of training at University and externally is recorded in the students Personal Progress Log submitted annually to REEO for review. The University has invested in Epigeum Research Masters Programme to support its research students and (early career students) on and off campus, uptake is monitored by REEO and reported back to the Research Committee which includes representatives of the Unit. Equality and Diversity is embedded in support for research students, data on gender, disability, age is reported annually as part of the University's Equality Scheme, it is a routine item on the Research Committee (which has 2 PhD student representatives), staff training on E&D is also available to PhD students.

A future priority is to grow the research student population, the strategy is fourfold: i) to develop more possible entry points through an enhanced and wider Masters offering (including new Masters in Music for the Media, Composing for Film, Cinematic Orchestration, Choreography and Professional Practice, Performance Theatre Making, Musical Theatre, Fine Art); ii) to lever the expertise of **Bacon** and **Hunter** in securing AHRC CDA awards with our existing strong collaborative professional partners; iii) wider marketing of the opportunities for PhD study in the Unit that highlights practice based activity and professional connections, making more use of the website, social media, and case studies and vignettes; and iv) to lever opportunities presented by membership of the CREST consortium (research consortium of 20+ smaller and specialist institutions) around research environment (CREST submitted a BGP2 bid that was unsuccessful in the second round) as well as the consortium that was established for a discipline specific BGP2 for Dance (led by Coventry) although unsuccessful at the first round.

### d. Income, infrastructure and facilities

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**£1.6 million** was generated by individuals in the Unit in external funding during the period. Key players in income generation are **Rubidge, Daniels, Lobel, Flexer, Phillips, Bacon, Zanotti, Baysted** and we aim to invest in their capacity for income generation in order to increase this funding base. Of particular note are the Arts Council and British Council funded projects by **Flexer**, whose performance research and touring has generated £293,800 during the period for 9 new works touring nationally and internationally. **Daniels'** Arts Council and British Council funded Bootworks Theatre Collective performed nationally and internationally and secured funding of £179,284. Lobel's *Ball and other funny stories about cancer* and *Purge* have generated £62,100. **Baysted's** role as Music Director and co-composer for *Shift 2: Unleashed* (2011) generated £240,000 in royalties. The Showroom has received £40K Arts Council funding over the period to support its performance programmes. Additionally, Paton's community music project was part of a £2 million regional development project which generates £15,000 annually reinvested in community music in the region. This represents an increase in income generation since RAE2008 of over £0.5 million (50%). This income generation, not part of the University finance, ensures research projects visibility through touring, and sustainability beyond the academy which increases the impact of individual research projects and attests to the role staff play in the profession. It is an indicator of the cultural value and reputation of the staff and their research. Funding sources include Jerwood Foundation, Arts Council England, MotiRoti, Wellcome Trust, Onassis Foundation, University of Texas, British Council, Rothenberg Family Trust, Rebecca Skelton Trust. In addition £37K research income has been processed via the institution. Internally, staff from Music, Dance and Theatre have been supported from the central Research Facilitation Fund to develop research projects (£150,000) with an additional £20,000 awarded to Fine Art.

### Infrastructure

The University Strategic Plan for Research (2011-15) outlines both the vision and action plan for Research. The close proximity between 'the centre', departments and individual researchers enables research ('applied as well as practice based and 'blue skies' activity') to flourish and be sustained. The Chief Executive's team, advised by the Director of Research and drawing from the Research Committee (chaired by the Vice-Chancellor) determines investment. The Research Committee advises on research strategy and monitors its implementation and research quality. Research and Employer Engagement Office (REEO) supports grant applications for research projects, as well as coordinating post-graduate student systems and generic PGR student and staff research training. The University is part of Stonewalls Diversity Champions Programme designed for members to help deliver lesbian, gay and bisexual inclusive workplaces and named Sunday Times 3<sup>rd</sup> most gay-friendly University in the UK, 2013. There are a range of policies covering diversity and equality for both staff and students (<http://www.chi.ac.uk/about-us/how-we-work/policies>).

A new research structure for the Unit was implemented in 2011 in line with the new University strategic plan. A new Professorial appointment (**Bacon**, 2012) was made to lead the research across these departments which has led to renewed invigoration and strategizing of the research in the Unit. Although staff are located within these discrete departments (Dance, Theatre, Music, Fine Art) the Arts Research Committee (ARC) operates to provide an umbrella research infrastructure. ARC (via internal Research Facilitation funding (RFF)) provides opportunities to share research through seminars, symposia, reading groups, practice-led research sharings, performance events and exhibitions as well as for setting annual aims and objectives for research across these departments. Staff and pg students are invited to participate in university wide seminars, critical theory groups and an annual University Research Conference which act as a frame for ARC's activities.

### Facilities

The University has a commitment to providing appropriate research facilities, IT and funding mechanisms for staff and students (Strategic Vision for Research, 2011-15). The University is sited in an arts rich part of the country (Chichester Festival Theatre, Pallant House Gallery, Goodwood Sculpture Park (Cass Foundation), the Bishop Otter Collection in the University's Otter Gallery) and close to Brighton and London. The Unit's research environment has been developing fast over the last 5 years, with a concomitant increase in opportunities for dissemination of the research output, and for networking with other scholars and practitioners. The unit boasts two on-site performance spaces (a Dance Studio Theatre and a larger theatre space, The Showroom),

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both of which also host professional performance events with full theatre and digital technical support. There are also 6 dedicated dance and performance studios, and 10 specialist music spaces (e.g. recording suites) and 30 music rehearsal rooms on the Chichester and Bognor Regis Campuses. These are available for use by staff researchers, particularly in the vacation periods. Investment in these spaces in the period exceeds £0.8M. Future planned investment in the next 3 years (Estates Strategy) includes 2.5M major refurbishment or rebuild of the music block. The university also has high quality IT facilities, mobile digital recording and professional software optimised for audio and digital research work (the 'Creative Hub' houses 54 iMacs with Logic Pro, Sibelius and Final Cut pro); the Dance, Theatre and Music/Media Technicians provide specialist technical support for advanced performance and composition-based projects using new media (the music studio is equipped with Logic pro, Nuendo, Sibelius and Vienna Symphonic Library, dance and theatre studies have 8 iMacs with Final Cut X pro and Audacity). The University electronic repository makes available the material output of PaR research projects in dance, theatre, music and fine art; research reports on PaR projects; published and unpublished book chapters, conference papers. The repository complements the University Library's extensive collection of Arts books, journals and videos, built up over a period of 30 years (£125,770 invested in the period), by making the substantial research output of staff members in the Arts publicly available.

**e. Collaboration and contribution to the discipline or research base**

The Unit has been part of numerous collaborations including an AHRC BGP Capacity Building consortium with Brighton University (currently active); an AHRC funded consortium that delivered research training for PhD students across 3 institutions (Universities of Surrey, Chichester and Royal Holloway/University of London); **Rubidge** was involved in *Diagramming Movement between cartography and choreography* (Film and Media, University of Sussex and The Arts and Humanities e-science Support Centre, Kings College, London); a major artistic collaboration with Australian artists and the Queensland University of Technology in Brisbane; a project with neuroscientists and computer scientists at Lottolab (University College London and Geography, University of Oxford); **Bacon** leads an ongoing collaboration to embed research in professional dance practices between the Choreographic Lab (Directors **Bacon** and Midgelow, Middlesex) and Dance4 (National Dance Agency, East Midlands); Chubb leads a Wellcome Trust funded collaboration exploring arts practices, walking meditation and lower back pain (Clinical Research Centre for Health Professions, Brighton and Chichester art department, Wellcome Trust funded). Francombe leads the collaboration, *Cultural Exchange* project (Chichester and Z Space, CounterPULSE, The Marsh, The Conservatory Theater Center and California Institute for Integral Studies). **Baysted** is involved in a collaborative research group on ludo-musicology (Bristol, Cambridge, Oxford). Additionally, we have participated in collaborative research projects and events with International Universities such as Concordia University and University of Montreal (Canada), Paris VIII (France) and Bilgic University (Istanbul, Turkey).

**Rubidge, Hunter, Lobel, Flexer, Daniels, Bacon and Farman** are contributing nationally and internationally to the development of artistic research within the academy and professional sector. **Bacon's** publications, performances and workshops based on models of articulation for PaR (Choreographic Practices journal and the Choreographic Lab, [www.choreographiclab.org](http://www.choreographiclab.org)) which contributes a unique somatic approach to PaR (evident in Allegue, Jones, Kershaw and Piccini, 2009; Mock and Parker-Starbuck (2011) and Himmat (2012); Somatic Psychology MA programmes at Pacifica Graduate School California and Arts Research Programme at Academic College for Society and Arts in Netanyah Israel. Bacon has examined 8 PhD's with 7 of those being PaR.

**Rubidge** was an active researcher in the 2009 project *Technologies of Lived Abstraction (2009)*, under the auspices of the *Society of Molecules*, led by Brian Massumi and Erin Mannings. She has been invited to examine international doctoral candidates in New Zealand, Australia and Amsterdam as well as in the UK (examined 10 PhD students) and has been invited to show her work and give talks in Thailand (2013), London (at Linbury Theatre, Royal Opera House, APT Gallery London). She was the choreographer for an AHRC project for Dept of Media, University of Sussex (2011) and part of Motion in Place Platform as director/devisor (Kings College London, 2011). In 2012 she was invited (funded by British Council) to show her digital installation *Thai Tracings* in Thailand and was invited to be part of the organizing committee for World symposium

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for SE Asian Performing Arts. She is co-editor, along with **Davidson**, of the special issue of *Journal for Dance and Somatic Practices*, which aims to define the field of Somatics and Technology (*Somatics and Technology* conference, June 2012) with keynotes by Carol Brown, Isabelle Ginot and Isabelle Choiniere) and live web streaming of Global Underscore (led by Nancy Starks Smith <http://nancystarksmith.com/underscore>). Rubidge retires in 2014 but **Zanotti**, **Bacon** and **Davidson's** research in related areas which will ensure research in this area is sustained and developed. **Baysted's** compositional output is part of under-researched and new field of ludo-musicology (video game music research). He has attracted the 2014 annual conference of the ludo-musicology group to Chichester and was an invited speaker at the BFI Scoring for Games masterclass (May 2012). He has hosted a series of research seminars, including one analyzing games music with Professor Isabella Van Eleferen (Kingston, previously Utrecht). Another key researcher is **Hunter**, whose research in Site-Specific dance performance. **Hunter** has received funding from the Arts Council England and the TSB/ESRC for her performance and project work. She is contributing to the development of Practice-as-Research discourse through the development of practical performance work and through contributions to international conferences and symposia. **Zanotti**, has been contributing to the development of the field of screendance. She is part of an AHRC funded international network of screendance experts (including Simon Ellis at Roehampton, Claudia Kappenberg at Brighton and Ann Cooper Albright (USA) from which the *International Screendance Journal* emerged (**Zanotti**, **Rubridge** and **Parfitt-Brown**, Board Members). **Flexer's** research into choreographic style and methodology is well established within the professional dance sector. She has been regularly supported by the Arts Council England and has recently completed a tour of her new work, *Weightless*, and celebrated the company's 20<sup>th</sup> anniversary. **Farman**, an original member of Liz Aggiss' company and one of a few choreographers in the UK working within a German Expressionist style, continues to explore participation in large scale outdoor community projects.

In addition to the creation of new performance works, there are also staff whose key research focuses on the **act of performing**. Legg has performed and been interviewed on national radio broadcasts (Radio 3, Radio 4). **Little** has 5 new compositions in the period and is also a published author. He has given masterclasses at Lynn University, Boca Raton, Florida; Dublin Institute of Technology; Royal Conservatoire of Scotland; Chethams International Piano Summer School, Manchester; Royal Northern College of Music. He has performed with Polish Radio Symphony Orchestra for public broadcast; performed live on Radio Germany (SWR); Polish National Radio (PR2). **Ritchie** has performed and toured nationally with The Mummers and has organised a collaborative music video with The Mummers and Chichester orchestra of 'Call me a Rainbow': <http://www.youtube.com/watch?v=c-YTHT9oGq0> (2010-11).

The contribution by academics whose work is primarily **theoretical** includes **Little** with 4 new books and **Parfitt-Brown** whose research on popular dance and cultural memory seeks to foreground the body in the analysis of dance and popular culture. **Parfitt-Brown** is on the Board of Directors of Society for Dance History Scholars, founder member of PoP Moves and Chair of SDHS Working Group on Popular, Social and Vernacular Dance. She is also a member of European Society of Dance History Scholars; was conference director for the 2012 PoP Moves International Conference. Staff whose research is primarily vocational include **Hayes**, a Dance Movement Psychotherapist, developing a transpersonal methodology in the discipline of DMP. She has been invited to give keynote lectures to the Korean Dance Society. **Hayes**, with Visiting Fellow Amanda Williamson, co-edited a special issue of the *Journal for Dance and Somatic Practices*, *Dance Movement and Spirituality* (2012) and from this launched the journal of the same name (Board members, **Bacon** and **Parfitt-Brown**). **Ritchie** was part of a team securing British Academy funding for research on self-efficacy involving West Sussex Music Service, contributor to collaborative project with Royal college of Music on music and sport performance, and was part of the organising committee for a conference in Systematic Musicology: SysMus12 (2010-11).

The Unit is also fostering the research of a **new generation of artist/academics**. For example, **Lobel's** research on Performing and Medicine (Ball and Other funny Cancer Stories) along with his participation the London based Clod Ensemble places him in an international arena where his interdisciplinary approach cuts across performance art and applied practice. He has been invited to give lectures at several UK medical schools and works with the Teenage Cancer Trust. His newest work, *Purge*, a durational performance, commissioned by MotiRoti and presented in London and

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Kuopio, Finland (ANTI Festival), has been reinterpreted and performed by French, Belgian and Italian performers. This has also generated publications by Live Art Development Agency (Oberon, 2013) and the International Journal for Performing Arts and Digital Media. **Daniels'** (Bootworks Theatre) research on one-on-one performances with his 'Black Box' seeks to articulate how media can be remediated by theatre. He has been in receipt of support from the British Council, touring to the UK, France, Germany, China, Scotland, Brazil, Japan and Egypt, and is regularly funded by the Arts Council of England.

**Additional Research Council, Editorial, Refereeing, Keynotes and other leading positions/committees:**

**Rubidge** was invited and funded by the Onassis Foundation to deliver a keynote address to the *How Art Matters* international conference 2010, Athens Greece, alongside speakers from the World Bank and Genome project (<http://athensdialogues.chs.harvard.edu/cgi-bin/WebObjects/athensdialogues.woa/1/wo/7a0qh0daEmlbpRB8ljUtcg/9.0.0.59.5.5.1.29.1.0.1>).

**Bacon** is an AHRC College reviewer (2004-present) and has been invited to chair and/or be a member of 7 grant panel meetings including the Beyond Text panel. She has also reviewed for ESRC and Austrian Research Council. **Rubidge** was an AHRC College member 2005-2010. In addition to editorial positions already mentioned, **Rubidge** is a board member of *Body Space Technology*, *Choreographic Practices*, *Dance Research Journal of Korea*, *Choros* (Greece).

Williamson is editor for a new book on Dance and Spiritualities. **Hayes, Williamson** and **Bacon** are on the board of *Dance, Movement and Psychotherapy* (Routledge). **Lobel** is guest editor (with Erini Kartsaki) for a special issue of *Performing Ethos*, The Ethics of One to One performance.

**Parfitt-Brown** is Editor *Dancelines*. **Ritchie** is a reviewer for Psychology of Music journal and Educational Psychology journal. **Rubidge** was invited to give a keynote presentation to the International Academic Symposium of Korean Society of Dance, Nordic forum for Dance Research Annual Conference 2011; Global Encounters in South East Asian Performing Arts, Bangkok, Thailand; **Baysted** was invited to give a keynote Ludo-musicology conference, Liverpool University 2013; **Bacon** was invited to give a public lecture and workshop at NottDance Festival Public Lecture 2013. **Plowright** is a member of editorial board or panel Musicians Benevolent Fund, Postgraduate Performance Grants (2008) and member of editorial board or panel Jury member Bremen International Piano Competition, Germany (2010-11).

**Public engagement, specifically performances, public forums, networks and boards outside**

**HE: Lobel**, Associate Artist with Performing Medicine, performances in Norway, Brussels, France, Canada, Finland, USA, Bangkok, Portugal; **Zanotti**, founder member of Movement 12; member TheTable.org.uk, SEDance Board Member, Chair Rebecca Skelton Fund; **Bacon**, Champernowne Trustee, Dance4 Research Artist; **Plowright** led masterclasses at Bremen International Piano Competition; Gumusluk Festival of Music, Turkey. **Hunter**, non-executive board member Dance United. **Baysted** featured in *Computer Music Magazine*, interviewed for Spirit FM and Times Higher Education Supplement article about Motion Picture Sound Editors Golden Reel award nomination, interview [Futurecomposer.com](http://Futurecomposer.com), interview for Gamesindustry.biz about sound design processes in *Shift 2: Unleashed*. **Ritchie** has been interviewed on both BBC radio 3 and 4. **Little** is a professional member of the British Academy of Songwriters, Composers and Authors; Society of Authors, American Society of Composers, Authors and Publishers. He has received 4 ASCAP Plus Awards for Concert Music and the Authors' Foundation / Royal Literary Fund Award 2011 for his book *Orientalism in Music & Literature*. **Swayne** has been interviewed on Spirit FM about 'Beatbox Concerto' (2011) and for **Swayne's** UK premiere performance of a piano concerto by Ferdinand Ries (2010), interviewed and performed on BBC4 Lezghinka for Trumpet and Piano; He has been positively reviewed in the Daily Telegraph, The Times, Tempo, Classical Source and The Evening Standard for Southbank Centre performance (2008). **Plowright** has been interviewed about his work on Australian national radio, Australian national classical music magazine – Limelight, Chicago classical Radio (WFMT) about Polish composer Stojowski (2011-12).