

Conference programme (Day 1) Thursday 12th January 2023

9.30am	Registration and coffee			
10am-11am	<p>Welcome Speaker 1: Darren Carr, Vice Principal and Director of Studies, NSCD – Welcome, opening thoughts and general housekeeping Speaker 2: Dr Sharon Watson, MBE, DL CEO & Principal, NSCD – Welcome to NSCD Speaker 3: Dr Natalie Garrett-Brown, Dean School of the Arts and Creative Industries, London South Bank University - A Resilient Future (introduction)</p>			
11am-11.20am	Break			
11.20am-12.30pm	<p>Option 1 - Presentations (STUDIO 3)</p> <p>Training in the arts: Steps Towards sustainable change Dermot Daly Leeds Conservatoire</p> <p>Interpreting periodization from macro-, meso-, and micro-cycle perspectives within contemporary dance in Higher education. Stephanie De'Ath, Baptististe Bourgougnon & Elsa Urmston London School of Contemporary Dance</p>	<p>Option 2 - Presentations (SEMINAR ROOM)</p> <p>Masculinities, dance and praxis: a dialogue on aspects of difference Dr Beccy Watson & Dr Joseph Mercier Leeds Beckett University & Northern School of Contemporary Dance</p> <p>Sexual Violence on the University Stage Jade Thomson Liverpool John Moores University</p>	<p>Option 3 - Practical Interactive Workshop (STUDIO 4)</p> <p>Doing me/we - a workshop to explore dancing 'you' in community with others. Erica Stanton, David Waring and Sonia Rafferty. Roehampton University, Trinity Laban and Independent artist.</p>	<p>Option 4 - Interactive Workshop (STUDIO 5)</p> <p>The places from which we lead Phil Sanger Northern School of Contemporary Dance</p>
12.30-1.30pm	<p>Lunch (Café and Studio 2) & poster presentations:</p> <ul style="list-style-type: none"> Contextual interference in ballet practice: effects of a random practice intervention on skill acquisition in vocational ballet students (Christopher Hinton-Lewis) Professional and Commercial Dance: Creative Curriculums and Tracking Trends (Garry Clarke) JUMP IN(tegrated) Dance: Where students as partners have helped to shape an innovative model of practice in Higher Education. (Darren Carr) 			
1.30pm – 2.15 pm	<p>Roundtable: Resilience in policy and arts-regulation post-pandemic. (RILEY THEATRE) Chair: Dr Natalie Garrett-Brown Speakers: Dr Sharon Watson (Northern School of Contemporary Dance), Dr Beth Cassani (Leeds Beckett University) and Shames Maskeen (Leeds Trinity University)</p>			

<p>2.30pm – 3.30pm</p> <p>SESSION 2</p>	<p>Option 1 - Presentations (STUDIO 3)</p> <p>Choreographing resilience: 'Blackwaters' an opportunity to observe, understand and perform resilience. Dr Sharon Watson Northern School of Contemporary Dance</p> <p>The Challenge of somatic practice under Neoliberalism Dr Cambell Edinborough Leeds University</p>	<p>Option 2 - Presentations (SEMINAR ROOM)</p> <p>Education as Emotional experience. Dr James Else Northern School of Contemporary Dance</p> <p>MA Dance participation, Communities, Activism: a new approach for challenging times Jo Parkes London School of Contemporary Dance</p> <p>Reimagining Assessment in HE Dance Training and Education Francesca McCarthy Northern School of Contemporary Dance</p>	<p>Option 3 - Interactive Workshop (STUDIO 4)</p> <p>Bodymind Inquiry as a Support for Systemic Regulation in Arts Conservatoire Scholarship. Fabiano Culora Northern School of Contemporary Dance</p>	<p>Option 4 - Interactive workshop (MEETING ROOM) 30 mins</p> <p>Transcending Borders: Connection through poetry and the Arts Dr Kayleigh Campbell Northern School of Contemporary Dance</p>		
<p>3.30pm-4pm Break</p>						
<p>4pm – 5pm</p> <p>SESSION 3</p>	<p>Option 1 - Presentations (SEMINAR ROOM)</p> <p>Raising attainment in pre-16s Tracy Witney, Dr Ruth Squire, Philippa Ranger and Tim Roe Northern School of Contemporary Dance & SEER</p> <p>Boys Dance Too - Building and fostering peer relationships Tessa Palfrey University of Lincoln</p>	<p>Option 2 - Presentations (STUDIO 3)</p> <p>Resilience as refusal: challenging dance hegemony. Dr Daniel Hartley Trinity Laban Conservatoire of Music and Dance</p> <p>Barely Visible: Lesbian Identity in Dance Dr Rowena Gander Edge Hill University</p> <p>Un-gendering Classical ballet practice: The creation, dissemination and embedding of a gender-neutral ballet solo repertoire. Paul Clarke Rambert School of Ballet and Contemporary Dance</p>	<p>Option 3 - Interactive Workshop (STUDIO 4)</p> <p>Empowering: relational spaces of dance in higher education. Dr Helen Kindred Middlesex University</p>	<p>Option 4 - Interactive workshop (STUDIO 6)</p> <p>Bot Girl Gone Keisha Grant Keneish Dance</p>	<p>Option 5 - Interactive workshop (Lighting studio)</p> <p>Souvenir Virginia Farman University of Chichester</p>	<p>Option 6 - Interactive workshop (STUDIO 5) 30 mins</p> <p>Merely Surviving or actively thriving? Fostering tools for resilience in dance. Michelle Dwarika University of Birmingham and Oslo National Academy of the Arts</p>
<p>5pm – 6pm</p>	<p>DANCE HE Board Meeting (Meeting Room)</p>					
<p>5.15pm - 6.15pm</p>	<p>Drinks Reception – café and foyer</p>					
<p>6.15pm – 7pm</p>	<p>A resilient performance (introduced by Matteo Marfoglia, Northern School of Contemporary Dance) (RILEY THEATRE) VERVE, NSCD's postgraduate company, Mandy Smits (NSCD student representation), Eliana Hayward & Robert Dunkley Gyimah (Rambert School student representation)</p>					

Conference programme (Day 2) Friday 13th January 2023

9.30am	Coffee available			
10am-11am	Welcome and Keynote Speech (RILEY THEATRE) Keynote address: Dance in the Higher Education landscape – A resilient future? Professor Angela Pickard, Canterbury Christ Church University			
11am-11.20am	Break			
11.20am – 12.10pm SESSION 4	Option 1 - Roundtable discussion – A Resilient future for Dance in Higher Education? (RILEY THEATRE) Chair: Dr Fiona Bannon Panel Members: Dr Frances Clarke, Dr Naomi Lefebvre Sell, Prof Ann R David, Erica Stanton, Lee Davall, Trinity Laban Conservatoire of Music and Dance, Roehampton University, Royal Academy of Dance.	Option 2 - Interactive Workshop (STUDIO 4) Transitory Architecture Irene Fiordilino Trinity Laban Conservatoire of Music and Dance	Option 3 - Interactive Workshop (STUDIO 5) Defining resilience: The Performance - Outcome - Process Structure Erin Sanchez University of Edinburgh	
12.10pm – 1pm SESSION 5	Option 1 - Presentations (STUDIO 3) Belief, action and reflexivity: Creating resilience, commercially viable arts and breaking the trend Garry Clarke & Lindsey Brocklebank Shockout Arts Safeguarding Mental Health in the Arts Olivia Elford Safe Hands	Option 2 - Presentations (RILEY THEATRE) Educating Dance Teachers online: Lessons of a decade to informing the future Lee Devall Royal Academy of Dance Pedagogical Developments in Tap Dance: Resilience Dr Trish Melton Coventry University	Option 3 - Presentations (MEETING ROOM) Investigating the effectiveness of a personal meditation practice amongst dance students in a conservatoire context. Phaedra Petsilas Rambert School of Ballet and Contemporary Dance Measuring the Impact of NLP within student development in Vocational Dance training in Higher Education Kio Tomiyama facilitated by Phaedra Petsilas Rambert School of Ballet and Contemporary Dance Please note: for your comfort this can be accessed anywhere around the building Join Zoom Meeting https://nscd-ac-uk.zoom.us/j/96781644762	Option 4 - Interactive workshop (STUDIO 5) 30 mins Forging body-mind resilience through the combination of dance and poetry informed by Chinese Landscape Aesthetics Xueting Luo University of Leeds
1pm-1.45pm	Lunch (Café and studio 2) poster presentations			
1.45pm – 2.30 pm	Session 23: Roundtable: Creating and Producing Resilience (RILEY THEATRE) Chair: Dr Kathryn Stamp Panel members: Dr Sharon Watson MBE, Matteo Marfoggia, Gary Clark, Bakani Pick-up, Phil Sanger and Janet Smith MBE			
2.30pm-2.40pm	10 min changeover			

<p>2.40pm – 3.40pm</p> <p>SESSION 6</p>	<p>Option 1: Interactive presentation (STUDIO 3) Discovering your Place: From Doing to Thinking in a Dance Research Environment Deborah Norris and Thomas Page Rambert School of Ballet and Contemporary Dance</p>	<p>Option 2: Interactive Workshop (STUDIO 4)</p> <p>Nurturing the porous dancing body - new forms of resilience. Prof. Ann R David & Erica Stanton Roehampton University</p>
<p>3.40pm-4pm</p>	<p>Break</p>	
<p>4pm – 4.25pm</p>	<p>Plenary in Riley Theatre</p>	

***PLEASE NOTE FOR INTERACTIVE WORKSHOPS WE RECOMMEND THAT YOU WEAR COMFORTABLE CLOTHING TO MOVE IN. SOME WORKSHOP MAY VENTURE OUTDOORS SO PLEASE ALSO BRING SUITABLE OUTDOOR CLOTHING.**

DAY 1 THURSDAY 12TH JANUARY

10AM – 11AM | WELCOME (RILEY THEATRE)

Welcome and Keynote speakers

Darren Carr, Dr Sharon Watson MBE, Dr Natalie Garrett-Brown

11:20AM – 12:30PM | SESSION 1

SESSION 1: OPTION 1 - PRESENTATIONS (STUDIO 3)

Training in the arts: steps towards sustainable change

Change is a clarion cry in many of our institutions, but how can that change happen sustainably, and why should it happen at all? Through published research of representation and the promises of such from drama schools as well as an exploration around the canonical texts that underpin training, this presentation seeks to give some tangible and actionable suggestions to confront, understand, and sustain the changes needed to widen participation.

Delivered by **Dermot Daly**

Interpreting periodization from macro-, meso-, and micro-cycle perspectives within contemporary dance in Higher education.

Periodization, the systematic planning of training, originates from sport. In recent years, dance schools and companies have endeavoured to adopt periodization to facilitate the development of artists, whilst avoiding injury and burnout. In this session, we will share our interpretation of periodization in vocational contemporary dance training, how we have approached challenges encountered thus far, and our future ambitions for implementation.

Delivered by **Stephanie De'Ath, Baptistse Bourgougnon & Elsa Urmston**

SESSION 1: OPTION 2 - PRESENTATIONS (SEMINAR ROOM)

Masculinities, dance and praxis: a dialogue on aspects of difference

A key dynamic in dance research is ongoing dialogue across theory and practice. In this session we share and evoke discussion as editors and authors in a published collection attending to the conundrum of “why boys (don’t) dance” (Risner and Watson, 2022). Watson contextualises masculinities, identity and intersectionality and Mercier draws on auto ethnographic practice as a complement to critical readings of normativities across performance and choreography.

Delivered by **Dr Beccy Watson and Dr Joseph Mercier**

Sexual Violence on the University Stage

Intimacy and sexual violence on stage is an important part of students learning, as it is vital we are equipping young creatives with the skills necessary to keep themselves and others safe when entering the professional world. Thus far, theatre pedagogy has not kept pace with the changes inspired by the #MeToo movement in the creative industry. This presentation addresses how sexual violence is currently being taught in higher education and gives insight into how this practice can be improved.

Delivered by **Jade Thomson**

SESSION 1: OPTION 3 - INTERACTIVE WORKSHOP (STUDIO 4)

Doing me/we – a workshop to explore dancing ‘you’ in community with others

Dance artists working in HE and beyond use kinship as a powerful pedagogical tool which not only changes the culture of learning and teaching but also transforms organisational practice. Through movement how do we find ways to construct togetherness from difference and variation? As dancers, we are alive to our unique individual and relational powers. These have the capacity to influence healthy, sustainable and inclusive practices in dance and beyond.

Delivered by **Erica Stanton, David Waring** and **Sonia Rafferty**

SESSION 1: OPTION 4 - INTERACTIVE WORKSHOP (STUDIO 5)

The places from which we lead

TPFWWL is a trans modal approach to art production which applies ekphrastic thinking to discourses on non-representational geographies of inclusive practices and archives. The research makes a case for why life coaching should be accepted into Dance scholarship & is delineated in three distinct yet coactive propulsions to:

- Disrupt conventional documenting practices
- Evolve the way we approach (re)presentation in leadership.
- Observe and track the transmission of ideas between bodies.

Delivered by **Phil Sanger**

12:30PM – 1:15PM | LUNCH

POSTER PRESENTATIONS (STUDIO 2)

Contextual interference in ballet practice: effects of a random practice intervention on skill acquisition in vocational ballet students

It has been well documented that higher contextual interference (CI) can benefit the learning of skills in both sport and music. Ballet follows three specific phases of practice performed in the same order whatever the level of dancer, suggesting there is little inter-variation during the class. The aim of the study was to assess how a higher CI impacts performance assessment marks, dynamic balance, countermovement jump, and maximum number of Pirouette in full-time vocational ballet students.

Created by **Christopher Hinton-Lewis**

Professional and Commercial Dance: Creative Curriculums and Tracking Trends

This poster presentation shares findings and data analysis upon the impact of industry and societal trends within professional HE conservatoire training and curriculum. Rooted in the unique and dynamic world of professional commercial dance and underpinned by the impact and innovations of the last three to five years this presents and explores the impact of social media, evolving dance pedagogy and the notion of dance capital and hierarchy that exists within the arena of commercial dance.

Created by **Garry Clarke**

JUMP IN(tegrated) Dance: Where students as partners has helped to shape an innovative model of practice in Higher Education.

JUMP IN(tegrated) Dance (JUMP IN), is an example of a collaborative staff and student partnership project-based piece of research. Over six years it was possible to identify and develop a model of practice entitled an in-reaching community of practice, that embraces the possibilities of social transformation through action and 'conscientisation' (Freire and Faundez 1989), multiple intelligences (Gardner 1983) and learning styles (Kolb 1981). This new model aimed to challenge assumptions that learning is limited and exclusive to set cohorts, whilst at the same time enabling opportunities to seek new insight into the role of the lecturer, host and learner in a project-based studio environment.

Created by **Darren Carr**

1:30PM – 2:15PM

ROUNDTABLE DISCUSSION (RILEY THEATRE)

Resilience in policy and arts regulation post-pandemic

Chair: **Dr Natalie Garrett-Brown**

Speakers: **Dr Sharon Watson MBE, Dr Beth Cassani & Shames Maskeen**

2:30PM – 3:30PM | SESSION 2

SESSION 2: OPTION 1 - PRESENTATIONS (STUDIO 3)

Choreographing resilience: 'Blackwaters' an opportunity to observe, understand and perform resilience

Choreographing 'Blackwaters' a cross-cultural hybrid dance project acquainted Dr. Sharon Watson, Shambik Ghose, and Dr. Mitul Sengupta with the term 'Resilience' having resonances embedded in deep and wider consciousness. 'Blackwaters' rendered us with the opportunity to observe, understand, and perform resilience portrayed through two grim incidents that bear the horrific scars of Britain's colonial history- The Zong Massacre and Kalapani.

Delivered by **Dr Sharon Watson**

The challenge of somatic practice under Neoliberalism

Somatic practice has a longstanding history in performer training – providing students with invitations to develop awareness, agency and freedom of movement. This presentation will examine what it means to teach somatic practices in a political context that increasingly limits our freedoms. It will argue that teachers and institutions can benefit from interrogating the tensions that emerge between the felt experiences that bubble up in training and the reality of the societies we inhabit.

Delivered by **Dr Campbell Edinborough**

SESSION 2: OPTION 2 – PRESENTATIONS (SEMINAR ROOM)

Education as Emotional experience

Education in Higher Education is normally approached from a curriculum perspective, based on course aims, learning outcomes and assessment criteria. Yet learning is as much an emotional as an intellectual experience. This provocation asks the question: "What would higher education look like if designed from the emotional experience first?"

Delivered by **Dr James Else**

MA Dance participation, Communities, Activism: a new approach for challenging times

As dancer citizens, many of us are asking ourselves how we respond to the extraordinary times in which we are living. How do we support each other and the people with whom we work to sustain hope, challenge inequality and to co-create a sustainable future? The new MA Dance: Participation, Communities, Activism at LCDS seeks to address this question by bringing together diverse approaches and discourses, supporting innovative, locally embedded artistic practice in a global exchange of learning.

Delivered by **Jo Parkes**

Reimagining Assessment in HE Dance Training and Education

This presentation outlines a research project in the making. Amidst valuable, ongoing discussion in the HE sector around transforming assessment there is an opportunity to ask about the ways in which we can reimagine this vital practice relative to an ever-changing future, something which we were arguably always aware of, but that has been put into starker contrast than ever by the global pandemic. This presentation shares some of the questions we at NSCD are grappling with in relation to transforming assessment in ways that ensure our students are physically, mentally, and emotionally prepared for their futures and that staff are supported in the development of relevant, effective and sustainable practices. What aspects of our assessment practices genuinely need reimagining, what aspects of our assessment practices challenge the world around us to reimagine itself, and should we/can we find ways to meet in the middle?

Delivered by **Francesca McCarthy**

SESSION 2: OPTION 3 – INTERACTIVE WORKSHOP (STUDIO 4)

Bodymind Inquiry as a Support for Systemic Regulation in Arts Conservatoire Scholarship. RESOURCING: A PARTICIPATORY ACT

joy as a calling precisely in a moment like this
joy is not necessarily synonymous with ease
joy is not a luxury or a privilege - it is a capacity despite and through
joy is not impossible in the midst of difficulty
joy is like mycelia...enjoining us together
what joy is with you right now?

This workshop will support participants to connect to emergent felt-sense phenomena of what feels good through relational touch bodywork, and allow comfort and curiosity to guide meaning made and meaning offered therein.

Delivered by **Fabiano Culora**

SESSION 2: OPTION 4 – INTERACTIVE WORKSHOP (MEETING ROOM)

Transcending Borders: Connection through Poetry & the Arts

Poetry, like all art forms, is often a tapestry of cultural, historical and geographical influences. In her collection *Matryoshka*, Kayleigh Campbell offers a representation of complex women and to do so drew upon influences from art forms to create a globally-connected display of characters, thoughts and experiences. Inspiration from different cultures, histories and geographies to create shows us the intrinsic value of the arts, how it nurtures connection, education, wellbeing and challenge.

Delivered by **Dr Kayleigh Campbell**

4PM – 5PM | SESSION 3

SESSION 3: OPTION 1 - PRESENTATIONS (SEMINAR ROOM)

Raising Attainment in pre-16s

The Office for Students have suggested that all higher education institutions should be collaborating with schools to raise attainment as part of their commitments to support access and participation. NSCD outline how they intend to respond to the OfS proposal from 2024. They will detail how they recruit for their Centre for Advanced Training (CAT) scheme by working in collaboration with schools; the challenges and successes of this, and how they support differentiated learners.

Delivered by **Tracy Witney, Dr Ruth Squire, Philippa Ranger and Tim Roe**

Boys Dance Too – Building and fostering peer relationships

Boys Dance Too was a public engagement project funded by the University of Lincoln which sought to encourage participation of boys in dance, by creating a positive peer mentorship between KS3&4 students and the extracurricular Lincoln Boys Company through a workshop series. This short project followed three years of investigating the link between positive peer relationships and student engagement, and aimed to disseminate and replicate these findings with school aged learners.

Delivered by **Tessa Palfrey**

SESSION 3: OPTION 2 - PRESENTATIONS (STUDIO 3)

Resilience as refusal: challenging dance hegemony

This paper challenges the prevailing view of student resilience as uncritical adaptation to existing social and institutional conditions of learning. Instead of adapting to institutions characterised by cultural bias, research at a UK conservatoire reveals dance students from marginalised ethnic backgrounds dropping out of studies and working collectively to instigate social change. Critically, the paper argues that resilience for students feeling 'out of place' can be a creative, radical re-engagement with dance education. Audience members are invited to imagine the role of critical pedagogy and other tactics to build solidarity and engender a fairer, more inclusive future.

Delivered by **Dr Daniel Hartley**

Barely Visible: Lesbian Identity in Dance

As an academic / solo artist, who is taking firm steps towards tackling the lack of lesbian visibility in dance, this presentation seeks to inform viewers on what a resilient artist and performer looks like, as well as offering suggestions on how lesbian identity can be included as part of an ever-evolving curriculum in dance. I draw from my own experiences as a gay woman in the arts and the processes and conversations that took place during the making and touring of *Barely Visible*.

Delivered by **Dr Rowena Gander**

Un-gendering Classical ballet practice: The creation, dissemination and embedding of a gender-neutral ballet solo repertoire.

In response to discussions around non-binary gender identification, and the acceptance of the fluidity of gender as a social construct, this research project focused on the creation, dissemination and evaluation of a gender-neutral ballet solo, redefining the stereotypical male and female technical movement elements such as pointe work for women and grande allegro for men. The project had significant benefits to the conservatoire and the wider dance community primarily marginalised groups.

Delivered by **Paul Clarke**

SESSION 3: OPTION 3 - INTERACTIVE WORKSHOP (STUDIO 4)

Empowering: relational spaces of dance in higher education.

A workshop exploration of empowering undergraduate students of dance through improvisations of body-space-environment. The workshop draws on Bartenieff Fundamentals, using the language and systematic framework of this practice as a way of holding space for embodied learning.

Through guided imagery, verbal cues, and movement invitations, the studio space is co-constructed – an environment enabling students to be accountable, response-able, and empowered in their learning.

Delivered by **Dr Helen Kindred**

SESSION 3: OPTION 4 - INTERACTIVE WORKSHOP (STUDIO 6)

Bot Girl Gone

A dance and improvisation-based workshop about real life experiences of trolling, hate and cyber-crimes, exploring feelings of fear and power both as conflict and motivation. We will celebrate dance as an expressive medium for resilience for situations where you would otherwise be shut down or putting yourself at risk of attack.

Delivered by **Keisha Grant**

SESSION 3: OPTION 5 - INTERACTIVE WORKSHOP (LIGHTING STUDIO)

Souvenir

Created by choreographer Virginia Farman, and undertaken by twelve dancers in the UK and Portugal, Souvenir, was directed via audio-recorded improvisational scores that each addressed a specific, somatically informed, relationship to landscape. Dancers followed the scores in outdoor locations where they interpreted the instructions and videoed sections of their dancing. This material was then returned to the choreographer to compose into the four site-dance films that constitute Souvenir.

Delivered by **Virginia Farman**

SESSION 3: OPTION 6 - INTERACTIVE WORKSHOP (STUDIO 5)

Merely Surviving or actively thriving? Fostering tools for resilience in dance

A recently undertaken scoping review on mental health and resilience in dance at the Oslo National Academy of the arts could verify the identification of three basic components that are necessary to foster resilience: personal qualities; a facilitative environment; and a challenge mindset. Thus, resilience is a dynamic concept which relies on the interaction between individuals and their environments.

Delivered by **Michelle Dwarika**

5.15pm - 6pm | Drinks reception in Studio 2/Café

6.15pm – 7pm | Performance in Riley Theatre

The day will end at 7pm.

DAY 2 FRIDAY 13TH JANUARY

10AM – 11AM | WELCOME & KEYNOTE (RILEY THEATRE)

Dance in the Higher Education Landscape – A Resilient Future?

Speaker: Professor Angela Pickard

11:20AM – 12:10PM | SESSION 4

SESSION 4: OPTION 1 - ROUNDTABLE DISCUSSION (RILEY THEATRE)

A Resilient future for Dance in Higher Education? Strength as vulnerability. New ways of understanding resilience.

This discussion looks at a range of understandings of 'strength as vulnerability' in place of the ubiquitous term 'resilience', especially in the context of the Covid pandemic and its effects on bodies both individual and collective, as well as the effects of the neo-liberal agenda on the arts.

Chair: **Dr Fiona Bannon**

Panel Members: **Dr Frances Clarke, Dr Naomi Lefebvre Sell, Prof Ann R David, Erica Stanton, Lee Davall**

SESSION 4: OPTION 2 - INTERACTIVE WORKSHOP (STUDIO 4)

Transitory Architecture

'Transitory Architecture' is a practice research project that sits in the space between choreography and architecture. The intention is to question whether choreographic and embodied practices can help us overcome those boundaries (physical and metaphysical) that divide us inside our societies. During the workshop I will propose some selected improvisational tasks from my creative methodology. Can we uncover the 'signs we live by', set them into motion, and rewrite our body-space narratives?

Delivered by **Irene Fiordilino**

SESSION 4: OPTION 3 - INTERACTIVE WORKSHOP (STUDIO 5)

Defining Resilience: The Performance – Outcome – Process Structure

Little research explores both the context of dance practice and the contextually relevant psychological skills dancers believe are required to achieve professional success or develop talent. This presentation will explore whether dancers believe that psychological skills are important to success in dance, and whether psychological skills are gained through dance training.

Delivered by **Erin Sanchez**

12:10PM - 1PM | SESSION 5

SESSION 5: OPTION 1 - PRESENTATIONS (STUDIO 3)

Belief, action and reflexivity: Creating resilience, commercially viable arts and breaking the trend

This research is rooted in Shockout's culture of leading commercial dance education; placing itself at the edge of industry trends and innovation. This research shares our transparency, openness and desire to challenge the norm and debate new perspectives of dance training and practices in HE. We will critically value and measure the impact of challenges from recent years from our unique perspective, giving insight into change, resilience, and debate around academic v's conservatoire curriculum.

Delivered by **Garry Clarke** and **Lindsey Brocklebank**

Safeguarding Mental Health in the Arts

Building safer environments: How can we improve mental health safeguarding in the arts; what action can we take?

Delivered by **Olivia Elford**

SESSION 5: OPTION 2 - PRESENTATIONS (RILEY THEATRE)

Educating Dance Teachers online: Lessons of a decade to informing the future

Delivered by **Lee Devall**

Pedagogical Developments in Tap Dance: Resilience

To ethnographically study tap dance pedagogy: How should tap dance be taught? This ethically approved research aims to demonstrate the value of an informed pedagogical framework to manage the mental health of dancers' post-pandemic while maintaining technical development. The work is also auto ethnographic allowing the researcher, a tap dancer, and a tap dance educator, to reflect on their learning, processes and place in the community and thus ensure that they model behaviours they want to see in the students.

Delivered by **Dr Trish Melton**

SESSION 5: OPTION 3 - PRESENTATIONS (MEETING ROOM)

Please note: For your comfort this session can be accessed anywhere around the building.

Join the Zoom meeting: <https://nscd-ac-uk.zoom.us/j/96781644762>

Investigating the effectiveness of a personal meditation practice amongst dance students in a conservatoire context

This research aimed to investigate the effects of meditation practice on dancers' well-being, particularly on their perceived stress and anxiety and mindfulness, and consequently on their performance. By proposing an original meditation practice (specially developed for dancers and their skills and needs), the research goal was to evaluate the outcomes of this practice on dance students in a conservatoire context and offer a self-care toolkit based on meditation to support them.

Delivered by **Livia Massarelli** and **Phaedra Petsilas**

Measuring the Impact of NLP within student development in Vocational Dance training in Higher Education (Zoom session)

Within my professional practice at Rambert School, I use Neuro Linguistic Programming (NLP) language techniques, imagery and goal setting to support vocational students' learning efficacy and well-being. During a recent research project I gathered data to measure how a group of students achieved individual goals in relation to their training as a contemporary/ballet dancer over a nine week period.

Delivered by **Kio Tomiyama**, facilitated by **Phaedra Petsilas**

SESSION 5: OPTION 4 – INTERACTIVE WORKSHOP (STUDIO 5)

Forging body-mind resilience through the combination of dance and poetry informed by Chinese Landscape Aesthetics

This workshop aims to explore a new form of body-mind attuning in the contemporary context through combining poetry and dance, inspired by the philosophy and artistic approaches found in Chinese landscape aesthetics. Movement of classical Chinese dance will be analysed and experienced as a paradigm of body-mind-nature integration. The Chinese tradition of poetry-dance integration will be examined for the first time in an interactive and experimental manner and in the cross-cultural context.

Delivered by **Xueting Luo**

1:45PM – 2:30PM

ROUNDTABLE DISCUSSION (RILEY THEATRE)

Creating and Producing resilience

Chair **Dr Kathryn Stamp**

Panel members: **Dr Sharon Watson MBE, Matteo Marfoggia, Gary Clark, Bakani Pick-up, Phil Sanger and Janet Smith MBE**

2:40PM – 3:40PM | SESSION 6

SESSION 6: OPTION 1 - INTERACTIVE PRESENTATION (STUDIO 3)

Discovering your Place: From Doing to Thinking in a Dance Research Environment

Queering the idea of a round table discussion, this interactive discussion will explore the importance of understanding your position in relation to the wider dance research community and the way you connect with other people, places, spaces and ideas. Facilitated by the postgraduate research team at Rambert School with invited speakers from UK dance training institutions. Topics/Questions to be discussed:

- How do we fit into the current academic research system and what would we change?
- Importance of knowledge sharing
- Connection over competition

Delivered by **Deborah Norris** and **Thomas Page**

SESSION 6: OPTION 2 - INTERACTIVE WORKSHOP (STUDIO 4)

Nurturing the porous dancing body – new forms of resilience

Resilience operates in plants through root systems and interconnection with other species. Plants use these systems to recognise change and respond to environmental stress. Adaptability and connection are key to health and sustainability in plants. Dance is experienced in mixed ecosystems – can we grow our potential for sustainability through our interactions? How might our permeability as dancers, researchers and teachers generate a place for Dance to thrive rather than merely survive in HE?

Delivered by **Prof. Ann R David** and **Erica Stanton**

4PM – 4:25PM | PLENARY (RILEY THEATRE)