

Arts and Citizenship: Moving and Belonging



LEEDS BECKETT UNIVERSITY
LEEDS SCHOOL OF ARTS



Day 1 | Thursday 11 Jan | In-person

9.30	Registration and coffee		
10.00 – 11.00	Welcome Speaker 1: Darren Carr , Vice Principal and Director of Studies, NSCD – Welcome opening thoughts and general housekeeping for the conference Speaker 2: Sharon Watson MBE, DL , CEO & Principal – NSCD Welcome to NSCD Speaker 3: Key Note speaker: Jude Kelly , British theatre director, producer and a director of the WOW Foundation		
11.00 – 11.20	Break		
11.20 – 12.10	Session 1: Roundtable discussion, Curated by Leeds Beckett University School of the Arts (RILEY THEATRE) Dance Citizenship: Co-design and Cultural Production		
12.15 – 13.15	Session 2 Option A: Presentations (Studio 3) Critical Dance Pedagogy: What is it and why is it so important Prof. Angela Pickard Canterbury Christ Church University The Use of Dance as Experiential Learning in Plymouth-based Primary Schools Laura Nightingale Exim Dance Company	Session 2 Option B: Presentations (Riley Theatre) We are Here Ms Stephanie Schober Trinity Laban + Micro Rainbow Dance Artist Collective Dreaming the Impossible with Desperate Gestures Alexah Tomey-Alleyne & Dr Joseph Mercier Northern School of Contemporary Dance	Session 2 Option C: Practical Interactive Workshop (Studio 4) Company of People Workshop TC Howard, Kirsty Redhead, Bakani Pickup + Members of a company of people Yorkshire Dance
13.15 – 14.00	Lunch (Café and Studio 2)	Continued performance in Riley Theatre from Session 2 Option B open to all	Lunch (Café and Studio 2)
14.00 – 15.00	Session 3 Option A: Presentations (Studio 3) Dance Futures: Ethical Practice Dr Fiona Bannon University of Leeds Unveiling Intimacy: Exploring Arts Citizenship and Decision Making in Immersive Virtual Dance Fernanda Prata & Vinicius Salles Northern School of Contemporary Dance	Session 3 Option B: Presentations (Seminar Room) It Takes a Village: Establishing Dance Ecosystems that Support Working Mothers Prof. Shaun Boyle D'Arcy & Prof. Satu Hummasti George Mason University & University of Utah. Democratising Learning Spaces Dermot Daly Leeds Conservatoire & Leeds Beckett University	Session 3 Option C: Practical Interactive Workshop (Studio 4) Exploring Student Belonging within Undergraduate Dance Education Stephanie De'Ath & Anna Helsby London Contemporary Dance School

15.00 – 15.25	Break		
15.25 – 16.25	<p>Session 4 Option A: Presentations (Studio 3)</p> <p>Dance Filmmaking as a Practice for Social Change Dr Karen Wood & Sima Gonsai Centre for Dance Research, University of Coventry</p> <p>Response-Ability & Ecological Citizenship through Eco-somatic Arts Ester Eriksson University of Derby</p>	<p>Session 4 Option B: Presentations (Seminar Room)</p> <p>The Newham Plays – Towards the Making of a Pro-Localist Theatre in Newham, East London Dr James Kenworth Middlesex University</p> <p>An Urban Culture Case-study on Citizenship and Community Engagement Beth Loughran University of Cumbria</p>	<p>Session 4 Option C: Practical Interactive Workshop (Studio 4)</p> <p>Student Voice: The Tyranny of the Thankless Requirement Dr Jamieson Dryburgh Central School of Ballet</p>
16.30 – 17.30	<p>Session 5 Option A: Presentations (Seminar Room)</p> <p>The Evolution of Inclusive Practice within Shockout Arts Lindsey Brocklebank & Lisa Norris Shockout Arts, Manchester</p> <p>Supporting Dancers throughout the Lifecycle at NSCD Philippa Ranger, Tracy Witney & Hannah Perry Northern School of Contemporary Dance</p> <p>Inviting Fear into the Room Chris Knight London Contemporary Dance School</p>	<p>Session 5 Option B: Presentations (Studio 3)</p> <p>The Value of Freelance Dance Artists in our Cultural Economy Dr Karen Wood Centre for Dance Research, University of Coventry</p> <p>Activate: The Experience of Designing and Delivering Student-led Performance ‘Activate’ for Leeds 2023 Dr Gillian Dyson & Isabelle Imbornone. Leeds Beckett University</p>	<p>Session 5 Option C: Practical Interactive Workshop (Studio 4)</p> <p>From Ancient Rhythms to Modern Roles: Kunqu Dance and Its Civic Resonance Xueting Luo University of Leeds</p>
17.30 – 18.30	DANCE HE Board Meeting (Meeting Room)		
17.30 – 18.15	Book Launch in Studio 3		
17.30 – 18.15	Drinks Reception – Café and Foyer		
18.15 – 19.00	<p>Session 6 (Riley Theatre) Citizenship (introduced by Matteo Marfoggia, Northern School of Contemporary Dance) S-cum (Josh Haigh, Leeds Beckett University. A chavvy, high energy, confrontational, comedic and thought-provoking piece of contemporary dance work)</p>		

Day 2 | Friday 12 Jan | In-person

9.00	Registration and coffee		
9.15	Welcome		
9.30 – 9.50	Session 7 Option A: Lightning Talks (Riley Theatre) What is our Civic Responsibility? Dr Naomi Lefebvre Sell & Hilary Stainsby Trinity Laban		Session 7 Option B: Interactive Workshop (Studio 5) Active Hope Zoe Solomons Independent Artist
9.50 – 10.00	BREAK		
10.00 – 11.00	Session 8 Option A: Presentations (Studio 3) Decentralizing the Dance Artist: What Embodied Social Practice can do for Institutional Change Dr Sara Wookey Independent Artist The Theatre of Protest Zoe Solomons Independent artist	Session 8 Option B: Presentations (Seminar Room) How a River Can Teach Us About Citizenship Saran Dixon Central St Martins, UAL	Session 8 Option C: Interactive Workshop (Studio 4) The Doodle Dance Show Workshop Anna Williams & Tom Roden Independent Dance Artists (Anatomical)
	BREAK		
11.00 – 12.00	Session 9 Option A: Interactive Workshop (Studio 3) Beyond the Artistic Director: Arts Leadership and Citizen Focused Artistic Leadership in the post-COVID Landscape Karl Falconer Royal Holloway/Purple Door CIC/Cumberland Council	Session 9 Option B: Interactive Workshop (Studio 4) I Can't Dance! Antonio Bukhar Ssebuuma Northern School of Contemporary Dance	Session 9 Option C: Interactive Workshop (Studio 5) Cre8ting Change: Exploring Hip Hop Based Interventions for the Ddvancement of Dance for Health Research Jade Ward & Toby Gorniak Centre for Dance Research, Coventry University
12.00	Lunch will be served, followed by a break before the conference continues online Delegates are welcome to stay and listen to the presentations in the Seminar or Meeting Rooms		

Day 2 | Friday 12 Jan | Online

13.45 – 14.00	BREAK		
14.00 – 14.30	<p>Online Session 1 Option A (Broadcast from Meeting Room)</p> <p>Motivations and Experiences in Scottish Country Dances Participation: An Exploration of Arts Citizenship Yang Zhao University of Edinburgh</p>	<p>Online Session 1 Option B (Broadcast from Seminar Room)</p> <p>Active Energy: Creating Change Through Citizen Engagement Dr Loraine Leeson Middlesex University</p>	<p>Online Session 1 Option C</p> <p>Creation and Preservation: Biomechanics of Remo Munalifatah’s Dance Movements in the Context of Art and Social Activism Afan Triyanto Gadjah Mada University, Indonesia</p>
14.40 – 15.10	<p>Online Session 2 Option A (Broadcast from Meeting Room)</p> <p>Artistic Resistance in Urban Spaces: Unveiling the Transformative Power of Everyday Acts in Iran Nikoo Nikkar Nottingham Trent University</p>	<p>Online Session 2 Option B (Broadcast from Seminar Room)</p> <p>Roundtable Panel Discussion: Ethical Agility in Dance: Rethinking Technique in British Contemporary Dance Dr Noyale Colin, Kathryn Stamp, Cathy Seago With Lise Uytterhoeven, Erica Hargreave, Fiona Bannon, Caroline Hotchkiss, Jamieson Dryburgh, Jane Carr, Katie Coe, Baptiste Bourgougnon, Eline Kieft.</p>	
15.10 – 15.20	BREAK		
15.20 – 15.50	<p>Online Session 3 Option A (Broadcast from Meeting Room)</p> <p>Devised Comedy and Peacebuilding Maja Milatovic Royal School of Speech and Drama</p>	<p>Online Session 3 Option B (Broadcast from Seminar Room)</p> <p>Scenography in Cultivation: Structural Nuances of Organic Theatre in Kerala, India Dr Eldhose A.Y Mar Athanasius College, Kothamangalam</p>	
15.50 – 16.20	<p>Online Session 4 Option A (Broadcast from Meeting Room)</p> <p>Exploring the Transformative Power of Community Practice, Research, and Pedagogy in Dance Towards Shaping Change in Society Antonio Bukhar Ssebuuma Northern School of Contemporary Dance</p>	<p>Online Session 4 Option B (Broadcast from Seminar Room)</p> <p>‘Citizenship’ and ‘Dance as profession’ as Organising Principles: Developing a Global citizenship Education Project in an Age of Decoloniality Funmi Adewole De Montfort University</p>	
16.25 – 16.45	Plenary and close of conference		

Arts and Citizenship: Moving and Belonging

Day 1

Welcome | 10.00 - 11.00

Welcome and Keynote speakers (Riley Theatre)

Darren Carr, Vice Principal and Director of Studies, NSCD

Sharon Watson MBE, DL, CEO & Principal, NSCD

Jude Kelly, British theatre director, producer and a director of the WOW Foundation

Session 1 | 11.20 - 12.10

Roundtable discussion (Riley Theatre)

Dance Citizenship: Co-design and Cultural Production

Curated by Leeds Beckett University School of the Arts

Session 2 | 12:15 – 13:15

Option A - Presentation (Studio 3)

Critical Dance Pedagogy: What is it and why is it so important?

AHRC have funded a Dance Educator's Network called Critical Dance Pedagogy (CDP) through Discourse and Practice. CDP aims to raise awareness of socially embedded assumptions and dominant structural power relations that produce unjust educational and socio-cultural outcomes in dance/dance education. The network will be inviting you to join an artist lab and/or a series of 4 hybrid seminar/workshops across the next 18 months to explore equity, diversity and inclusion, and student-centred learning.

Delivered by Prof. Angela Pickard, Canterbury Christ Church University

The Use of Dance as Experiential Learning in Plymouth-based Primary Schools

Children in today's world grow up with several high-stake societal challenges, including the experience and aftermath of COVID-19, which has a significant impact on the well-being of young people (Green et al., 2021). More children today are experiencing a range of social problems due to antisocial behaviours, family environments, and crimes, as well as disengagement from education, which can cause harm to themselves, others, and social stability (Halgunseth et al., 2013). This approach explores the use of dance as an experiential learning pedagogical approach for primary-aged children. 603 primary school children aged between 5 and 11 years from multiple primary schools were recruited. A mixed-methods approach was used to comprehensively understand the intervention's outcomes. A thematic analysis was conducted to identify emerging themes and patterns related to the experiences and subjective impact of the weekly use of dancing within primary schools. It was found that 86.2% of teachers have noted increased participation in the classroom. 88.3% have noted an increased interpersonal intelligence awareness of themselves and others.

Delivered by Laura Nightingale, Exim Dance Company

Option B - Presentation (Riley Theatre)

We are Here

A collective of 13 dance artists based in London, Birmingham and Wales, we have been delivering regular creative dance sessions and intensive creative projects for the beneficiaries of Micro Rainbow, a charity supporting LGBTQI+ refugees and asylum seekers through the provision of safe housing, legal advice and a social inclusion programme. Starting in London in 2016, funding by the Paul Hamlyn Foundation enabled our dance project to expand its reach to beneficiaries nationally. Our presentation will include voices from Micro Rainbow support workers and volunteers to share insights about the impact of our dance activities on the beneficiaries' well-being and sense of community belonging. We also want to share how we have been working within a collective structure and how the collaborative creative and pedagogic practice has influenced our own growth as dance artists professionally and personally.

Delivered by Stephanie Schober, Trinity Laban + Micro Rainbow Dance Artist Collective

Dreaming the Impossible with Desperate Gestures

This project is in the early stages of bringing together Alexah's research - *Dreaming the Impossible: Reimagining Blackness* and Joseph's research - *Desperate Gestures: The Choreopolitics and Queer Presence* through a collaborative paper and a performance experiment.

Alexah's research reaches across the discourses of Contemporary Dance and Social Sciences. Placing the black body as a site of interrogation, this enquiry investigates how blackness can be reimagined through the use of dance improvisation. Using improvised movement in performance as a tool to access Black ancestral embodied knowledge, allows for such knowledges to transfigure in live space and time, so enabling embodied awareness to be spontaneous in its arrival and definition. Creating an opening for the black body to produce alternative histories, leading to a rewriting of previously prescribed scripting of the Black body. Underpinned by an auto-ethnographic, socio-intertextual exploration, the research is not only practice-based, but demands a reconstruction of the Eurocentric structures to be decolonised and deconstructed.

Joseph's research is a queer intervention into the discourse of performance presence, questioning how a queer methodology might question approaches to presence in choreographic practices, drawing on Munoz's (2009), *Cruising Utopia*, Love's (2003) *Feeling Backwards* as well as Andre Lepecki's (2013) notion of 'choreopolitics'. In this practice I approach queerness as a discursive process of (dis)identifactory assemblages: the queer subject is one, whose sense of self has been assembled in resistance to a normative and hegemonic process of identity. This research proceeds from the suspicion that, for the queer subject, any attempt to be present within this moment of neoliberal postmodernism, is either impossible or politically compromised. And because we cannot separate any attempt to be present from a culture of convenience, a fetish for the new, and a commodification of the 'now' that permeates every cell of contemporary life, I hypothesise that any attempt to be 'present' might be something of a desperate gesture. And these desperate gestures might offer a proposition as to how queer presence is addressed in time and space: that is to say how queerness might be a 'choreopolitical' (Lepecki 2013) practice for queer communities.

Delivered by Alexah Tomey-Alleyne and Dr Joseph Mercier, Northern School of Contemporary Dance

Option C - Practical interactive workshop (Studio 4)

Company of People Workshop

Join Company of People, an intergenerational community performance company from Leeds and critically acclaimed artist TC Howard and Bakani Pickup for this practical dance workshop, which invites you to take part in playful games and movement tasks. Company of People's work is rooted in the beautiful, poignant, funny experiences, stories and memories of their members. Company of People have performed their two works, *In Your Shoes* and *Epic Everyday* at Leeds Playhouse and internationally and have taken part in *Performing Gender - Dancing In Your Shoes* - a 3 year project with 8 European Countries aimed at developing a bond between cultural professionals and their local communities in the field of dance and performing arts through a discussion on gender and LGBTQI+ identities. The Company of People current members are aged 14 – 85 years. The group work through co-design processes and challenge hierarchies in cultural production - placing citizens at the heart of artistic product.

Delivered by TC Howard, Kirsty Redhead, Bakani Pickup + Members of a Company of People Yorkshire Dance

Session 3 | 14.00 - 15.00

Option A - Presentation (Studio 3)

Dance Futures: Ethical Practice

In the creation of a dance-work the journey undertaken by those involved is a complex, challenging interchange between shifting artistic ambitions, the forging of relationships, and the shaping of social determinations. Experiences that shape such processes depend upon the gradual interweaving of co-operative relationships, shaped through emergent cooperation towards a mutual intent. The ideas explored in the presentation address the sensibilities and socially transformative effects of our moving relations, formed alone and/or with the others with whom we create artistic responses to lived experience. The framework of the presentation considers the qualitative benefit of engagement with practice through the socio-ethical-kinaesthetic sensibilities that shape our relations, forged amidst experiences of dance creation.

Delivered by Dr Fiona Bannon, University of Leeds

Unveiling Intimacy: Exploring Arts Citizenship and Decision Making in Immersive Virtual Dance

This paper proposes an exploration of the intersection between arts, citizenship, and audience agency within the context of a dance project called *SLOT* (2020), commissioned by NSCD during COVID restrictions. During the pandemic, we became citizens of our homes which we reflected in *SLOT*'s virtual house. Empowering viewers to control engagement duration and content, *SLOT* draws inspiration from Gaston Bachelard's "Poetics of Space" (1957), delving into the phenomenological essence of domestic environments and their link to memory. Bachelard's exploration of architecture informs both physical and virtual dimensions, creating a world where audiences make decisions, mirroring Bachelard's poetic journey through domestic spaces. *SLOT* exemplifies how immersive virtual experiences, amid the evolving relationship between arts and citizenship in the digital age, redefine not only artistic encounters but also cultural citizenship. This paper calls for further exploration and discussion on the transformative potential of interactive digital platforms in shaping the intersection of arts, citizenship, and audience engagement.

Delivered by Fernanda Prata & Vinicius Salles, Northern School of Contemporary Dance

Option B - Presentation (Seminar Room)

It Takes a Village: Establishing Dance Ecosystems that Support Working Mothers

We approach our presentation through the lens of the fifth UN Sustainable Development Goal, which aims to achieve gender equality. We consider what equity means for women in the cultural sector, specifically focusing on motherhood in dance. Although female-identifying artists comprise a larger percentage of the field, males tend to gain greater privilege in dance spaces. The complex web of inequity disempowers women in ways that disadvantage working mothers. When mothers and children are not supported societally, economic and political gender parity is near impossible to achieve. This presentation examines motherhood in dance, including topics such as: systemic patriarchal power structures in dance; embodied motherhood; and prevalence of mothers holding dance leadership roles. We draw upon The Dance Data Project® which advocates for gender equity, and the *WEF Global Gender Gap Report 2023*. We will explore ways that global dance ecosystems might better support working mothers. Dance organizations exist as thriving 'villages' of artists. How might these villages reevaluate their practices to foster sustainable careers in dance for mothers? And how might this model community and well-being, to promote more equitable societies?

Delivered by Prof. Shaun Boyle D'Arcy & Prof. Satu Hummasti, George Mason University & University of Utah.

Democratising Learning Spaces

Using UK drama school education as the focal point, this talk will posit that the hierarchical structures that are inherent in this, often practically based in an educational setting, run counter to democratising the learning environment through widening of participation.

Delivered by Dermot Daly, Leeds Conservatoire & Leeds Beckett University

Option C - Interactive Workshop (Studio 4)

Exploring Student Belonging Within Undergraduate Dance Education

It is regularly acknowledged that dance education offers transferable skills and knowledge (Kuttner, 2015), and that the production of art, or more specifically, dance, can be a catalyst for activism (Shapiro, 2016). One might question how this sense of citizenship and belonging to being a dance artist is fostered through the dance education process, and what the potential barriers to a student's sense of belonging are. The aim of this session is to explore undergraduate students' experiences when they begin pre-professional training, to understand their sense of belonging when entering Higher Education. Drawing on mixed-method wellbeing data collected with students, we will share insight into termly changes in students' sense of belonging since 2019, and discuss their experiences of loneliness, guilt, and financial pressure, to contextualise some of the barriers to belonging that they face. Our findings act as a provocation, to question with delegates the implications of students' sense of belonging on their institutional and/or arts citizenship.

Delivered by Stephanie De'Ath & Anna Helsby, London Contemporary Dance School

Session 4 | 15.25 - 16.25

Option A - Presentation (Studio 3)

Dance Filmmaking as a Practice for Social Change

Cultivate is a film that was initiated to speak to climate change and the industrial effect that mass production has had on soil. Some farming soil has been over-cultivated, doused with fertilisers and no longer has the nutrients required to grow substantial crops. The film combines soil health and South Asian dance that points to ritual with earth and body. The film was made by Sima Gonsai (Director) and Karen Wood (Movement Director), funded by The Space Arts in collaboration with Birmingham Dance Network,

Can we affect people's behaviour by employing dancefilm to relay a message? According to social proof theorist, Roberto Cialdini (1984), people imitate the actions of others to behave consistently in particular situations. Social proof theory, also called informational social influence, is seen where people follow 'the herd' as they are unsure how to behave in given situations. Anastasia Denisova (2023) calls for "less doomism" in media presentation of climate change so that it alleviates eco-anxiety and makes space for more positive stories. Dancefilm is one way to reinforce climate messages and helps the call for positive action.

Delivered by Dr Karen Wood & Sima Gonsai, Centre for Dance Research, University of Coventry

Response-Ability & Ecological Citizenship through Eco-somatic Arts

This research examines the role of somatic arts in shaping felt connection and belonging to the natural world; a sense of ecological citizenship involving both rights and duties. Developing a relational praxis of care – what Donna Haraway terms "response-ability" – is crucial for socio-ecological reconciliation. Scholars across disciplines argue that disembodiment through modern hyper-fixation on rationality and Western knowledge systems function to disempower individuals, obscure ecological interconnectedness, and block ability to act in countercultural ways that support social and environmental healing. Students of a practice-based minor in Somatic Sustainability, and students of the free-form embodied arts modality Amerta Movement were interviewed about the role of eco-somatic arts in shaping belonging and responsibility relating to human and more-than-human 'societies'. Evidence suggests that eco-somatic arts practice can cultivate qualities of response-ability through intervening with ontological mind-body and human-nature dualisms; by re-sensitising artists to interdependence and reciprocity in both intellectual and embodied ways that reinstate subjective agency, collectivist kinship (ecological citizenship), and creativity.

Delivered by Ester Eriksson, University of Derby

Option B - Presentation (Seminar Room)

The Newham Plays – Towards the Making of a Pro-Localist Theatre in Newham, East London

The use of public environment as alternative auditoria and ‘mixed economy’ participation to create new writing which originates from, and is rooted in, a community’s history, culture and people. This presentation/research contends that a localist and grassroots approach is the most effective way of empowering wider access to the arts. It argues for an increased emphasis on performance in local spaces rather than in mainstream auditoria. *The Newham Plays* series have marked out a distinct territory by making a virtue of the absence of elements most commonly associated with conventional theatre spaces, e.g. a stage, scenery, lighting, seating. My research contends that non-institutionalized theatre in community, site-specific and localized environments can offer a greater resistance/indifference to commodification or mass reproduction than mainstream or commercial performance. It is precisely the evanescence of this kind of theatre, its ephemerality, that provides or proves its own justification or meaning, without the need to validate itself by entering the “economy of reproduction” (Phelan 1993).”

Delivered by Dr James Kenworth, Middlesex University

An Urban Culture Case-study on Citizenship and Community Engagement

A case-study representation of Cumbria Movement skate and free-running group relating to themes of art & citizenship and community engagement. The example considers questions like; if places are made, how and by who? How is place sensed? What is art and what can art do? I will lean on UNESCO’s case for the human right to participate in cultural life, in considering the value and significance of freedom of expression, inclusivity and community-led activity in arts and culture and these concepts’ role in informing and influencing political and social change. Further notions of Maxine Greene’s wide-awake thinking and the social imagination from Guyotte (2018), and Ashley and Weedon’s *Developing a Sense of Place* (2020) will support exploration of useful approaches in place-based development work.

Delivered by Beth Loughran, University of Cumbria

Option C - Interactive workshop (Studio 4)

Student Voice: The Tyranny of the Thankless Requirement

This session is a facilitated group discussion. Following a short provocation we will reflect on what it means for students to have voice in the learning process. We will consider questions such as:

- What are the responsibilities of having a voice?
- Do concerns about student voice constrain our teaching practices?
- Do our pedagogies of engagement encourage citizenship or entitlement?
- How can we as teachers, leaders and practitioners protect ourselves and each other from the hurt caused by critical student feedback?
- Does student survey anonymity allow greater transparency or further injury?
- Do students really want to engage in dialogue and to what end?
- Is learning under threat of becoming mere edutainment?
- Do students really know what they are talking about?
- How can we hear well?

Let’s wade through some of this together, while keeping in sight the hopeful aims of transformative learning and the implications for citizenship.

Delivered by Dr Jamieson Dryburgh, Central School of Ballet

Session 5 | 16.30 - 17.30

Option A - Presentation (Seminar Room)

The Evolution of Inclusive Practice within Shockout Arts

This presentation situates the evolution of Shockout Arts' inclusive practice within a Higher Education framework as well as acknowledging the fast-paced, high-impact training of the vocational sector. The insights and understanding gained from a fast-growing range of neurodivergent students have developed the processes and policies of our current student services team as well as teaching and learning practice. We will critically examine our development, giving our unique institutional awareness to a complex issue within the sector. The demographic of our students ranges across cultural and socio-economic factors and represents the equality and inclusivity which makes up our diverse community of learners. Utilising experiences from students and staff as well as ongoing doctoral research we aim to bridge the distance between policy, practice and the student experience.

Delivered by Lindsey Brocklebank & Lisa Norris, Shockout Arts, Manchester

Supporting Dancers throughout the Lifecycle at NSCD

NSCD's mission is to provide an inspirational learning experience, from first contact through into the profession, enabling aspiring dance artists, and dance professionals, regardless of background, to shape the future of dance.

This paper sets out the support NSCD offers to dancers at different stages of their journey to help overcome any barriers they may face, including an overview of:

- Bursaries for Learning & Participation classes & courses
- Health & Wellbeing Support for Centre for Advanced Training (CAT) & Higher Education students.
- The different types of Financial Support available for students & where it comes from.
- Academic Support.
- English as a Second Language Support.
- Support for learners with Specific Learning Profiles
- Injury Support
- Careers Development
- Discounts & deals for students & alumni
- Alumni networks

A look at how decisions are made to allocate support and why it is needed.

Delivered by Philippa Ranger, Tracy Witney & Hannah Perry, Northern School of Contemporary Dance

Inviting Fear into the Room

During the Autumn term of 2023 second year students at London Contemporary Dance School were introduced to a new practice, Circus Partnerwork. This practice interrogated ways to blend circus technique with the students' wider movement language. Challenges for this type of class involve many common fears: being at height, being inverted, putting trust into others when working on new techniques, etc.

Through the theme of pedagogies and citizenship, this presentation will explore the process undertaken to acknowledge fear but not allow it to stop the students' progression, discussing how through communication techniques, psychological strategies and building a sense of community within the classroom the course saw results for the students both technically and psychologically. Throughout this term we have observed the students develop as communicators fostering valuable skills for outside of education and when they move into a professional setting, strengthening their ability to navigate challenging situations. The practice has also received feedback that it's given some students more confidence and strategies in their wider curriculum, as well as giving some students more confidence to further their dance development outside LCDS.

Delivered by Chris Knight, London Contemporary Dance School

Option B - Presentation (Studio 3)

The Value of Freelance Dance Artists in our Cultural Economy

This presentation employs research findings co-produced with 74 freelance dance artists from the United Kingdom and funded by the British Academy Innovation Fellowship. One Dance UK were the cultural partner. I will highlight the ecology in which freelance artists operate in the performing arts sector and suggest infrastructure and practical ways to make a better society. Just over 2 million people in the UK work in the creative industries (DCMS, 2021). Around 50% of this workforce is made up of freelance/ self-employed workers, which compares to 13% of all UK workers. Approximately 300,000 people work in 'music, performing and visual arts' (categorised by the DCMS) of which 216,000 are self-employed (72%). There are more self-employed people in 'music, performing and visual arts' (MPVA) than employed people and the only other DCMS sub-sector like this is 'design and designer fashion' where numbers are around half of MPVA. Freelance dance artists exist in the same structures and have similar working conditions as other freelance art workers but form a higher proportion of the workforce and with particular needs for resources. This paper will address the inequalities around pay and look at positive ways to make society better.

Delivered by Dr Karen Wood, Centre for Dance Research, University of Coventry

Activate: The Experience of Designing and Delivering Student Led Performance 'Activate' for Leeds 2023

We will present a paper on the experience of designing and delivering the student led performance *Activate* for Leeds 2023 Year of Culture. *Activate* researched and expressed issues of food poverty and food waste, sense of place and class identity through original writing and action performed to a public audience in Leeds Kirkgate Market. We propose that pedagogies of 'real life' event-based creative projects empower learners to a better understanding of the potential for effective personal and public politics. Responding to Carol Hanisch's 1969 declaration "the personal is political", we will discuss strategies to identify, value and express student's lived experience as a knowledge base. We argue that a crucial effect of performance is to "dis-locate knowledge" and "unravel ... established forms of representation ... [making] the commonplace extraordinary" (Kershaw cited by Smith & Dean, 2009, p.105). We will describe the project research process and delivery, before signposting ways in which such an event might impact on individual's personal and academic futures. "There are no personal solutions at this time. There is only collective action for a collective solution" (Hanisch 1969/ 2009 online).

Delivered by Dr Gillian Dyson & Isabelle Imbornone, Leeds Beckett University

Option C - Interactive workshop (Studio 4)

From Ancient Rhythms to Modern Roles: Kunqu Dance and Its Civic Resonance

This interactive lecture-demonstration, derived from my doctoral research at University of Leeds, proposes a profound exploration of Kunqu dance—a classical Chinese form originating in the sixteenth century—as a living embodiment of Chinese poetic aesthetics, as well as its potential to enhance arts citizenship in our technologically-driven society.

The session will explore how the nuanced movements and literary foundations of Kunqu dance can serve as a powerful medium for cultural expression, community cohesion, and individual well-being.

Addressing the disconnection from our environmental and social realities exacerbated by virtual technologies, this presentation seeks to illustrate how the practice of Kunqu dance, deeply rooted in poetic and ecological wisdom, can counteract this alienation.

The demonstration will analyse how Kunqu dance can act as a catalyst for communal engagement, promoting the arts as an integral part of civic life. By engaging participants with the dance's literary texts and movements, we aim to explore how an ancient art form can enhance perceptual sensitivity and foster a harmonious integration with the surrounding environment, reflecting art's role in societal betterment.

Delivered by Xueting Luo, University of Leeds

17:30 – 18:30 | Dance HE Board Meeting Meeting Room

17:30 – 18:15 | Book Launch Studio 3

17:30 – 18:15 | Drinks Reception Café and Foyer

Session 6 | 18.15 - 19.00

Riley Theatre

Citizenship

Introduced by Matteo Marfoggia, Northern School of Contemporary Dance

S-cum

A Chavvy, high energy, confrontational, comedic and thought-provoking piece of contemporary dance work.

Josh Haigh, Leeds Beckett University

Day 2

Welcome | 9.15 - 9.30

Riley Theatre

Session 7 | 9.30

Option A - Lightning talks (Riley Theatre) | 9.30 - 9.50

What is our Civic Responsibility?

As Higher Education providers what is our civic responsibility not only towards the student artists coming through but also to the wider professional landscape? Can we balance this in a way that continues to support our students and contributes to the sector in a way that is meaningful? Can we be brave enough to collectively identify who does what rather than replicate, can we coexist rather compete? How do we share our resources and each other? How do we take risks in a risk-averse climate? How do we prepare students to enter a professional field which is not yet established? Can we encourage students to recognise what they are learning about themselves particularly in relationship to key employability indicators (critical thinking, collaboration, communication and creativity) and how they transfer these into other situations?

Delivered by Dr Naomi Lefebvre Sell & Hilary Stainsby, Trinity Laban

Option B - Interactive workshop (Studio 5) | 9.30 - 10.30

Active Hope

Active Hope is a process developed by Joanna Macy, which gives us the tools to purposefully go out and act in the world using skills we already have. In this interactive session we will do an embodied practice to reflect on what touches us in the world; our own community and the wider social context, and discover how we can make a difference in a way that is unique to us. The session will involve moving, writing and discussion. It may bring up difficult themes, but ultimately participants should leave with a caring and hopeful sense of purpose.

Delivered by Zoe Solomons, Independent Artist

Note: Anyone attending this workshop will not be able to attend Session 8

Session 8 | 10:00 – 11:00

Option A - Presentation (Studio 3)

Decentralizing the Dance Artist: What Embodied Social Practice can do for Institutional Change

I am interested in spatial relevancy and physical positioning regarding the entanglement of dance and the institution through de-centralising the dance artist. This is important in order to make space for another kind of being – one that is shared and speaks to the need for greater inclusion in our cultural institutions. The perspective guiding what follows is gained from my experiences and training as a practicing dance artist and researcher creating work in and with galleries and museums - namely Tate Modern. My lens, generated through such experiences, allows me to explore a deep engagement with the physical spaces and less tangible politics of the institutionality of the museum. Being a dance artist and researcher informs my view of institutional instability, flux and change. I highlight the self-reflexivity of my own practice within that engagement, looking critically through the lenses of spatial theory, somatic enquiry, ecology and relational aesthetics – lenses that help me to re-consider the role of human beings in the museum and as contributing elements to the qualities of spatial relations therein. The dance artist's story I bring offers a wider contribution to knowledge within dance and museum studies.

Delivered by Dr Sara Wookey, Independent Artist

The Theatre of Protest

A live reading of *Being Human Now: The Theatre of Protest*, by the author, with group discussion of the theme 'embodiment as a personal and political power'; as explored in this article recently published in the *Journal of Dance and Somatic Practice*. *Being Human Now: The Theatre of Protest* is a personal account of a moment participating in a large group protest, the author reflects on how her training and experience as a performer, body-based therapist and parent have sensitised her to ecological destruction and equipped her to play a part in the 'theatre of protest'.

Delivered by Zoe Solomons, Independent Artist

Option B - Presentation (Seminar room)

How a River Can Teach Us About Citizenship

Taking the River Frome in Stroud as a starting point for companionship, I have been exploring questions of citizenship, audience and process through performance, languages, writing, moving image and sound. In ancient European cultures, in paganism and in some contemporary indigenous and other groups, the animist view of the world proposes that rivers (and trees, mountains, animals, plants, stones) are people just as people are people. In connecting my former practice as a biologist and ecologist to my performance studies I am exploring a new relationship with a river local to where I live. Asking questions, swimming, filming, and inviting children and adults to connect to the river, we are finding that the River, when seen as a person, can teach us a great deal and hold us in way that allows conflict and anxiety, for example, to be reduced and resolved. Sharing my research in the form of moving image and a presentation/talk this is an opportunity to expand our sense of citizenship by coming into relationship with what lies beyond the 'city walls'.

Delivered by Sarah Dixon, Central St Martins, UAL

Option C - Interactive workshop (Studio 4)

The Doodle Dance Show Workshop

Anatomical will deliver a workshop based on their hugely successful show *The Doodle Dance Show*. Set around an enormous piece of paper, the audience participate through drawing, storytelling and dance. And in this workshop, we'll do the same. Our arts practice centres around holding the space to encourage connection through collective play, inhabiting an imaginative space with others. We will talk about our principles around inclusion and accessibility, from how we set up the space to encourage tolerance to the devising and presentation of artistic content. How together we embrace failure – we may not be the best drawers or dancers (!) – but the process of trying and creating with others is a joyous one. Anatomical's work has played in venues as diverse as the Royal Opera House to youth clubs to former retail spaces on high streets. We will share our experience of adapting our shows to such spaces – and what we continue to learn about the value of social engagement through this work.

Delivered by Anna Williams & Tom Roden, Independent Dance Artists (Anatomical)

Session 9 | 11:00 – 12:00

Option A - Interactive workshop (Studio 3)

Beyond the Artistic Director: Arts Leadership and Citizen Focused Artistic Leadership in the Post-COVID Landscape

2023 has seen a deluge of Artistic Directors vacate some of the most sought-after seats in British Theatre. In a challenging landscape, outliers such as Manchester's Royal Exchange are experimenting with new models of artistic leadership by rethinking the traditional expectation of how a theatre should be run. But the Royal Exchange's most recent innovation of a joint AD model also ended after just four years. Despite claims by the incumbents to have 'saved the theatre', the model of the Artistic Director feels increasingly at odds with a world dominated by freelance labour, the threat of AI and the changing viewing habits of Gen Z. This lecture proposes the need for radical alternatives that challenge prevailing narratives of responsibility 'for social, cultural, and economic resilience from the state to the individual' by decolonising and radicalising power structures to put communities out front. Challenging locality and co-creation, to design structures of creativity that transcend the artistic space and link education with art and local government. How to do that and the ramifications for business as usual are the subject of this lecture, which builds on the work of PurpleDoor, a free theatre based in Merseyside.

Delivered by Karl Falconer, Royal Hollaway / Purple Door CIC / Cumberland Council

Option B - Interactive workshop (Studio 4)

I Can't Dance!

In a movement workshop, Antonio Bukhar shares his communal-based pedagogy countering the 'I can't dance' social construct. Drawing on his Ugandan cultural background, where dance is integral to existence, he intertwines autoethnographic reflections on learning dance skills and knowledge through informal communities. Antonio shares tools he has employed in diverse contexts, including working with refugees, and Alzheimer's patients in the EU, Maori in New Zealand, and orphanages in Uganda. These varied experiences shape his view of dance as a holistic discipline with transformative power. The session aims to provide strategies for making movement accessible, especially to non-professionals. This inclusivity promotes the use of dance for community engagement and as a tool for addressing social issues. Pedagogical concepts encompass class structure, everyday language vocabulary, embracing imperfection, storytelling, playfulness, and joy as a catalyst. There will be a discussion that evaluates the efficacy of these ideas in higher education, exploring what has worked, and what hasn't. The dialogue aims to foster ideas about community within our work and neighborhoods, recognizing it as crucial for human holistic development.

Delivered by Antonio Bukhar Ssebuuma, Northern School of Contemporary Dance

Option C - Interactive workshop (Studio 5)

Cre8ting Change: Exploring Hip Hop-based Interventions for the Advancement of Dance for Health Research

Toby Gorniak's *Cre8ting Change* programme was established in 2015 and has since supported a diverse range of participants to overcome a multitude of adversities, with many experiencing additional psychological, physiological, and social needs. The programme is driven by what Toby refers to as "The Gorniak method", which comprises of core components from community centric Hip Hop cultural practices and pedagogies. These methods, such as positive reinforcement, the use of transformative language and social action, have been applied to motivate and encourage people and communities to adopt and develop positive behavioural changes. This interactive workshop will provide attendees with a snapshot experience of the methods that Toby applies, with a focus on the benefits of Hip Hop dance, the importance of dialogical practices, and how exploring the notion of 'Knowledge of Self'; often considered the fifth element of Hip Hop, can develop self-efficacy for individuals and improve community cohesion from a strengths-based perspective. Attendees will be encouraged to engage in the session as active participants whilst considering how approaches and methods such as these might be applied to advance dance for health research.

Delivered by Jade Ward & Toby Gorniak, Centre for Dance Research, Coventry University

Online Welcome | 13.00 - 13.45

Welcome and Keynote speakers

Online Session 1 | 14.00 - 14.30

Option A - Presentation

Motivations and Experiences in Scottish Country Dances Participation: An Exploration of Arts Citizenship

This study based on my PhD explores Scottish Country Dance to examine arts citizenship across cultures. Unlike past research, it focuses on motivations and experiences, also examining COVID-19's impact. Through interviews and observations of an online group that became international due to COVID. Using narrative analysis, Self-Determination Theory and Communities of Practice frameworks, findings show participation, motivations, community, and embodiment are interlinked locally and globally.

Delivered by Yang Zhao, University of Edinburgh

Option B - Presentation

Active Energy: Creating Change through Citizen Engagement

"When electricity prices prevent older people from heating their homes, and the River Thames is just down the road, why aren't we using it to power our city?" was a question posed by a member of The Geezers seniors' group at an East London AgeUK centre. Artist Dr. Loraine Leeson first met the Geezers for a six-week artist residency. Twelve years later with the help of engineers they had developed and tested a prototype turbine for the Thames, held exhibitions in the UK and US, worked with young people to produce a wind turbine for an AgeUK roof, contributed to three university research projects, collaborated with a seniors' group in Pittsburgh, and produced floating water wheels to provide aeration for rivers, the last installed in the Queen Elizabeth Olympic Park. Active Energy received the RegenSW Arts and Green Energy award and the 2022 Times Higher Education award for Knowledge Exchange.

Dr. Leeson will present this project as an example of research centred on the premise that citizen-held knowledge can often hold answers to society's problems. She will also introduce the Social Art Educators' Forum which is currently uniting people from twenty-six countries who are introducing these concepts into teaching and learning.

Delivered by Dr Loraine Leeson, Middlesex University

Option C - Presentation

Creation and Preservation: Biomechanics of Remo Munarifatah's Dance Movements in the Context of Art and Social Activism

This research discusses the important role of the biomechanics of dance movement in the context of artistic and social activities, especially in the traditional Remo Munarifata dance. The focus of this research is to create artistic innovation and social change resulting from biomechanical analysis of movement in order to maintain the richness of traditional dance. This approach involves creative exploration of traditional movement elements using biomechanical concepts to understand, improve, and maintain movement authenticity. In this context, artistic and social action does not only refer to artistic renewal of art, but also the use of art as a means of conveying social messages, bringing about changes in public perception, and increasing awareness of the use of cultural heritage. The results of this research provide in-depth insight into how the biomechanics of dance movement can be a powerful tool for preserving and revitalizing traditional arts and bringing positive change in society.

Delivered by Afan Triyanto, Gadjah Mada University, Indonesia

Online Session 2 | 14.40 - 15.10

Option A - Presentation

Artistic Resistance in Urban Spaces: Unveiling the Transformative Power of Everyday Acts in Iran

This paper delves into the significance of informal art emerging from everyday acts of resistance, exploring how individuals' creative politics in daily life serve as an artistic avenue for social change and narrative construction, with a specific focus on resistance on the streets of Iran. Jahanshad (2022) labels this type of art "informal art" and argues that it occurs within urban spaces, embodying absence in addition to creative production. The Informal art forms, such as dance offer an alternative narrative to the official propaganda of the Iranian government. These art forms play an important role in performative political resistance, contributing to active citizenship through arts. Informal art such as dance maintains a significant connection to the importance of language in shaping identity, and bodily expression through dance can compensate for the limitations or suppression of verbal communication (Buffery 2018). Therefore, this paper explores how these forms of informal art bring bodies together, creating a collective that challenges and reimagines social structures through physical gestures (Salam 2016). The argument emphasises that conscious movements and gestures can unlearn ingrained social conditions (Lepecki, 2013).

Delivered by Nikoo Nikkar, Nottingham Trent University

Option B - Roundtable discussion

Ethical Agility in Dance: Rethinking Technique in British Contemporary Dance

This panel aims to offer a range of perspectives on the way that training in dance might better support the development of inclusive practice of arts citizenship. Drawing on a forthcoming book publication which brings together a range of critical voices to reflect the inclusive potential of dance, the panel will summarise key themes for the re-assessment of the evolving practices in dance training and techniques in Britain. It examines the potential of dance training for developing socially engaged individuals capable of forging ethical human relations for an ever-changing world and in turn frames dance as a fundamental part of human experience.

Key questions will address how the concept of 'technique' and associated systems of training in dance could be redefined to enable the collaboration of skills and application of ideas necessary to understand how dance can contribute to an embodied model of arts citizenship. Foregrounding the values of dance in the applied field of dance reveals a complex and contrasting range of ideas, encompassing broad themes including the relationships between individuality and collectivity, rigour and creativity, and virtuosity and inclusivity.

Delivered by Dr Noyale Colin, Kathryn Stamp, Cathy Seago, with Lise Uytterhoeven, Erica Hargreave, Fiona Bannon, Caroline Hotchkiss, Jamieson Dryburgh, Jane Carr, Katie Coe, Baptiste Bourgougnon, Eline Kieft.

Online Session 3 | 15.20 - 15.50

Option A - Presentation

Devised Comedy and Peacebuilding

In this presentation, I will examine the potential of collaborative theatre projects based on devised comedy in the complex process of post-war reconciliation in circumstances where war crimes and segregation cannot be addressed directly. Drawing from my work with ethnically segregated youth in post-war Bosnia and Herzegovina I will analyse how collaborative theatre making and comedy in particular, can serve as a vehicle to address social taboos, investigate the interplay between political and personal memory, with the aim for the next generation to be able to, as professor Kalic put it, "free itself from the restraints and one-dimensionality of ethnic or religious identity and assert themselves as citizens in the first place" (Klaic 2008:86). The study takes a cross-disciplinary approach to research, drawing from the theory of reconciliation, applied theatre practice and comedy studies.

Delivered by Maja Milatovic-Ovadia, Royal School of Speech and Drama

Option B - Presentation

Scenography in Cultivation: Structural Nuances of Organic Theatre in Kerala, India.

This article attempts to engage with the scenography of 'organic theatre,' a theatre form that has its origins in Kerala, South India, and its seamless blending of art and agriculture to articulate an ecological vision founded on the illogicality of ontological barriers. Organic theatre can be considered the epitome of outdoor theatre in that it broadens the possibilities of theatrical architecture by integrating performance with the cultivation of various crops. As a form of theatre in which the period of the performance parallels the growth cycle of crops, organic theatre functions outside restrictive theatrical traditions. The scenography of this theatre evolves in tune with its agrarian dimension, with the barren field where the theatre begins its activities being gradually transformed into one teeming with crops. This study looks at how the ideas of expanded scenography, living theatre, and theatre and/as space-making manifest themselves in the unfolding of theatrical as well as agrarian activities of the organic theatre.

Delivered by Dr Eldhose A.Y, Mar Athanasius College, Kothamangalam

Online Session 4 | 15.50 - 16.20

Option A - Presentation

Exploring the Transformative Power Of Community Practice, Research, and Pedagogy in Dance towards Shaping Change in Society

The creative and performing arts deeply intertwine with social and cultural life in African communities, shaping society for generations. Yet, the forces of colonization, urbanization, digitalization, and globalization have transformed how communities use dance to address their needs. Community practices, research, and pedagogy offer entry points for leveraging the arts in sparking social, cultural, and political change, rooted in Indigenous worldviews, values, and aspirations.

Drawing on our diverse roles as performers, educators, researchers, and activists, we share insights on how Ugandan communities employ dance for social transformation. Through local case studies, we illustrate dance as a platform for critical action. Despite limited government and private sector support, communities demonstrate innovative agency through self-guided initiatives in research, pedagogy, and community practices. This grassroots agency, often overlooked in broader discussions, challenges the narrative around the transformative role of dance in African communities. Our interactive panel offers perspectives from margins, enriching debates on dance's transformative potential in community development.

Delivered by Antonio Bukhar Seebuuma, Northern School of Contemporary Dance

Option B - Presentation

'Citizenship' and 'Dance as Profession' as Organising Principles: Developing a Global Citizenship Education Project in an Age of Decoloniality

This presentation is about an on-going research and impact project which I am conducting. I position 'citizenship' as a central concept for the development of a Global Citizenship Education Project. Global Citizenship Education aligns with several UN Sustainable Development Goals especially SDG 4 – Quality Education. In delineating 'Dance as a profession' as a domain within the human activity of dancing, I highlight how practitioners feature as artistic citizens within a socio-cultural terrain that encompasses the public sphere, civil society, and the globalised institutions through which these are produced such as education institutions and performance companies. Though geared for the benefit of dance from all cultural lineages, this project is inspired by research around the decolonising of the curriculum.

Delivered by Funmi Adewole, De Montfort University

16.20 - 16.45

Plenary and close of conference