

# Better Together: Rethinking Practice Through Partnership

Wednesday 7th January 2026



9.30	Registration and refreshments		
10.00 – 11.00	<p><b>Welcome</b></p> <p><b>Speaker 1: Darren Carr</b> Vice Principal and Director of Higher Education, Northern School of Contemporary Dance – Welcome, opening thoughts and general housekeeping for the conference</p> <p><b>Speaker 2: Dr Sharon Watson MBE, DL</b> CEO &amp; Principal, Northern School of Contemporary Dance – Welcome to NSCD</p> <p><b>Keynote Speaker: Helena Gaunt</b>, Principal of the Royal Welsh College of Music &amp; Drama</p>		
11.00 – 11.15	Break		
11.15 – 12.15	<p><b>Session 1 (Unlimited) (Foyer start and then Riley Theatre) (Lecture Demonstration)</b></p> <p><b>Option A: New Collaborative Methodologies: Rethinking Artistic Practice and Process</b></p> <p><i>Mr Forgetful. From coma to comedy, a journey of hope, resilience, phoney bones, bank loans and some post-modern dancing bits</i></p> <p>Julia Griffin and Philip Ashby Independent Artists</p>	<p><b>Session 1 (35) (Studio 3) (Presentations)</b></p> <p><b>Option B: Inclusivity and Accessibility in Collaborative Art Making/Community Engagement Through the Arts: Models of Partnership Across Sectors</b></p> <p><i>Collaborating in Outreach</i></p> <p>Philippa Ranger and Tracy Witney Northern School of Contemporary Dance</p>	<p><b>Session 1 (30) (Studio 4) Lecture Demonstration</b></p> <p><b>Option C: Community Engagement Through the Arts: Models of Partnership Across Sectors</b></p> <p><i>Talent Development North: a collaborative approach to identifying, developing and embedding working practices that enable learning disabled and autistic artists to create and make great art, changing perceptions and inspiring others</i></p> <p>Martin Wilson, Hannah Robertshaw as well as artists involved in Talent Development North TIN Arts</p>

	<p><b>Session 2 (30) Studio 3 (Presentations)</b></p> <p><b>Option A: Shared Authorship and Collective Leadership in Artistic Practices / The Power of Collaborative Pedagogy: Rethinking Arts Education</b></p> <p><i>Investigating Pedagogy and Practice in Recreational Ballet Teaching for Children Aged 5–10 Years in the UK</i></p> <p>Cathrine Ingram Canterbury Christ Church University</p> <p><b>How is Ballet Technique Beneficial to Contemporary Students of Today?</b></p> <p>Matteo Marfoglia and Hannah Bateman Northern School of Contemporary Dance</p>	<p><b>Session 2 (30) (Studio 4) (Interactive Workshop)</b></p> <p><b>Option B: Inclusivity and Accessibility in Collaborative Art Making</b></p> <p><i>Invisible Barriers, Visible Change: Addressing Gender Bias in Ballet Training to Build Equitable Leadership Pathways</i></p> <p>Anna Morgan Independent Artist</p>	<p><b>Session 2 (35) (Studio 2) (Roundtable discussion)</b></p> <p><b>Option C: New Collaborative Methodologies: Rethinking Artistic Practice and Process</b></p> <p><b>Critical Dance Pedagogy - Where Are We Now?</b></p> <p>Professor Angela Pickard Sidney De Haan Research Centre for Arts and Health at Canterbury Christ Church University</p>	<p><b>Session 2 (35) (Seminar Room) (Presentations)</b></p> <p><b>Option D: Interdisciplinary Practices: Bridging the Gap Between Arts, Education, and Community</b></p> <p><b>Collaborative practice as a catalyst for building belonging and identity as an HE dance academic</b></p> <p>Dr Lauren Vincent Buckinghamshire New University</p> <p><b>Stick With Me and You'll Be Fine</b></p> <p>Polly Crockett, Helen Wilson and Luke Antysz Bath Spa University</p>
1.30 – 2.00	<p>Lunch (Café and Studio 3)</p> <p><b>Please note that between 2pm and 3pm we ask for the foyer and café area to remain clear for the interactive workshop.</b></p>			

	<p><b>Session 3 (30) (Studio 2) (Interactive Workshop)</b></p> <p><b>Option A: New Collaborative Methodologies: Rethinking Artistic Practice and Process</b></p> <p><b><i>Company of People - A Theory of Practice</i></b></p> <p>TC Howard</p> <p>Tammy Tsang Company of People Producer</p> <p>Hannah Robertshaw Creative Director, Yorkshire Dance</p>	<p><b>Session 3 (35) (Studio 4) (Presentations)</b></p> <p><b>Option B: New Collaborative Methodologies: Rethinking Artistic Practice and Process</b></p> <p><b><i>Socratic Circles</i></b></p> <p>Dr Wendy Timmons University of Edinburgh</p>	<p><b>Session 3: (30) (Foyer and Café area) (Lecture Demonstration)</b></p> <p><b>Option C: Artistic Practices in Public Spaces: Reimagining the Role of the Artist in Society</b></p> <p><b><i>Choreographing Spaces: The Architecture of Site-Responsive Dance</i></b></p> <p>Julien Klopfenstein and Dancers Independent Artist</p>	<p><b>Session 3: (30) (Studio 3) (Presentations)</b></p> <p><b>Option D: New Collaborative Methodologies: Rethinking Artistic Practice and Process / The Power of Collaborative Pedagogy: Rethinking Arts Education</b></p> <p><b><i>The Language of Pain: Transcending boundaries between communities and perspectives</i></b></p> <p>Dr Rebecca Stancliffe and Members of The Language of Pain Collective Trinity Laban Conservatoire for Music and Dance</p> <p><b><i>The Safe Space Paradigm</i></b></p> <p>Amaury Lebrun Northern School of Contemporary Dance</p>
3.00 – 3.15	Break			
3.15 – 4.00	<p><b>Session 4 (35) (Studio 3) (Roundtable Discussion and Presentation)</b></p> <p><b>Option A: The Power of Collaborative Pedagogy: Rethinking Arts Education / The Ethics of Collaboration: Navigating Power Dynamics and Conflict</b></p> <p><b><i>Co-creating arts partnerships: a case study of effective practice</i></b></p>	<p><b>Session 4 (Studio 2) (40) (Presentations)</b></p> <p><b>Option B: Interdisciplinary Practices: Bridging the Gap Between Arts, Education, and Community / The Power of Collaborative Pedagogy: Rethinking Arts Education</b></p> <p><b><i>The Art of Cross Sector Partnerships: Choreography or Improvisation?</i></b></p>	<p><b>Session 4 (Seminar Room) (35) (Presentation)</b></p> <p><b>Option C: Interdisciplinary Practices: Bridging the Gap Between Arts, Education, and Community</b></p> <p><b><i>The Blow-Up Project – A targeted series of interventions to close the degree awarding gap and increase the skills for employability, focussed</i></b></p>	<p><b>Session 4 (Studio 4) (35) (Interactive workshop)</b></p> <p><b>Option D: The Power of Collaborative Pedagogy: Rethinking Arts Education</b></p> <p><b><i>Connecting through practice – identity, representation and belonging within higher education dance conservatoire training</i></b></p>

	<p>Carolyn Bradley School of Performance and Cultural Industries, University of Leeds</p> <p><b>Resilience in Motion: The Ethics of Collaboration, Power Dynamics and Partnership in Commercial Dance Education</b></p> <p>Dr Lindsey Brocklebank, Nicole Ferris and Billie Luke Shockout Arts</p>	<p>Dr Jane Carr University of Bedfordshire and Bird College.</p> <p><b>Process versus Experience: Towards a Model for Co-Teaching and Collaboration</b></p> <p>Lauren Williams and Dr Lorna Giltrow-Shaw Performers College Birmingham - BIMM University</p>	<p><b>on GM (Global Majority) Dance students in Higher Education.</b></p> <p>Robert Nicholson University of East London</p> <p>Carla Trim-Vamben Co-Lead on the Blow-Up Project and Director of Education &amp; Experience (ACI)</p> <p>Dr. Jo Read Co-Lead on the Blow-Up Project and Senior Lecturer in Counselling &amp; Psychotherapy</p>	<p>Phaedra Petsilas and Sean Selby Rambert School of Ballet and Contemporary Dance</p>
4.00 – 5.00	<p><b>Session 5 (35) (Seminar Room) (Roundtable Discussion and Presentation)</b></p> <p><b>Option A: Imagining Otherwise: Creative Leadership for the Global Majority / Global and Local Perspectives: Collaborative Practices Across Cultures</b></p> <p><b>Let's Talk – Beyond Words</b></p> <p>Sharon Watson Northern School of Contemporary Dance</p> <p>Patsy Gilbert Leeds Conservatoire</p> <p><b>Knowledge-based practices: The 'Iaku' of researching Amerta Movement in Indonesia</b></p> <p>Dr Emma Meehan Coventry University</p>	<p><b>Session 5 (40) (Studio 2) (Presentations)</b></p> <p><b>Option B: Shared Authorship and Collective Leadership in Artistic Practices</b></p> <p><b>The Collab Project: Preparing Solo Dancers to Collaborate Early</b></p> <p>Jenn Francis Jet Force Dance and Cheer</p> <p><b>Article - Better together the dynamics of co-production and how a decolonised approach can be established through the collaboration between students, educators and institutions</b></p> <p>Tiantian Han Northern School of Contemporary Dance</p>	<p><b>Session 5 (30) (Studio 4) (Lecture Demonstration)</b></p> <p><b>Option C: Global and Local Perspectives: Collaborative Practices Across Cultures</b></p> <p><b>Integrating Irish Dance and Contemporary Cuban Technique in HE</b></p> <p>Keira Martin and Carlos Martinez Northern School of Contemporary Dance</p>	<p><b>Session 5 (35) (Studio 3) (Interactive Workshop)</b></p> <p><b>Option D: The Ethics of Collaboration: Navigating Power Dynamics and Conflict</b></p> <p><b>Embedding Ethics of Care and Person-Centred Principles in Dance Education and Dance Science Research</b></p> <p>Stephanie Mattiussi, Dr Sarah Needham Beck and Dr Elsa Urmston London Contemporary Dance School</p>

	<p>Co-created with Dr. Samsul Maarif Centre for Religious and Cross-cultural Studies, Universitas Gadjah Mada, Indonesia</p>			
5.00 6.00	<p><b>Session 6 (35) (Studio 3) (Presentations)</b></p> <p><b>Option A: The Power of Collaborative Pedagogy: Rethinking Arts Education / Well-Being, Resilience, and Recovery Through the Arts</b></p> <p><b>Supporting Neurodivergent Dancers: Understanding How Training Environments Shape Behaviour and Mindset</b></p> <p>Terry Hyde Counselling for Dancers</p> <p><b>Welter: Regulating Neurodivergent Sensory Trauma through Somatic Movement</b></p> <p>Dr Victoria Gray and Sam Williams Independent Artists</p>	<p><b>Session 6 (40) (Studio 2) (Presentations)</b></p> <p><b>Option B: Well-Being, Resilience, and Recovery Through the Arts</b></p> <p><i>The 'Female' dancer: a soma-scientific approach – a collaboration of somatic practice and dance science to inform female identifying dancers training?</i></p> <p>Dr Helen Kindred Northern School of Contemporary Dance</p> <p>Claire Farmer Independent Artist</p>	<p><b>Session 6 (30) (Studio 5) (Lecture Demonstration)</b></p> <p><b>Option C: Well-Being, Resilience, and Recovery Through the Arts</b></p> <p><b>Creative Approaches to Persistent Pain Management Lecture-Demonstration</b></p> <p>Balbir Singh, Rosie Cruickshank, Sanchita Mazumdar, Manuela Benini and Mansi Dabral</p> <p>Balbir Singh Dance Company and St Thomas' Hospital INPUT Centre for Pain Management</p>	<p><b>Session 6 (30) (Studio 4) (Lecture Demonstration)</b></p> <p><b>Option D: Art and Technology: New Frontiers in Collaborative Practice</b></p> <p><i>echome Unbound: the use of a sound and movement interaction technology in dance for visually impaired (VI) and blind adults</i></p> <p>Dr Maria Kapsali University of Leeds</p> <p>Sandrine Monin Northern School of Contemporary Dance</p>
6.05 – 7.00	<b>Plenary</b>			
	<b>Performance by VERVE</b>			
7.10	<b>END</b>			

# Better Together: Rethinking Practice Through Partnership

## Welcome | 10.00 - 11.00

### Welcome and Keynote speakers (Riley Theatre)

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Darren Carr, Vice Principal and Director of Higher Education, Northern School of Contemporary Dance

Sharon Watson MBE, DL, CEO & Principal, Northern School of Contemporary Dance

**Keynote Speaker Helena Gaunt, Principal of the Royal Welsh College of Music & Drama**

## Session 1 | 11.15 – 12.15

### Option A – Lecture Demonstration (Foyer outside of Riley Theatre)

#### New Collaborative Methodologies: Rethinking Artistic Practice and Process

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***Mr Forgetful. From coma to comedy, a journey of hope, resilience, phoney bones, bank loans and some post-modern dancing bits***

I'm opening the door to my world and for you to see why I need a badge to help you see who I am. It's not a badge of honour, it's not a Beaver Badge, it's not a swimming badge, it's a badge of clarity, honesty and help. Julia helped me recovered my data, recovery is an ongoing and relentless journey, recovering from this day forth.

Phil Ashby was hit by a car in 2020 leaving him in a coma fighting for his life. He couldn't walk, he couldn't talk, he couldn't remember who he used to be. He sustained multiple skeletal fractures and DAI, also known as diffuse axonal injury, which is a type of traumatic brain injury that occurs when the brain shifts and rotates inside the skull, causing widespread damage to the brain's white matter. This project has been 2-years in the making but at no point did Phil feel like giving up. He believes in the power of creative movement, in creativity to unlock and unleash the potential of human communication in whatever form it emerges and how that can bring about the power to heal from within.

Delivered by Julia Griffin and Philip Ashby – Independent Artists

### Option B - Presentations (Studio 3)

#### Inclusivity and Accessibility in Collaborative Art Making / Community Engagement Through the Arts: Models of Partnership Across Sectors

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##### ***Collaborating in Outreach***

NSCD highlight the work they have been doing to ensure that its outreach is effective and efficient by working in collaboration. Hear about the benefits and challenges they have discovered from working in partnership with other dance organisations and dance conservatoires when planning and delivering targeted outreach and recruitment activity. We will discuss the impact on project budgets, delivery content, targeting underrepresented groups, advocacy for the arts, timelines, and managing a shared workload.

Delivered by Philippa Ranger and Tracy Witney, Northern School of Contemporary Dance

## Option C - Lecture Demonstration (Studio 4)

### Community Engagement Through the Arts: Models of Partnership Across Sectors

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#### ***Talent Development North: a collaborative approach to identifying, developing and embedding working practices that enable learning disabled and autistic artists to create and make great art, changing perceptions and inspiring others***

"Talent Development North (TDN) supports disabled dance artists across the North of England with a focus on those who are learning disabled or autistic (18+). Led by TIN Arts in partnership with Yorkshire Dance and Cheshire Dance, TDN seeks to enable disabled dance artists to create exciting new work whilst gaining industry insight to build connections and explore professional pathways within the dance sector.

TDN is part of a wider movement aimed at increasing visibility for disabled dance artists and making the dance sector more inclusive.

Each of the lead organisations has implemented the programme in bespoke ways, responding to, learning from and with, learning disabled and autistic artists. Collectively, through peer-to-peer enquiry, the lead organisations and artists involved work to identify, develop and embed working practices that enable the supported artists to create and make great art, changing perceptions and inspiring others.

Through questioning, exploring challenges, sharing learning and building regional networks we find commonalities and create a stronger collective voice.

Presented as a lecture demonstration, members of the key organisations and artists involved as part of TDN will:

- Offer insight into our collective ongoing development and practices
- Share work supported and made by TDN artists (video / live if possible)
- Explore key areas of TDN's ongoing development that centre on best practice in relation to accessibility and inclusion alongside how shared authorship can become a tool for equity, and collective leadership"

Delivered by Martin Wilson, Hannah Robertshaw as well as artists involved in Talent Development North, TIN Arts

## Session 2 | 12.30 – 1.30

### Option A – Presentations (Studio 3)

#### **Shared Authorship and Collective Leadership in Artistic Practices / The Power of Collaborative Pedagogy: Rethinking Arts Education**

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#### ***Investigating Pedagogy and Practice in Recreational Ballet Teaching for Children Aged 5–10 Years in the UK***

"Ballet is a widely accessed recreational activity for children in the UK. However, existing literature often portrays ballet training as traditional, teacher-led, and authoritarian; an approach that contrasts with progressive pedagogical principles. This research investigates current teaching practices in small, private ballet schools across the UK, with a focus on understanding ballet teacher rationale for pedagogical approaches when teaching children aged 5–10.

Literature shows us that young children learn best when feeling accomplished and motivated, and when perceiving they are successful, following praise and positive feedback from teachers, parents etc. It is also recommended that competitive atmospheres are minimised.

Key research questions include: What pedagogies underpin the teaching of ballet for children today? How are ballet teachers trained, and how do they acquire subject knowledge? What is considered age-appropriate practice, and is this being implemented in teaching in the church hall or community setting?

A mixed-methods approach was employed, comprising an online survey (n=108) followed by semi-structured interviews (n=5). Initial findings reveal that most teachers hold teaching qualifications such as Diplomas at Levels 3, 4 or 6, BA (Hons) and MA. Encouragingly, many express a commitment to progressive, inclusive teaching styles. However, there remains a strong belief that traditional methods produce a higher standard of technique, even when teaching young children.

This study reveals tensions between ballet teacher training that may advocate for progressive, inclusive, pedagogies, and ballet teaching practice."

Delivered by Cathrine Ingram, Canterbury Christ Church University

#### ***How is ballet technique beneficial to contemporary students of today?***

"Considering the demands of the contemporary dance professional landscape, how might HEIs consider a more relational practice between ballet and contemporary technique class? Further provocations may consider: In what ways do the ideas and values taught in ballet help or limit efforts to make contemporary dance training more inclusive and focused on students' needs?"

Delivered by Matteo Marfoglia and Hannah Bateman, Northern School of Contemporary Dance

### **Option B – Interactive Workshop (Studio 4)**

#### **Inclusivity and Accessibility in Collaborative Art Making**

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##### ***Invisible Barriers, Visible Change: Addressing Gender Bias in Ballet Training to Build Equitable Leadership Pathways.***

"Ballet training provides a vivid lens through which to explore how inequities in arts education shape who progresses into leadership. Despite the predominance of women and girls in training, leadership and creative authorship in ballet remain overwhelmingly male. This interactive workshop draws on postgraduate research undertaken at Rambert School, which examines how subtle gender biases in teaching and feedback restrict voice, confidence and leadership potential, and how awareness, reflection and collaborative practice can support long-term cultural change.

The session will invite participants to engage with brand new UK data comparing gender ratios in ballet classes with those in professional ballet companies, using live polls, discussion and group tasks to explore how these patterns emerge. Together, participants will consider where bias may surface within training, how it influences agency and aspiration, and what practical strategies educators can adopt to build more equitable environments.

The session introduces a framework that connects teaching practice to leadership outcomes, offering educators across the performing arts tools to support inclusion and create fairer pathways for the next generation of leaders."

Delivered by Anna Morgan, Independent Artist.

### **Option C - Roundtable Discussion (Studio 2)**

#### **New Collaborative Methodologies: Rethinking Artistic Practice and Process**

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##### ***Critical Dance Pedagogy - where are we now?***

This roundtable and world cafe session explores the transformative impact of the Artist Lab experiences within the Critical Dance Pedagogy Network. Designed as a space for inquiry, experimentation, and reflection, the lab enabled dance artists to apply critical thinking both in discourse and in embodied practice. Through collaborative action research, artists interrogated power structures embedded in traditional dance training and examined how pedagogical norms shape access, identity, and expression. By testing new approaches, such as shifting feedback models, decentralising authority in the studio, and integrating culturally responsive movement vocabularies, the teaching artists actively reimagined their teaching to become more equitable and inclusive. The session will share key insights from these iterative processes, including how youth voice, trauma-informed practice, and intersectional awareness informed pedagogical change. Attendees will engage with examples of

how artists adapted their methods to better support diverse learners, and how critical pedagogy can be a catalyst for systemic transformation in dance education.

Chaired by Professor Angela Pickard, Sidney De Haan Research Centre for Arts and Health at Canterbury Christ Church University

## **Option D - Presentations (Seminar Room)**

**Interdisciplinary Practices: Bridging the Gap Between Arts, Education, and Community**

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### **Collaborative practice as a catalyst for building belonging and identity as an HE dance academic**

Delivered by Dr Lauren Vincent, Buckinghamshire New University

#### ***Stick With Me and You'll Be Fine***

"This presentation introduces an innovative interdisciplinary project led by Rise Youth Dance and Bath Spa University, which uses the artistic method of collage to explore how young dancers experience and express their connection to dance and their dance community. Through anonymous contributions, participants will create a large-scale visual artwork that will be exhibited publicly, offering a safe and creative space for self-expression. For many young people, collage becomes a powerful tool to articulate emotions and experiences when words are hard to find.

The project extends beyond dance practice, encouraging participants to reflect on the broader educational and personal development gained through their involvement in a dance organisation. Collage, while well-established in artistic circles is also becoming more common in organisational studies and establishing itself as a useful research method in academia across a range of schools. Here, it serves as an interdisciplinary, qualitative research method that invites exploration through body, time, and space, while also challenging cognitive engagement by using imagery and single words to communicate complex feelings.

The collaborative nature of creating a large-scale collage fosters spatial awareness, teamwork, and storytelling – skills deeply embedded in both dance and educational practice. This presentation will share the rationale behind using collage in this context, blending academic insight with the initial stages of the project. We invite attendees to join us at the beginning of this journey, with the intention of returning in future to share outcomes and reflections."

Delivered by Polly Crockett, Helen Wilson and Luke Antysz, Bath Spa University

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## **Lunch available from our Café area | 1.30 – 2.00**

## **Session 3 | 2.00 – 3.00**

### **Option A – Interactive Workshop (Studio 2)**

**New Collaborative Methodologies: Rethinking Artistic Practice and Process**

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#### ***Company of People – A Theory of Practice***

"Company of People, an intergenerational performance company in its fifth year of development, will share its theory of practice of co-creating dance. The workshop which combines both practical examples and theory, will explore committing to the practice of acceptance, supporting soft edges not hard rules, creating work with care, and actively dismantling the traditional hierarchies of making dance. We will share examples of the practice of embodied empathy, building connection and understanding difference.

Company of People is an example of an embedded partnership, working with community partners, artists, organisations and local people. Established by Yorkshire Dance as part of a European collaborative project,

Company of People encompasses people aged 16 to 85 years, working together to develop choreographic work for performance."

Delivered by TC Howard, Tammy Tsang, Company of People Producer and Hannah Robertshaw, Creative Director, Yorkshire Dance

## **Option B - Presentations (Studio 4)**

### **New Collaborative Methodologies: Rethinking Artistic Practice and Process**

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#### ***Socratic Circles***

"Socratic Circles methodology exemplifies a unique way of co-devising new dance theatre through Socratic-dialogues between dance artists/choreographer and pupils. This methodology is a work in progress for several years collaborating with Primary school pupils and their teachers. Pupils brought objects that signified their family traditions and multi-ethnic origins, which in turn became the catalyst for creative writing/drawing activities in the classroom but also Socratic-debate and co-devising sessions in the dance studio. The Socratic discussions, workshops, creative writing and artworks produced were the materials that the choreography, set design and costumes were based on.

The pupils, families and teachers were invited to watch the finished dance theatre production and experience their ideas performed on stage. Many children had never been inside a theatre nor had the aesthetic experience of dance performance, further post-performance discussion was facilitated in the theatre.

Feedback from teachers/families/pupils indicated this was a unique way for them to approach cultural literacy and awareness in their classrooms. Such projects are needed to encourage; world trad-dance provision in our primary schools, newly devised traditional dance shows/productions in the performing arts landscape and pathways for traditional dance artists with pedagogical training across the formal primary education sector.

The interactive session will present the Socratic Circle methodology; participants will have an opportunity to take part in a debate and co-creation of movement and choreography. Data will be collected from participants to feed into the development of the methodology for sharing as a tool to work with in the sector."

Delivered by Dr Wendy Timmons, University of Edinburgh

## **Option C – Lecture Demonstration (Foyer and Café area)**

### **Artistic Practices in Public Spaces: Reimagining the Role of the Artist in Society**

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#### ***Choreographing Spaces: The Architecture of Site-Responsive Dance.***

"Site-responsive choreographer Julien Klopfenstein explores how dancers and architecture co-create in site-specific performance. Drawing on extensive experience creating works in non-traditional spaces, this lecture-demonstration examines how movement emerges through a dialogue between body and environment.

To illustrate the concepts discussed, attendees will observe a live choreographic tryout led by the choreographer, with dancers responding to the space. The session investigates how architecture and choreography shape each other: how lines, voids, textures, and histories of a space influence the body, and how bodies in turn transform the perception of the space.

As site-responsive creation gains prominence, artists are moving beyond traditional theatres into museums, urban landscapes, and public sites. This expansion requires collaboration not only among creatives but also with the architectural and social fabric of each space, positioning the artist as a mediator between body, space, and society.

Participants will gain insight into choreographic methods for working in unconventional settings, discover new ways of framing collaboration between body and environment, and reflect on how site-specific practices open possibilities for artistic partnerships across disciplines and contexts."

Delivered by Julien Klopfenstein and dancers, Independent Artist

## Option D – Presentations (Studio 3)

New Collaborative Methodologies: Rethinking Artistic Practice and Process / The Power of Collaborative Pedagogy: Rethinking Arts Education

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### ***The Language of Pain: Transcending boundaries between communities and perspectives.***

"The Language of Pain is an ongoing creative health project that 'voices' the invisible and often denied experience of chronic illness and pain. The research focuses on what it means to live well with chronic health conditions, and, at its core, it is a reminder of difference and the unique nature of human experience.

Led by principal investigator Dr Rebecca Stancliffe in collaboration with lived experience experts, the research is co-produced. Individuals usually or typically described as 'participants' or 'research subjects' are involved in all stages of the study, from designing the research question through to disseminating findings. While traditionally and historically only professional researchers were considered the people with the skills and experience to do research, co-production recognises that different types of expertise are needed for rigorous and impactful research. When done well, co-production challenges the hierarchy embedded in research between 'experts' and the so-called lay person.

This presentation, we focus on two core themes:

- 1) How working co-production, as an emergent process, allows us to cross contextual boundaries and expand the space in which learning, thinking and discovery takes place.
- 2) How working in digital spaces allows us to honour lived experience of ill-health work and work according to our health needs. We discuss the importance of digital technologies in shaping post-pandemic arts practice that supports the inclusion of diverse experiences. We reflect on the how the aesthetics, affordances and limitations of Zoom have become partners in knowledge-generation.

Delivered by Dr Rebecca Stancliffe and Members of The Language of Pain Collective, Trinity Laban Conservatoire for Music and Dance

### ***The safe space paradigm***

"During this presentation, we will look at defining safe space and how the four pillars (teacher, peers, self, and environment) contribute to either provide a safe space or to alter it."

Delivered by Amaury Lebrun, Northern School of Contemporary Dance

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## **Break in our Café area | 3.00 – 3.15**

## **Session 4 | 3.15 – 4.00**

### Option A – Roundtable Discussion and Presentation (Studio 3)

The Power of Collaborative Pedagogy: Rethinking Arts Education / The Ethics of Collaboration: Navigating Power Dynamics and Conflict

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### ***Co-creating arts partnerships: a case study of effective practice***

"Can collaborative partnership working between schools and arts organisations contribute meaningfully to a reimagined arts curriculum? How can education move beyond the boundaries of the classroom to provide authentic learning experiences through collaborative endeavours? This presentation will present a summary of current PhD research focusing on teaching and learning in drama education through the lens of arts partnership projects. The research investigates the impact of place and space on teaching and learning in drama, when learning takes place beyond the classroom through partnership working. I will share findings from a case study of a co-created partnership project between Pilot Theatre Company and a secondary school, which aimed to build capacity in provision, raise engagement and aspiration, and develop links with local community. I will present perspectives from students, teachers, and artists who took part in the project along with my own

researcher observations. Through sharing this case study, I hope to contribute to the knowledge exchange on best practice in collaborative partnership working and share ideas for evidence-based recommendations to envisage an arts education for the future."

Delivered by Carolyn Bradley, School of Performance and Cultural Industries, University of Leeds

## **Option B - Presentations (Studio 2)**

**Interdisciplinary Practices: Bridging the Gap Between Arts, Education, and Community / The Power of Collaborative Pedagogy: Rethinking Arts Education**

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### ***The Art of Cross Sector Partnerships: Choreography or Improvisation?***

"The ongoing emphasis on partnership working within and across arts, education, health and local government has led to a number of publications each providing guidance, models and indicators for successful partnerships. For busy, multi -tasking leaders within the dance sector who aim to plan a successful cross- sector partnership, the amount of literature available could seem overwhelming. Yet, I will argue a background in dance often provides those leaders with very useful knowledge, skills and understanding that enables them to effectively manage people, resources and time across various sector boundaries. Drawing upon some of the literature on effective partnerships (Figurative and Eastside People, 2025; Kings College, n.d.; McElearney, 2024; NCVO, 2020; UKRI 2022), I will highlight the need for skills and practices that align with many of those required to work effectively in the field of dance.

To illustrate this idea, I will reflect on my own experience of the development and leadership of an Arts Council England funded choreographic development project in partnership between a university, a local arts organisation and a regional dance agency. I will share my experience of navigating different organisational priorities to suggest dance leaders might reflect on when clear instructions (or choreography) are needed and when it may be more effective to suggest parameters for "improvisation."

Delivered by Dr Jane Carr, University of Bedfordshire and Bird College

### ***Process versus Experience: Towards a Model for Co-Teaching and Collaboration***

"This paper explores the role of partnership within creative education and how collaborative teaching can nurture the individual student voice, critical thinking, and well-being in performing arts training. In a discipline that celebrates individuality, collaboration becomes a space for shared discovery where teachers and students learn from, challenge, and inspire one another. Drawing on my co-teaching partnership with Dr Lorna Giltrow-Shaw, this study examines how dialogue, experimentation, and contrasting research approaches can model collaboration in action for students engaged in creative research and practice.

Our partnership is built upon difference. Lorna works as an objective historical phenomenologist, using early modern drama to uncover wider socio-cultural meaning, understanding and experience. My approach, by contrast, is autotheoretical — the work emerges from the self, through reflection and analysis of critical incidents. These distinct methodologies create a dynamic tension that becomes a live model of collaboration. Rather than seeking alignment, we use our differences as a site of creative exchange, demonstrating to students that knowledge is multiple, relational, and co-constructed.

Through reflective analysis, we consider how this model supports autonomy, confidence, and ownership of student's learning. Our findings suggest that when collaboration is made visible, students begin to view research as an act of connection; between theory and practice, between self and other."

Ultimately, this paper argues that partnership is not merely a pedagogical strategy, but a creative act that cultivates critically aware, collaborative graduates prepared for the realities of the contemporary performing arts industry."

Delivered by Lauren Williams and Dr Lorna Giltrow-Shaw, Performers College Birmingham - BIMM University

## **Option C - Presentation (Seminar Room)**

**Interdisciplinary Practices: Bridging the Gap Between Arts, Education, and Community**

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***The Blow-Up Project – A targeted series of interventions to close the degree awarding gap and increase the skills for employability, focussed towards GM (Global Majority) Dance students in Higher Education.***

“In 2018, graduate outcomes from the BA (Hons) Dance: Urban Practice programme course varied widely (59.4% graduate employment in ADI in 2018/19), between white students and students of the Global Majority. 41.2% of our programme enrolments are Global Majority students, yet we had a course level award gap of 37.5% (2018/2019). This degree result, coupled with the precarious arts sector, had a direct impact on graduate outcomes, resulting in a gap of 32.3% of students without employment in 2016/17 that required urgent intervention.”

Delivered by Robert Nicholson, University of East London

Carla Trim-Vamben – Co-Lead on the Blow-Up Project and Director of Education & Experience (ACI)

Dr. Jo Read – Co-Lead on the Blow-Up Project and Senior Lecturer in Counselling & Psychotherapy, University of East London

## **Option D – Interactive Workshop (Studio 4)**

### **The Power of Collaborative Pedagogy: Rethinking Arts Education**

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***Connecting through practice – identity, representation and belonging within higher education dance conservatoire training.***

“This Interactive Workshop explores Rambert School’s CONNECTIONS Project as a model of collaborative pedagogy that re-imagines dance education by fostering shared learning, co-creation and community-led engagement. Developed as a collaborative intervention amongst faculty, staff and students, the CONNECTIONS Project shifts learning beyond traditional studio boundaries to prioritise equity, representation and shared ownership of knowledge, aligning with the conference theme. “The Power of Collaborative Pedagogy: Rethinking Arts Education.”

Delivered by Phaedra Petsilas and Sean Selby, Rambert School of Ballet and Contemporary Dance

## **Session 5 | 4.00 – 5.00**

### **Option A: Roundtable Discussion and Presentation (Seminar Room):**

#### **Imagining Otherwise: Creative Leadership for the Global Majority / Global and Local Perspectives: Collaborative Practices Across Cultures**

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##### **Lets Talk – Beyond Words**

This roundtable discussion is a call to confront what has too often been spoken about but rarely transformed: the persistent absence of Black and Brown voices at the creative table, especially in leadership. Despite decades of dialogue, representation across Leeds’ cultural sector remains stubbornly unequal. This session asks: What will it take to move from conversation to consequence?

Culture Consortium Leeds has spent the last year listening, holding workshops with Black and Brown employees and freelancers to surface lived realities of exclusion, and commissioning further investigation to understand the structural roots of this disparity. But listening alone is not justice. Action must follow.

Our current work invests in leadership development, shared accountability, and collective commitment across organisations. Our next step is bold: a sector-wide pledge centred on Recruitment, Development, Support and Opportunity, supported by tangible offers for creatives from Global Majority communities to access platforms, networks and progression pathways.

This presentation invites attendees to consider their own institutions: Where are the barriers? Who is missing? What will you personally commit to changing? The provocation is simple but uncompromising:

If we already know the problem, then words are no longer enough. What will we do — together — beyond words?

Delivered by Sharon Watson, Northern School of Contemporary Dance and Patsy Gilbert, Leeds Conservatoire. Both are part of Culture Consortium Leeds.

### ***Knowledge-based practices: The 'laku' of researching Amerta Movement in Indonesia***

Our research focuses on the work of Javanese dance artist Suprapto Suryodarmo whose movement art developed through creative, social, cultural and linguistic mobility between different parts of the world. Through undertaking fieldwork together as two researchers from different disciplinary backgrounds, religions, cultures and genders, we have explored what research might mean in this instance – both between ourselves but also with the artist collaborators we worked with in Indonesia. Our research focuses on the theme of dialogue through movement, which has informed the new co-authored text we developed called Dialogue in Amerta Movement (forthcoming). Here, we reflect on our methodological approach to dialogue – in particular, how the values of dialogue in the practice can be foregrounded in the research process and outcomes. We address experiential, lived knowledges to ‘identify and valorize that which often does not even appear as knowledge in the light of the dominant epistemologies’ (de Sousa Santos 2018, 2). One shared area of interest has been in practice knowledge and including non-textual forms of knowledge sharing, such as the web resource we curated (<https://crcs.ugm.ac.id/amertamovement/>). The Javanese term laku arose frequently in the fieldwork in Indonesia to describe the embodiment of knowledge and values embedded in a practice. In this presentation, we highlight the significance of different kinds of practice knowledges we explore in the research on movement as dialogue.

Delivered by Dr Emma Meehan, Coventry University

Co-created with Dr. Samsul Maarif, Centre for Religious and Cross-cultural Studies, Universitas Gadjah Mada, Indonesia

## **Option B - Presentations (Studio 2)**

### **Shared Authorship and Collective Leadership in Artistic Practices**

#### ***The Collab Project: Preparing Solo Dancers to Collaborate Early***

"In my first year at university, I found it jarring that so far in my dance training I had only experienced a “jug and cup” relationship with my dance teachers; the transference of skills and knowledge was one way, which very different to how I was expected to work at university.

Using my 2025 program “The Collab Project” as the example, I would like to discuss ways in which private dance schools can better prepare students to be makers of dance and thus be a useful member of their further and higher education classes. I'll be touching on Butterworth's didactic-democratic framework model and how we can help our students move from the “jug and cup” to something more democratic.

The Collab Project is a program that students applied for, pitching their own idea for a solo dance piece. Once accepted, they were assigned a collaborator, either myself or another teacher and the aim was to create a solo for a competition together – the thing I am asked for above anything else! The student was to pitch the concept and create the choreography. The teacher, instead of acting as the expert, acted more like a facilitator to challenge thoughts, processes and choreography. From being a dancer that replicates and imitates the teacher, they started to become instrumental in devising the work. With shared decision making and negotiating throughout, it has been interesting to see the journey the work went on from proposal to performance."

Delivered by Jenn Francis, Jet Force Dance and Cheer

#### ***Article - Better together the dynamics of co-production and how a decolonised approach can be established through the collaboration between students, educators and institutions.***

"This article explores the practices of co-production in teaching and learning at a UK Art Higher Education, Northern School of Contemporary Dance (NSCD). Three anecdotes on the theme of collective production and exploration are shared based on the author's role as an English language tutor at the institute. It explores the dynamics of co-production and how a decolonised approach can be established through the collaboration

between students, educators and institutions. It discusses what an educator's role could be in support of a non-judgemental, productive and growth focused class environment. The sharing in the article is an illustration of possibilities in cultivating the collective mindset in Higher Education.

The author also touches upon the uncomfortableness in the process of democracy, which is acknowledged as a feature of co-production, and notes the role of mutual curiosity and compassion. The article concludes by suggesting interdependence as the key ingredient to the flourishing of creation and togetherness."

Delivered by Tiantian Han, Northern School of Contemporary Dance

## **Option C – Lecture Demonstration (Studio 4)**

### **Global and Local Perspectives: Collaborative Practices Across Cultures**

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#### ***Integrating Irish Dance and Contemporary Cuban Technique in Higher Education***

This research and development project explores innovative approaches to dance technique teaching in Higher Education by integrating Irish and Contemporary Cuban dance practices. The initiative seeks to enhance students' technical precision, cultural awareness, and creative expression through a three-stage collaborative process: peer observation and feedback, the development of a shared pedagogy, and the dissemination of research outcomes.

In Stage 1, educators engage in reciprocal observation and critique, analysing approaches to rhythm, embodiment, and cultural context within their respective practices. Stage 2 focuses on co-creating a shared pedagogical framework that interweaves the distinctive technical and cultural dimensions of Irish and Cuban dance forms. Stage 3 involves the documentation and dissemination of research through performances, publications, and conference presentations — culminating in student choreographies that embody this intercultural exchange.

The project's outcomes aim to establish a dynamic, cross-cultural teaching model that promotes artistic innovation while preserving cultural heritage within contemporary dance education. For Northern School of Contemporary Dance (NSCD), this project offers significant value: advancing staff research in pedagogy, enriching curriculum design, and fostering a culture of collaborative inquiry. By pioneering new methodologies and showcasing the outcomes publicly, NSCD will strengthen its reputation as a leading centre for innovative, inclusive, and culturally responsive dance pedagogy in Higher Education.

Delivered by Keira Martin and Carlos Martinez, Northern School of Contemporary Dance

## **Option D - Interactive Workshop (Studio 3)**

### **The Ethics of Collaboration: Navigating Power Dynamics and Conflict**

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#### ***Embedding Ethics of Care and Person-Centred Principles in Dance Education and Dance Science Research***

"This interactive World Café workshop explores how ethics of care and person-centred research principles can inform dance education and dance science research practice. The session opens with a short provocation, exemplifying how feminist ethics of care inform the design of London Contemporary Dance School's longitudinal health and wellbeing research (2019–present). Anchored in literature by Carol Gilligan, Nel Noddings and Joan Tronto which advocates for reflexive, relational, and context-sensitive approaches to practice and research, the workshop invites participants to consider how care ethics can shape researcher-practitioner positionality, researcher-participant relationships, evidence-informed learning environments, and institutional practice.

Through a series of rotating small-group discussions, participants will share experiences and identify practical ways that their own research and/or pedagogical approaches can ensure person-centred practices which foreground participants' health and wellbeing in their experience. Discussion will address how ethics of care can respond meaningfully to current sector challenges whilst recognising the limited resources of time, funding, and institutional structures common in arts and higher education contexts.

Participants will leave with peer-informed reflections and concrete strategies for integrating care-based approaches in their own projects and classrooms. The format encourages openness, dialogue, and co-creation of knowledge, mirroring the ethics of care the session seeks to highlight."

Delivered by Stephanie Mattiussi, Dr Sarah Needham Beck and Dr Elsa Urmston, London Contemporary Dance School

## Session 6 | 5.00 – 6.00

### Option A - Presentations (Studio 3)

#### **The Power of Collaborative Pedagogy: Rethinking Arts Education / Well-Being, Resilience, and Recovery Through the Arts**

##### ***Supporting Neurodivergent Dancers: Understanding How Training Environments Shape Behaviour and Mindset***

"This presentation explores how the training environment in dance becomes a dynamic ecology of teacher-student energy, feedback and learning. It examines how the emotional tone, pace of correction and micro-interactions in the studio shape not only physical technique but brain-body learning through the lenses of neuroplasticity and epigenetics.

By positioning neurodiversity as a continuum rather than a discrete group, the session highlights how all dancers respond differently to tone, pace and feedback, and how teachers and dancers co-create the learning climate. Practical insights will be offered for teachers and students to refine tone, clarity and pacing in training without compromising artistic or technical standards. The aim is to transform the studio from a space of performance pressure into a partnership of growth, resilience and inclusion.

Delivered by Terry Hyde, Counselling for Dancers

##### ***Welter: Regulating Neurodivergent Sensory Trauma through Somatic Movement***

"This Oral Presentation – within Wellbeing, Resilience & Recovery - will give insight into the practice-led research performance work, 'Welter'. 'Welter' is an ongoing, iterative, moving image work, made in collaboration between artists Dr Victoria Gray and Sam Williams. Through dance, moving image, text, and sound, the work explores Victoria's somatic experience of sensory processing differences, as a late-diagnosed autistic woman, and movement artist.

Since childhood, Victoria knew there was something different about the way she processed sensory information. Tactile, aural, proprioceptive, visual, kinesthetic, and olfactory stimulus was often overwhelming, and her world felt like a "welter" of chaotic information. After receiving a late-diagnosis of autism in 2017, she also received a diagnosis of Complex PTSD as a consequence of life-long experiences of sensory trauma. This dual-diagnosis led to deep reflection on her, often overwhelming, experiences of conservatoire dance training, and performing.

'Welter' is conceived as a piece of practice-led research, and an artwork in its own right. The presentation will discuss how 'Welter' is a vehicle to:

1. Understand the extent to which, in hindsight, Victoria's dance training & performance practice was a mode of stimming & sensory regulation (not necessarily an impulse to be a performer)
2. Make visible Victoria's invisible internal experience of sensory overwhelm, often concealed by practices of autistic masking
3. Understand her art practice as space of resilience from which to heal, recover, & co-regulate her nervous system with other bodies"

Delivered by Dr Victoria Gray and Sam Williams, Independent Artists

### Option B - Presentations (Studio 2)

#### **Well-Being, Resilience, and Recovery Through the Arts**

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### ***The 'Female' dancer: a soma-scientific approach – a collaboration of somatic practice and dance science to inform female identifying dancers training?***

"The study of the human body involves both mystery and fact: there is much that is known and equally as much that is left unknown. This paradox suggests that we need to value both the information and the questions about what it means to be human' (Olsen, 2004, p.11). It is this thinking about the rich complexities of the human body in motion which underpins the framework for the 'Female' dancer: a soma-scientific approach, published in 2024. An exploration of the scientific and the somatic in conversation with each other, meeting and diverging, pulsating, and blurring boundaries as we (editors and contributors) tussle with the diverse experiences of what it might mean in the 21st century to identify as a 'female' dancer.

This presentation will explore her-story of dance training and lack of evidence-based practice based on the research and embodied experiences of female identifying dancers. We explore the collaborative and community-based nature of this publication and the need to discuss the experiences of female dancers more openly, challenging the status-quo in training and performance. This book was published as a means to open conversations and provide dancers, teachers, dance parents and dance leaders with a starting point for these discussions. The presentation will therefore culminate with an open dialogue with audience members as we strive to take this conversation forwards and welcome in more voices."

Delivered by Dr Helen Kindred, Northern School of Contemporary Dance and Claire Farmer, Independent Artist

### **Option C - Lecture Demonstration (Studio 5)**

#### **Well-Being, Resilience, and Recovery Through the Arts**

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##### ***Creative Approaches to Persistent Pain Management Lecture-Demonstration.***

"This workshop, derived from my doctoral research at the University of Leeds, explores how traditional Chinese calligraphy and Classical Opera Dance can be creatively transformed into eco-somatic practice. Both art forms share a cultural symbiosis rooted in their expressive connection to natural forces and offer potential for creative reinterpretation in modern movement. By transforming these heritage forms, participants will see how cultural traditions can be adapted as pedagogical tools to inspire creative learning, embodied awareness, and innovative movement approaches.

Participants will draw inspiration from calligraphic strokes and classical movement forms, reimagining these elements through Laban/Bartenieff Movement Studies into somatic movement that fosters creativity, emotional depth, ecological awareness, and overall well-being.

This workshop invites participants to engage with the traditional arts not as static historical forms but as dynamic traditions that enrich contemporary somatic practice. By creatively merging heritage with somatic awareness, we celebrate the dialogue between tradition and innovation—bridging cultural wisdom with modern creativity for both personal and collective transformation."

Delivered by Balbir Singh, Rosie Cruickshank, Sanchita Mazumdar, Manuela Benini and Mansi Dabral, Balbir Singh Dance Company and St Thomas' Hospital INPUT Centre for Pain Management

### **Option D – Lecture Demonstration (Studio 4)**

#### **Art and Technology: New Frontiers in Collaborative Practice**

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##### ***echome Unbound: the use of a sound and movement interaction technology in dance for visually impaired (VI) and blind adults.***

This lecture demo will present the collaboration between Unbound Dance Theatre, a dance theatre company that aims to make dance accessible to adults with VI/blindness, and echome, a wearable technology and participatory pedagogy for sound and movement interaction. The presentation will contextualise the collaboration in terms of the existing practice of the two partners as well as in relation to research in the use of sound and movement interaction for visual impaired audiences or participants in dance (Silva et al 2025; Bläsing et al 2021; Katan 2016). It will then focus on the working methods that have emerged from the collaboration with reference to the lived experience of the participants, the pedagogic principles of the joint approach, and the

specific requirements/limitations of the technology. The presentation will also include two introductory practical activities in order to offer the conference participants a practical understanding of the work.

Delivered by Dr Maria Kapsali, University of Leeds and Sandrine Monin, Northern School of Contemporary Dance

## Plenary | 6.05 – 6.30

(Riley Theatre)

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**Darren Carr, Vice Principal of Northern School who will attempt to summarise the day.**

The plenary *Better Together* brings together artists, educators, researchers, and community partners to make sense how creativity acts as a catalyst for transformation across art, education, and society. The day unfolds through a rich programme of lecture demonstrations, interactive workshops, and discussions that celebrate collaboration as a driving force for change. Themes include well-being, resilience, and recovery through the arts; inclusive and equitable approaches to pedagogy and leadership; intercultural and interdisciplinary methodologies; and the reimagining of artistic practice in public and educational spaces. Contributors from across the UK and beyond came together to share case studies, research, and live performance, offering insight into how collective creativity can reshape practice, challenge convention, and build more connected, compassionate, and sustainable artistic ecologies. The plenary concludes with reflection of the day and what next? which invites delegates to consider how partnership, shared authorship, and care ethics can reframe the future of arts education.

## Closing performance by VERVE | 6.30 – 7.00

(Riley Theatre)

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**Matteo Marfoglia**

Why do we use our body as dancers? How can we celebrate our body as our home and vessel. Does the body belong to us or to the audience? Why are we putting our bodies on stage for people to look at?

Andrea Costanzo Martini is an Italian choreographer. His work focuses on extreme physicality and theatricality of the performance act and explores the power balance that is created during a show between the dancers and the spectators. Always filled with humour and supported by a wide range of skills, Martini's work questions and plays with the expectations of the dance medium.

**NSCD would like to thank everyone for their contribution to this conference in our 40<sup>th</sup> year, wishing you all the very best and a safe journey home.**

Help us continue our commitment to nurturing aspiring dancers of all backgrounds by giving NSCD a 40<sup>th</sup> birthday gift.

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# The Art of Recovery

## A Dance, Movement and Creative Health Symposium

at Northern School of Contemporary Dance, Leeds

8<sup>th</sup> January 2026

Please come and join us for our 2<sup>nd</sup> event [The Art of Recovery Symposium - Northern School of Contemporary Dance](#)

This is a knowledge exchange and networking opportunity for dance, movement and arts practitioners, therapists, social workers and academics to come together to discuss and explore creative health practice and production, introduced by [Darren Carr](#) (Vice Principal at NSCD), [Georgia Cooper](#) (psychotherapist and Health & Wellbeing Coordinator at NSCD), [Dr Helen Kindred](#) (Director of Studies at NSCD) [Professor Angela Pickard](#) ([Sidney De Haan Centre for Arts and Wellbeing](#)) and [Dr Charlotte Vincent](#) (Artistic Director, [Vincent Dance Theatre](#)).

A facilitated screening of Vincent Dance Theatre's [Art of Attachment](#) forms part of the day, alongside a mindful movement session with [Antonia Grove](#) and knowledge exchange sessions to discuss and capture where we are now - as a community of creative health and arts and well-being practitioners - and where we want to be.

A Breakout Space and Wellbeing Support will be available throughout the day.

Lunch and refreshments are included in the price of your ticket. **Please note this day requires a separate registration here: [The Art of Recovery Symposium](#)**

9.30	Registration and refreshments
10.00 – 10.30	<p><b>Riley Theatre</b></p> <p><b>Darren Carr</b>, Vice Principal &amp; Director of Higher Education at NSCD (5 mins) <i>Welcome, Housekeeping, Wellbeing Space, Accessibility</i></p> <p><b>Dr Angela Pickard</b>, Sydney De Haan Centre for Arts and Wellbeing (15 mins) <i>Overview of Arts and Health to Creative Health: Where are we now?</i></p> <p><b>Dr Helen Kindred</b>, Director of Studies at NSCD <b>Ali Coleman</b>, Head of Student Support and Wellbeing at NSCD <b>Georgia Cooper</b>, Specialist Trauma and Attachment Psychotherapist and Well-being coordinator at NSCD (10 mins) <i>Overview of Dancer's Wellbeing and Trauma Informed Practice</i></p>
	<p>Tea and coffee station will be available throughout the day in the café area.</p> <p>A well-being break out quiet space is available throughout the day (Meeting room on the first floor)</p>

10.30 – 10.40	<b>Riley Theatre</b> <b>Creative Health Practice vs Production &amp; Introduction to Art of Attachment (10 mins)</b> Dr Charlotte Vincent, Artistic Director/Chief Executive, Vincent Dance Theatre	
10.40 – 11.20	<b>Riley Theatre</b> <b>Art of Attachment Film Installation (39 mins)</b> Screening Vincent Dance Theatre's work	
11.20 – 11.25	Brief break/transition to next sessions (5 mins)	
11.25 – 11.55	<b>Riley Theatre</b> <b>Facilitated Session 1a regarding Art of Attachment (30 mins)</b> Group 2: Charlotte Vincent – Artistic Director / choreographer perspective.	<b>Studio 2</b> <b>Facilitated Session 1b regarding Art of Attachment (30 mins)</b> Group 1: Toni & Leah – Lived experience / performer-collaborator perspective.
11.55 – 12.10	Refreshments break (15 mins)	
12.10 – 12.40	<b>Riley Theatre</b> <b>Facilitated Session 2a regarding Art of Attachment (30 mins)</b> Group 1: Charlotte Vincent – Artistic Director / choreographer perspective.	<b>Studio 2</b> <b>Facilitated Session 2b regarding Art of Attachment (30 mins)</b> Group 2: Toni & Leah – Lived experience / performer-collaborator perspective.
12.40 – 1.00	<b>Riley Theatre</b> <b>Practical Mindful Movement Session</b> Antonia Grove	
1.00 – 2.00	Lunch (Café and Studio 2)	

	<b>Riley Theatre</b> Group 1: Knowledge exchange session	<b>Studio 2</b> Group 2: Knowledge exchange session	<b>Studio 7</b> Group 3: Knowledge exchange session
2.00 – 3.30	<p>Groups discuss and feedback on the following questions:</p> <ul style="list-style-type: none"> <li>· <i>Where are we now with creative health practice and production in movement and dance?</i></li> <li>· <i>Where do we want to be?</i></li> <li>· <i>What do we need to create a sustainable creative health practice for movement and dance?</i></li> </ul>		
3.30 – 3.40	Comfort Break (10 mins)		
3.40 – 4.20	<b>Riley Theatre</b> <b>Plenary (40 mins)</b> Including actioning objectives		
4.20 – 4.30	<b>Riley Theatre</b> <b>Evaluation (10 mins)</b>		
Until 5.00	Well-being space and support available until 5pm		