

Institution: Middlesex University		
Unit of Assessment: 33		
Title of case study: Advancing Movement Practices in Doctoral and Professional Contexts		
Period when the underpinning research was undertaken: 2005—2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Vida L Midgelow	Role(s) (e.g. job title): Professor of Dance and Choreographic Practices	Period(s) employed by submitting HEI: Sept 2012 to ongoing
Period when the claimed impact occurred: Sept 2015- Dec 2020		
Is this case study continued from a case study submitted in 2014? N		
<p>1. Summary of the impact</p> <p>Midgelow's research has changed the way movement artists and teachers undertake and facilitate creative practices, increasing their understanding and confidence. Dance practitioners have been enabled to appropriately articulate their embodied practice, such that they have the skills to recognise, reflect and communicate movement and choreographic processes.</p> <p>Focusing on Artistic Research in Doctoral Education she revealed gaps in awareness and provision, identifying a need for a co-ordinated approach across academic and arts sectors. This research has changed perceptions and practices, increased opportunities and informed developments in both arts and education contexts in Finland, Ireland, Sweden, and the UK - in particular with Dance4 (UK).</p> <p>Her work has benefited dance artists, students and teachers, arts organisations and HEI's, with impacts found in: (1) Creative Practice, (2) Provision for Artistic Doctoral Education (3) Arts Sector thinking and practices.</p>		
<p>2. Underpinning research</p> <p>Midgelow's research in the field of practice-as-research (PaR) focusses on epistemologies and research methods in dance and improvisation [3.1 and 3.2] and how these are manifest and supported within the frame of doctoral education [3.5].</p> <p>The first strand of Midgelow's research in PaR has been an investigation into the significance of articulation, embodiment and languaging in PaR. This research led to the development of the 'Creative Articulations Process' (CAP) with collaborator, Emerita Professor Jane Bacon, University of Chichester. CAP has its beginnings in a research project led by Midgelow and Bacon at University of Northampton between 2005-2008, (£62K ACE) with leading artists, including Anna Furse (Goldsmiths University), Guy Dartnell (freelance theatre artist) and Gill Clarke (Independent Dance) in which we explored ways of making, sharing and revealing movement practices.</p> <p>The first iteration of the CAP model was published in 2014 [3.3a] (following Midgelow's move to Middlesex University in 2012). This article sets out the underlying principles/practices of CAP which are located in somatically informed movement/improvisation practices, focusing techniques (Gendlin, 1978) and the discourses of PaR. The model has since expanded through a series of research-intensive workshops and mentoring, as documented in the video, 'Creative Articulations Process: A Rhizomatic Practice' (2020) [3.3.b]. This video exposition sets out CAP as a multi-modal, rhizomatic, process incorporating three areas of work, Preparations, Ground Form and Expanded Form, and six facets – opening, situating, delving, raising, anatomizing and outwarding. As a non-linear movement/writing process it offers insights into and develops capacities for, dual-attending, tracking, creative discernment and languaging/writing. CAP enhances creativity, offering a self-reflexive and embodied method for artistic enquiries.</p> <p>Using the CAP model and exploring it as a mode of performance, led to two performance works: 'Skript' (2013-2014) [3.4a] and the spoken choreography 'BreathBone' (2019-2020) [3.4b]. These two works were co-produced by Dance4, Nottingham as part of their NottDance Festival. These works manifest writing/speaking in improvised, collaborative, felt and bodily modes, creating intimate performative events that evoke somatically aware, mindful and reflective spaces for audiences.</p> <p>The second strand of Midgelow's work investigates the undertaking and supporting of PaR within the frame of a doctorate. This area of doctoral education had received little direct attention with no prior research into the specific processes, or the learning experiences of candidates, in the fields of dance and performance. To address this lack, in 2016 Midgelow established 'Artistic Doctorates in Europe' (ADiE) (Erasmus+ £316K). ADiE is a collaboration between Dance4, Middlesex and Chichester Universities (UK), University of the Arts, Stockholm and Weld dance</p>		

house (SE) and Helsinki UniArts, Kiasma Museum of Contemporary Arts and Zodiak Centre for New Dance (FI).

ADiE research used both qualitative and practice research methods. This led to a series of case studies and publications, notably, 'Reconsidering Research and Supervision as Creative Embodied Practice: Reflections from the Field' (2019) [3.5a], which offers insights and guidance to candidates and supervisors, proposing a creative, co-relational process, and incorporating partners beyond the academy in the development of 'third spaces' for doctoral engagement. The edited collection, 'Research (in/as) Motion: A resource collection' (2019) [3.5b] includes contributions by an international group of 46 authors including leading scholars and PhD candidates. It combines epistemological, philosophical and creative/pedagogic approaches, revealing ways to work effectively with tacit knowings, attend to the complexities of situated knowledge and the centrality of first person, enskilled, research.

3. References to the research

3.1 Midgelow, V. (2019) 'Practice-as-Research', in S.Dodds (ed) Bloomsbury Companion to Dance Studies, Bloomsbury: London and New York, 111-144. [REF2]

3.2 Midgelow, V. (2015) 'Some Fleshy Thinking: Improvisation, experience, perception', in N. George-Graves (ed) Dance, Theatre and Performance Handbook, Oxford University Press: New York, 109-124. [REF2]

3.3 Midgelow, V. and Bacon J. (2014-2020) Creative Articulations Process (CAP), [REF2 – multi-component practice submission, including;

3.3a Bacon, J. M. and Midgelow, V. L. (2014), 'Creative Articulations Process (CAP)', *Choreographic Practices* 5: 1, pp. 7–31, (trans to Portuguese and Spanish)

3.3b Midgelow, V. and Bacon, J. (2020) 'Creative Articulations Process: A Rhizomatic Practice', Documentary video, <https://www.choreographiclab.co.uk/cap-a-rhizomatic-practice-a-video-exposition/>

3.4 Performance Practice, including:

3.4a. Midgelow, V. and Bacon, J. (2013-2014) Skript (Performance installation)

<https://www.choreographiclab.co.uk/skript-a-micro-installation/>

[Funded by Arts Council England, £9K 2013-14] [REF2, 2014]

3.4b. Midgelow, V. and Bacon, J. (2019-20) BreathBone | PresentTense (Performance)

<https://www.choreographiclab.co.uk/reflections-on-making-breathbone-in-residence-at-dance4-i4c4/> [Funded by Arts Council England, £15K, 2019-2020]

[Both supported by Dance4 & selected to be premiered at the international festival, NottDance]

3.5 Midgelow, V. (PI) (2016-19) Artistic Doctorates in Europe: Third Cycle Provision in Dance and performance, www.artisticdoctorates.com [Erasmus Plus Funding, Action 2: £316K]

Outputs indicative of the overall project include:

3.5a Midgelow, V. and Bacon J. (2019) Reconsidering Research and Supervision as Creative Embodied Practice: Reflections from the Field, Artistic Doctorates in Europe: Third-cycle provision in Dance and Performance. Online at

<https://www.artisticdoctorates.com/2019/04/01/reconsidering-research-and-supervision-as-creative-embodied-practice/>

3.5b Midgelow, V. (co-editor) (2019) Research (in/as) Motion: A resource collection, Artistic Doctorates in Europe: Third-cycle provision in Dance and Performance, Nivel, UniArts Helsinki. Online at: <https://nivel.teak.fi/adie/>

4. Details of the impact

In advancing the conceptualisation of practice in the sphere of academia/postgrad pedagogy, and the application and dissemination of these in both academic and *non-academic* contexts, Midgelow has transformed spheres of both creative practice and HEI education, providing processes, benchmarks and an aspiration in respect of what constitutes rigorous practice procedures and effective environments. Her specific approach to PaR as manifest in the 'Creative Articulations Process' (CAP), her guidance for PaR doctoral studies and advocacy for these knowledges, have generated impacts in three key areas:

1) Impact on creative practice

Midgelow has supported artists to engage with and employ research processes that were previously confined to PgR/academic contexts. She has contributed to the changing nature of the dance professional field which, in non-commercial sectors, have become increasingly

'researcherly' in approach and hybrid in terms of careers pursued, with Dance4 noting Middelgouw has supported "a generational shift in dance development activity" [5.7]. Developing CAP, she has provided new skills and creative methods to the benefit of such dance artists in the UK and internationally. The research has been shared online and in video, workshop and written modalities, including courses in Brazil x2, Argentina, Taiwan, New Zealand, Sweden, USA and UK, attended by c.200 movement artists/educators, deepening the significance of the initial publication of this work in 2014. The online materials at choreographiclab.co.uk have received 1,261 av. visitors per month [5.8]

Dance artists report using CAP in their creative processes note how their writing, creativity and abilities to track and make informed choices have been enhanced, stating for example: "[CAP] provides me with a way back to the body, a way to track and consider my choices and to offer up a push to avoid getting stuck"; 'It's given me a breathable structure to support and expand my creative processes. And my everyday awareness'; "It helps me ...to understand why I'm doing what I do and bridge the gap in translating practice where so often language feels so inept" [5.1].

In 2019, following an open application process, 12 artists began the in-depth 'CAP catalyst' training, in fortnightly sessions and mentoring. These artists are applying CAP to diverse practices/contexts – from skateboarding - promoting "an acceptance of, and authentic connecting to, that which is happening" [5.2. Abulhawa] – to supporting children in care – offering a "way to play and notice and receive ourselves" [5.2 Mahenthiralingam]. Whilst COVID has restricted the extent of the facilitation of CAP by these artists, they describe how CAP has provided a new structure for solo making, clarity to mentoring and tools in writing, surprisingly perhaps, supported funding application processes [5.2 Catalyst Artists reflections].

CAP has also informed the work of emerging artists and students through its incorporation into HEI curricula. Documented users are found at: Ohio State University, Taiwan University, UNICEN (Argentina), UNICAMP and UFBA (Brazil), York University (Canada), UCLAN and Royal Holloway (UK). US Prof Zungia-Shaw (Ohio State) states that she teaches CAP to her students as it offers them a structured, yet "radically permissive", space for making creative work. Students at her university are using CAP in diverse forms, including dance-technology and classical Indian dance. Canadian artist-scholar Cheryl LaFrance (York University), notes that "CAP helped me to see a way forward for developing a pedagogical approach to teaching writing skills to dancers", describing one of her participants as saying 'she was able to tear down die Mauer im dem kopf (the wall in the head) between her creative and writing processes". These examples from teachers evidence how CAP has enabled meaningful changes, providing a method to support those teaching and undertaking creative practices - increasing confidence and enhancing capacities through the scaffolding CAP provides [5.2 Shaw & LaFrance].

2) Impact on Provisions for Artistic Doctoral Research

Generating an international community of practice, Middelgouw has benefited dance artists undertaking PaR / Artistic Doctorates and informed HEI provisions in UK, Ireland, Finland and Sweden. Her work has (i) enhanced connectivity, opportunities and mobility (ii) increased the awareness of providers as to the requirements of artistic doctoral programmes.

These impacts have been achieved through the advocacy and activities of the Artistic Doctorates in Europe (ADiE), both in the process of the research itself (for partners and participants) and in its legacy and continuation by others. ADiE reached c.4600 people across Europe and beyond, with stakeholders including research candidates, supervisors, universities, dance organisations and funders/policy makers. Between 2016-19, these stakeholders participated in seven events (each 1-5 days duration) (c.310 participants), plus two 5-day teaching-intensives (33 candidates) and stakeholder surveys/ feedback processes (240 respondents). ADiE has reached all of the major providers of Artistic doctorates in Dance in the UK and the Nordic Countries.

The significance of the work of ADiE is further indicated by invitations to speak at sector leading events, including keynotes at the Nordic Dance Research Association 2017 and 2019, DanceHE 2016, UKCGE 2017, Visioning the Future: Irish Doctorates 2020, ELIA Advancing Supervision 2020, reaching c.700 participants. In addition, ADiE web resources have some 226 av. visitors per month and we have had 1,469 vimeo viewers [5.8].

2.i) Enhanced connectivity, opportunities and mobility for candidates

ADiE offered the contributing partners and participants connectivity and mobility; provided opportunities to deepen and diversify relationships; created spaces to model new approaches and lead to new performance bookings of work by doctoral candidates.

An international group of 33 candidates (selected from 68 applicants), from across Europe and one from USA, attended the ADiE teaching intensives (March & June 2018) – the first of a kind directed specifically to doctoral candidates in movement practices, offered without fees and with travel grants to enable participation [15 full/part bursaries]. Participants stated they had “more confidence to make the art making my starting point”. Such impacts, whilst at the level of the individual are highly significant, for as another user / participant reports the ADiE events offered an “opportunity to have extraordinary encounters that have widened my perspectives on what research is and how to go about it. I feel supported, empowered and extremely enthusiastic to apply myself and my research into making a positive impact unto the world” [5.3 p.11].

Recognising the benefits of mobility and collaboration for doctoral provision as a result of ADiE, UniArts Stockholm and Helsinki “now operate almost as ‘sister’ institutions”, with exchanges happening at all levels – from Professor and PhD – with involvement in each other’s doctoral projects and attendance in the sister school’s PhD courses [5.4]. A Berlin group arose from the ADiE intensives and meets regularly. This is significant as Germany has far fewer opportunities for artistic doctorates in dance than is now possible in other European countries [5.5].

Other significant partnerships that have been activated by ADiE are; UniArts Stockholm with professional performance venues, Weld and New Moderna Dans Teater; and, Kiasma Theatre, Zodiak Centre for New Dance and UniArts, Helsinki. The Stockholm based partnership have since 2019 supported five doctoral seminars, four research presentations and a conference, ‘How Dance Thinks’. While the Helsinki partnership has co-curated events and drafted bids for the Kone Foundation, promoting collaboration in artistic research between academia and the creative industries since 2017 [5.4 & 5.5]. These activities realise ADiE’s aim to create ‘third spaces’ beyond the academy, which has required changes in professional arts spaces/programming (see point 3 below).

Midgelow shared ways to adapt supervision practices during the pandemic in two events – firstly convening an ADiE zoom call (May 2020) and then as an invited participant with ELIA (July 2020). These generated new ideas and framework conditions to create a positive impact for online provisions in dance.

2.ii) Influencing the delivery and development of artistic doctoral degrees

ADiE has influenced developments in the design and delivery of doctoral education in HEIs, increasing understanding of the requirements of/for artistic research methods and building confidence in supervision / examining. These impacts emerge from ADiE’s work on supervision and its ‘Recommendations for Action’ (2019), which set out 16 required actions across four key areas: Doctoral Education, Supervisor and Examiner Training, Infrastructure and Environment and Impact. These actions are available in five languages 9 and have been the subject of multiple invitations to present internationally. The impacts are felt at the level of the individual, with supervisors being better placed to support candidates, stating for example, I have “more personal confidence to beginning to support research candidates” and “I will be more confident in suggesting strategies to my (prospective) students”. Whilst others noted: “It made me think about how I might create a better supervision environment”. ADiE focused on bringing candidates and supervisors together into a shared understanding of the supervisory process and as such it is significant that a candidate also noted that they felt able to: “have a discussion with my supervisors about better support for my practice, ensuring they are available for practical upgrade” – evidencing improved agency arising from engaging the ADiE research [5.3. p.11].

Impacts in the HE sector also arise via follow-on projects such as ‘Visioning the Future: Artistic Doctorates in Europe’ [€40K, National Forum for the Enhancement of Teaching and Learning in Higher Education]. The lead investigator notes that this project arose directly from ADiE and that due to ADiE there is now a community who understand more about the international ecology and distinctive pedagogies of Artistic Research, describing how ADiE’s research is being taken forward into the unique ecology of the Irish context. The sector guidance/resources ‘Visioning the Future’ is developing for candidates, supervisions and examiners re-use ADiE research and materials extensively [5.6a&b].

3. Impact on Arts Sector thinking and practice in relation to artistic research and doctorates, in particular with Dance4.

Midgelow/ADiE increased the awareness of artistic research/doctorates and challenged conventional attitudes within the UK arts sector, stimulating debate among stakeholders as to the value of artistic research for professional arts organisations and for the public, contributing to changing perceptions and increasing understandings of PaR in dance generally, and of doctoral education specifically.

Impacts and follow on developments are particularly evident in the work of Dance4, a leading UK dance organisation with whom Midgelow has collaborated as an artist-researcher, co-supported three doctorates (inc. 2 AHRC CDA awards, completed 2015), and as Vice Chair of Dance4 Board of Directors (2013-2019). These collaborations can be seen to crystallise through Dance4 becoming an ADiE partner in 2016. Dance4's Director [5.7] describes how they felt enabled to test and embed new ways of working as they moved away from a focus on creation/presentation, toward a programme invested in artistic research. Since this change, they have reached some 20K participants and supported 170 artists per year to engage with research-led dance. Through working with Midgelow in ADiE, Dance4 note they "developed the necessary skills, capacities and experience to develop provision to support practice as research degree projects". Through Midgelow's work Dance4 have become "advocates for the greater acceptance of doctoral research, working with funders to see the context of doctoral education as brilliant opportunities in the careers of individual artists". They also applied to the AHRC [AH/S008888/1] to embark on a sector-led collaborative doctoral programme. Whilst not-successful the bidding consortium now newly support doctorates, with DanceXchange and Birmingham City University developing a Collaborative Award. Plus, they supported over 20 artists to explore PhD proposals and had countless discussions with artists in the context of ongoing research relations with Dance4, and, embedded artist research and doctoral support into their envisioning plans in collaboration with DanceXchange.

Similarly, Kiasma Museum of Contemporary Arts, Helsinki, (the primary arts gallery in the Nordic region) have, since ADiE, incorporated performance events and talks by artistic researchers, adding PhD/post-doctoral presentations into their programme and thereby bringing artistic research to a public, including work by Tuija Kokkonen, Pilvi Porkola and Pauliina Hulkko.

Such activities arise from changes in perception, and the new skills and knowledge these organisations now have available to them. These are key to the development, integration and sustainability of dance as an artform. Working with Midgelow has embedded research practice into Dance4 which "has undoubtedly created change in our work", giving them a "competitive edge" in the dance sector [5.7].

5. Sources to corroborate the impact

5.1 Creative Articulation Process, workshop participant feedback forms, Nov-Dec 2019.

5.2 'CAP in Practice', Practitioners describe the importance of CAP & changes in their practice including: Norah Zunga-Shaw, Micia De Wet, Amy Voris, Usha Mahenthiralingam, Marguerite Galizia, Evelin Keller, Dwayne Anthony, Dani Abulhawa, Cheryl La France, Gabriela Gonzalez, Kaustavi Sarkar. Accessed at: <https://www.choreographiclab.co.uk/creative-articulations-process-cap/cap-in-practice/>

5.3 Artistic Doctorates in Europe, Erasmus+ Key Action 2, 2016-1-UK01-KA203-024337, Final report (2019).

5.4 Professor of Choreography, Stockholm University of the Arts.

5.5 Professor and Vice Dean, Theatre Academy, University of the Arts Helsinki.

5.6a Professor and Head of School, Film, Music & Theatre, University College, Ireland & Lead investigator of Visioning the future & 5.6b. Visioning the future: Artistic doctorates in Ireland. Accessed at: <https://artisticdoctorateireland.com/open-educational-resources/>

5.7 Chief Executive / Artistic Director, Dance4, Nottingham.

5.8 Website data relating to www.artisticdoctorates.com, <https://nivel.teak.fi/adie/> & <https://www.choreographiclab.co.uk/>