



**SOCIETY FOR
DANCE RESEARCH**

Nominees Biographies 2023

Dr Sandie Bourne is a consultant on Black dancers in British Ballet. Her Black British Ballet project aims to produce a suite of resources to document the history and experiences of Black dancers and choreographers in British ballet in the last century. Sandie studied performing arts at London Studio Centre. She has a BA in Performing Arts, major in Dance from Middlesex University; a MA in Dance Studies from the University of Surrey and a PhD Dance Studies, University of Roehampton (2017). Her research title was *Black British Ballet: Race, Representation and Aesthetics*. Published chapters include: *Tracing the Evolution of Black Representation in Ballet and the Impact on Black British Dancers Today* in (Akinleye 2018), *Looking Through the Keyhole* in (Brookes 2018), a Book Review on Halifu Osumare, 'Dancing in Blackness, A Memoir' in *Dance Research*, Vol 37.1 (2019), *Portrayals of Black people in Western narrative ballets* in (Akinleye 2021), 'Celebrating Dance for All, 'Dr Sandie Bourne reflects on the diversity of Dance Track 25' in *Birmingham Royal Ballet Magazine – Autumn* (2022), 'Diversity: The Key to the Survival of British Ballet' in *One Dance UK Magazine – Autumn* (2022).

Jane Carr

Dr Jane Carr worked as a ballet dancer before studying dance in higher education. She was later a founding member of quiet, an artists' group that collaborated on multidisciplinary performance works during the 1990's.

Currently Head of Academic Studies at Bird College, Jane has taught in a range of Higher Education contexts including at Trinity Laban and the University of Bedfordshire where she led the School of Media and Performance. She also worked for many years at Morley College in Southeast London to develop opportunities for adults and young people to participate in dance. She received a BA and MA in Dance Studies from Laban and a PhD from Roehampton University in 2008.

Dr Carr continues to develop upon her doctoral research into embodiment in the context of a wide range of dance practices leading to publications on Uk Jazz dancing, Improvisation and Choreography. She is Co- Investigator on the AHRC funded project 'Dominica as a Centre of Excellence for the Preservation & Celebration of the Creole Culture through Language, the Arts and its indigenous Kalinagos'

Rosa Cisneros

Rosamaria is a dancer and choreographer, Dance Historian and Critic, Roma Scholar, Sociologist, Flamenco Historian and Peace Activist who graduated from UW-Madison and went on to complete her Master's in Dance History and Criticism from UNM-Albuquerque (USA). Her PhD is in Sociology with a focus on Roma women, intersectionality, dialogic feminism and communicative methodologies.

Rosamaria is a professional dancer, choreographer, curator and qualified teacher, who has lived and danced in various parts of the world and collaborated with many Flamenco greats and other leaders in the Dance field. She has taught throughout Europe and the US at places like UW-Madison, UIUC, Boston Conservatory, Brown University and at various other places in Germany, Spain and Turkey. She is a dance writer who makes regular contributions to Bachtrack Magazine and Flamenco News having also danced with Protein Dance Company in the UK.

Rosamaria is involved in various EU funded projects which aim to make education accessible to vulnerable groups and ethnic minorities and sits on various Boards: Roma Coventry Project (UK), Drom Kotar Mestipen Roma Women's Association (Spain), Awa Dance and the Early Dance Circle (UK). At the moment she is an artist-researcher at Coventry University's Centre for Dance Research based in the

UK. She is also an independent artist, dancer, curator and teacher who has organised various festivals and exhibitions.

Her dance films have screened in the UK, US, Colombia, Mexico, Greece, Cyprus and Germany and her latest documentary won best documentary from the UK in 2016. She has started her own production company, RosaSenCis Film Production Co., which worked on the Society for Dance Research Oral History Project. The company aims to create dance films and documentaries that capture stories and reflect embodied traditions that might otherwise be lost.

She has also managed major EU-Funded projects and local City of Culture Partnership projects and organised the Hip Hop Talking Back: artists and researchers events. Rosamaria collaborates closely with the University of Barcelona's Centre for Research on Theories and Practices for Overcoming Inequalities (CREA). She sits on academic Journals as an editor and those include the Journal for Embodied Practices, International Journal of Ethnic and Romani Studies and OneDance UK's HOTFOOT Online magazine.

Cisneros brings conceptual grounding in debates around decolonising dance, archives and practice research and through her consultancy work for the International Council on Archives, leading their ethical archives project, and chair of the Equality and Diversity Task Force for Europeana Foundation, Cisneros is well placed to discuss EDI-related tensions. She is also located in a network of practitioner and researchers working in 'inclusive' and 'marginalised' dance practices and supports services (e.g. NHS, Save the Children, EU-Commission) to explore the potential of arts and culture in their services.

Bethany Johnstone

I am a PhD research student within the department of Information Studies at University College London. My research investigates the information-seeking behaviours of dance researchers with the aim to understand how this can inform the creation, development, and implementation of new online dance archive resources of the future. Previously, I have completed both a BA and MA in dance and cultural studies from the University of Surrey and MSc information science at University College London.

Presently, I also sit as a board member of the Association of Performing Arts Collections (APAC) as their elected student and academic representative. Within this role, I have been able to launch a series of research cafes for students to come and discuss the trial and tribulations of studying, an annual student and academic showcase for researchers to share their research with the wider APAC community and chair panel events including a joint symposium between both APAC and Society for theatre research entitled *Clear sailing: navigating the archives*. In the past few years, I have also presented research at Coventry University's C-DaRE's Digital

Echo's symposium, University of Gothenburg's Critical Heritage Studies: Current Discourses and Global Challenges conference and helped publish a series of digital preservation guidance for performing arts archives sector professionals alongside APAC's digital preservation working group. Being on the board for Society for Dance Research would help me to bridge the two research interests of performing arts collections and dance further.

Alexandra Kolb

Alexandra Kolb is Professor of Dance at the University of Roehampton, London. She has published many academic articles and three books: *Performing Femininity: Dance and Literature in German Modernism* (2009), the anthology *Dance and Politics* (2011), and most recently *Dancing Europe: Identities, Languages, Institutions* (2022, coedited with Nicole Haitzinger). She is a recipient of the Marlis Thiersch Prize, the Gertrude Lippincott Award, a Harry Ransom Fellowship, and a Visiting Professorship at Grenoble University. She is currently writing a monograph on "Dancing the Everyday: Choreographies of the Ordinary and their Corporeal Politics." Alexandra has been a long-serving member of the SDR and is the Reviews Editor for the associated journal, *Dance Research*.

Jane Munro

I am a choreographer/performer/maker and dance academic. I hold a practice as research PhD on Contemporary Dance in the 21st Century. I focus on participatory dance and auto-biographic performance. I teach yoga and somatic-based improvisation for performers and performance making as well as practice as research at Central. I have taught Dance at the University of Northampton and in 2015/16, I was also a part-time teaching fellow in dance at the University of Surrey (2015-16), contributing to modules in choreography, site sensitive practice and contemporary dance practices. Recently, I was external examiner for the MA in Dance and Choreography at the University of Bedford 2017-2020, as well as previously an external examiner for BA dance at The Scottish School of Contemporary Dance.

Alongside choreographing, I perform both in dance and performance pieces, including *Rest as Resistance* (2022) presented at DSA, Vancouver in October 2022. In 2020, I performed with *Domestic Word of Warning* (2020): a live-streamed show

performed with my daughter from my kitchen. I also perform in improvised dance /music project Murmurists (2015/16). In 2016 and 2017, I performed the participatory Rope Piece in a range of venues including at FiliA Art, Oxford House, at the Dialogues for Dance Conference at Coventry University and at Greenwich Dance Agency as part of a Counterpoint Arts event.

My research looks at privilege, borders and participation in dance in an article published in *Choreographic Practices* in April 2021. I have also recently developed my movement practice to offer dance and yoga to detainees in immigration removal centres. In (2019) I undertook this community dance project: *Dance in Detention with Music in Detention*, working with generating dance scores with detainees and with patients in a psychiatric hospital. We intended this to be shared at Tate Exchange in 2020 with *Flourishing Lives*. In 2020 this led another collaboration with *Music in Detention with the De-Stress through Movement Activity Pack* for detainees held in their cells for most of the day in lockdown. I published documentation of this in 2021 for the online journal *Critical Stages*.

Charlotte Waelde, *Deputy Chair*

Charlotte Waelde is Professor of Intellectual Property law working at the Centre for Dance Research at Coventry University. She has long worked with the creative industries while her focus on dance started nearly a decade ago, when she had an AHRC funded project with Professor Sarah Whatley to research disability, dance and law. Following on her work on a number of other European funded projects which included a focus on dance, she moved from Exeter Law School to work full time at the Centre for Dance Research in 2016. This move underpinned her commitment both to dance and to interdisciplinary research. Charlotte is involved in a number of roles with a range of organisations within the creative and cultural sector. She is currently a trustee of Candoco Dance Company.

Anita Wadsworth

I have an MA in Choreography from TrinityLaban where my focus was on relational aesthetics and the choreographic. My work since this point has grown to include a wide range of contexts, from storytelling to one-to-one interactions, with a core interest in “choreographing care”. I have recently completed Arts Council Funded research exploring and re-defining methods of practice and collaboration that support lived experience of neurodivergence and mental health conditions.

My artistic practice grows in tandem alongside a wide range of teaching experience in both FE and HE. I also have extensive experience of dance art facilitation with community groups. In 2013, I co-created SLiDE Dance Company to create accessible dance events and performances in London. I previously trained and performed as an apprentice with Springs Dance Company where I developed a range of inclusive teaching strategies. While a Lecturer in Dance Education at the Royal Academy of Dance, I managed a pilot project and secured funding for the now long running and successful Step into Dance programme for schools.

I am currently an Academic Tutor at Bird College, a member of teaching Faculty for bbodance teaching qualifications and a freelance dance/artist. I have devised and led Modules for new Degree programmes at The Urdang Academy, the Royal Academy of Dance and most recently wrote course content for the new Level 3 Dance Teaching Assistant Certificate for bbodance.

My current research focus is at the intersection of dance and the visual arts, exploring installation work where the choreographic is explored through repetitive movement, caring action, and echoes of the absent, resting or ill body.

Dr Bethany Whiteside

I am currently Senior Lecturer and Doctoral Degrees Coordinator at the Royal Conservatoire of Scotland, responsible for all training, procedural and pastoral aspects of the PhD and DPerf programmes. I also coordinate and deliver core theoretical modules on the BA Modern Ballet programme.

Since 2015, my research and knowledge exchange activity has been closely tied to the engagement work of Scottish Ballet, Scotland's national dance company, focused in two areas: a) Dance for Health, working with dancers with dementia, multiple sclerosis, and Parkinson's, and b) education opportunities for professional ballet and contemporary company dancers in the UK.

Wider contributions to the sector include current advisory/committee/board involvement with the Society of Dance Research, the *Scottish Journal of Performance*, the Researcher Training Sub-Committee (reporting to Universities Scotland) and AHRC Dance Research Matters. I have a track record in reviewing (e.g. Bloomsbury, Routledge, *Journal of Emerging Dance Scholarship*, *Nordic Journal of Dance*), presenting (e.g. International Association of Dance Medicine and Science, Dance Studies Association), and publishing (e.g. *Research in Dance Education, Arts & Health*, Dance Books, Routledge). I am currently the External Examiner for the BSc (Hons) Dance Science programme at the University of Chichester (2022-2025).

I have been an SDR Executive Committee member since September 2017 (in the capacity of Membership Secretary) and have additionally chaired the Ivor Guest Research Grant sub-committee (2020 and 2022) and been part of the Inclusion and Intersectionality event committee (2021-2022).