

Acknowledgements

For their support and friendship during the years of research that have gone into the writing in this thesis I would like to thank:

From Dartington College of Arts:

John Hall, Ric Allsopp, David Williams, Josie Sutcliffe, Edward Cowie and Antonia Payne.

From the Amsterdam School of the Arts:

Henk Borgdorff, Marijke Hoogenboom, Bertha Bermudez and Jeroen Fabius

From other places and various times during the research period:

Toni Cots, Mark Coniglio, Daniel Aschwanden, Philippe Baudelot, Bronac Ferran, Jennifer McLachlan, Torunn Kjølner, Armando Menicacci, Emanuele Quinz, Frédéric Bevilacqua, Nik Haffner, Norah Zuniga Shaw, Sarah Whatley, Johannes Birringer, Wayne McGregor, Philip Barnard, James Leach, Bruno Martelli and Ruth Gibson, Matt Adams and Ju Row Farr, Eva-Maria Hoerster, Alexander and Patricia deLahunta.

And especially for assistance on this thesis:

John Hall and Anna Karolina Andersson

Author's Declaration

Scott deLahunta

At no time during the registration for the PhD by Staff Candidature have I been registered for any other University award.

The research put forward in this thesis began in 1996, with the first publication in 1999. That was the year I was first employed by Dartington College of Arts (DCA) as a part-time lecturer for theatre and advisor on digital media and education. In 2000, I became a part-time Associate Research Fellow supported by DCA to continue my research into the intersections between choreography, live performance, new media art and art practices related to digital technology. That contract was renewed annually and continuously through September 2009.

It was understood that as a Research Fellow I would be working remotely, enabling me to remain engaged with the latest developments in the field of professional practice. I maintained a residence in the Netherlands, and the projects I organised and/ or facilitated internationally as part of my research were supported by various institutes of higher education, cultural organisations and festivals. With the support of DCA, I was able to start pursuing this work full- time. The college provided an essential higher education affiliation and the intellectual "home base" for contextualising and furthering my research. I made frequent visits of varying lengths, produced annual research reports for the college, and participated in two RAE exercises. The focus of my research was significantly enhanced by having this home research environment with a stable group of peers, many of whom were themselves senior researchers engaged in arts practice-based research.

I declare that the published works submitted here are substantially my own with two exceptions detailed below. The co-authored works included in this thesis submission reflect the intensely collaborative nature of the projects, but all were initiated by me at the invitation of the respective publications.

In articles No. 3 and No. 10 the interviews and conversations were set up and conducted by me, and I was the final editor of the published version. These two works communicate an essential dimension of my research methods. This is similar for the two artist interviews in articles No. 12 and No. 28, which I initiated, conducted and edited for publication. Article No. 25 is co-authored with Frédéric Bevilacqua with whom I co-organised the conference on which the article is based. I declare that this article is substantially my own work except the section on the gesture follower, which is based on Bevilacqua’s research work.

Co-authorship in the form of collaborative writing was critical to the research that was done with non-arts specialists. This is especially the case for articles No. 20 and No. 21, both co-authored with scientists. Article No. 16 was co-authored with an artist and scientist, but written as separate sections. These works again were entirely initiated and submitted by me to the respective journals and books in which they are published. Finally, I declare that article No. 27, co-authored with Norah Zuniga Shaw, is substantially my own work except the William Forsythe section, which is based on Shaw’s research work.

Signature:

Date:
