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Walking into the Unknown: An Exploration into the Professional Identity Development of UK Dance Academics

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Declaration

I confirm that this is my own work and the use of all material from other sources has been properly and fully acknowledged.

Lauren Vincent

24/04/23

Abstract

Research into academic identity often focuses on early career academics, or those working in disciplines such as nursing and teaching who have followed a non-linear career trajectory entering academia from another professional industry. This study extended the existing literature to explore dance academics' professional identities in academia and whether they faced any additional challenges due to the tradition of Cartesian dualism and the types of knowledge valued within academia. An interpretivist approach was adopted which involved two interviews with 15 participants from seven universities. Career timelines and critical incidents formed the basis of the interviews and data were analysed using reflexive thematic analysis. This narrative stance enabled the study of the participants' career journeys, transition into academia and their lived experiences of academia. Five typologies were developed to represent the different career journeys that participants had followed prior to entering academia – The Professional Dancer, The Traditional Academic, The Portfolio Dance Artist, The Dance Teacher and The Assisted Academic. Findings showed that academic identity was constantly in flux but could be supported by academics holding a doctorate qualification, gaining a substantive permanent post and developing research recognition. The research supported findings from previous studies which reported challenges including balancing an unrealistic workload and clashes between personal and institutional/collegial values but also found unique challenges related to the wider negative perception of dance. Participants utilised impression management to help manage challenges and the different identity expectations. It is recommended that universities develop a longer induction period for those entering academia from another industry and specifically address issues relating to professional identity adaptation. Academics need to be supported to identify a suitable career mentor to support them in their academic journey and be given sufficient time and space to reflect on their professional identity.

Key words

Career journeys, identity, impression management, reflexive thematic analysis, dance, Higher Education.

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1.0 Introduction

1.1 Introduction

This thesis explores the professional identities of dance academics working in Higher Education Institutions (HEIs) in the United Kingdom (UK). The challenging and consistently changing neoliberal landscape of Higher Education (HE) in the UK is well documented (Barrow, Grant & Xu, 2022; Burnes, Wend & By, 2014; Frankham, 2017; Neary & Winn, 2016; Sanders-McDonagh & Davis, 2018) with existing research already focused on the impact this can have on academics working in the sector (Mula-Falcón, Caballero & Domingo Segovia, 2022; O'Brien & Guiney, 2018; Wong & Chiu, 2019). However, most of this research is focused on academics more generally, with little regard given to the potential additional impact on academics in lesser established academic disciplines such as those in the arts who are often first to feel the impact from funding reductions and lessening governmental support (Smith, 2018). It is also important to recognise that many arts-based academics, including those in dance, as this study focuses on, will have held previous or still hold simultaneous professional identities in their respective arts industries (Doughty & Fitzpatrick, 2016; Hatfield, Montana & Deffenbaugh, 2006; Lam, 2018). Therefore, any research exploring their academic professional identities needs to acknowledge their career journeys prior to them starting an academic role and their specific transition into academia.

This sociological study adopted an interpretivist approach to conduct qualitative research into UK dance academics' professional identities. Data were gathered from 15 dance academics with two data collection points. The first involved a life-history narrative interview where participants discussed their career journeys to date and the second involved a semi-structured interview discussing positive and negative critical incidents in relation to their academic identity. Such an approach was deemed important for a study focused on identity to ensure the research design was authentic and acknowledged the individual constructions of identity as well as how this may be influenced by external social factors. A form of reflexive thematic analysis (Braun & Clarke, 2019) was used to analyse the interview data and attempt to answer the study's research questions: -

1. How may the dance academics' career journeys and early life experiences have affected their identity development in academia?

2. What are dance academics' experiences of transitioning into academia?
3. What are some of the factors that assist them in developing an academic identity?
4. What are some of the challenges they face in developing an academic identity?

This chapter will begin by rationalising the need for the study from a knowledge and methodological perspective of filling a gap in the current research but also from a personal perspective, in terms of my own research interests. The chapter will then introduce the conceptual framework for the study and provide the necessary background and context for the reader to understand the dance industry, the job roles that participants in the study may have fulfilled prior to transitioning into academia and how dance is positioned within the academy.

1.2 Rationale – Personal perspective

Being a dance academic myself, the themes covered in this research study are of personal and professional significance. Since moving into academia five years ago, I have spent much time deliberating over my identity; who I am and how others see me. This feeling of unease or confusion about my identity has always seemed to lurk in the background but certain incidents have given it more prominence and highlighted it as an 'issue'.

I often reflect upon my previous experiences, in relation to my career journey and my personal life, to try to work through these feelings of unease. I can clearly remember the time when I was ten years old and started to see dance as a more important part of my life. I also remember trying to articulate this to others and the strong resolve I held about this, a resolve that I now often question. Dance was a major part of my life and my identity throughout my teenage years. At school I was in a group referred to as the 'specialist dancers'. Whilst the school was a standard comprehensive, the Scottish government had provided funding to allow students to specialise in selected performance pathways. I auditioned to be on the dance pathway and took dance lessons instead of other core subjects, in addition to after-school classes. Whilst this meant that I sacrificed my spare time, I saw this as a benefit and revelled in the identity and the other inevitable performance opportunities that the identity brought. At times I was heartbroken when I failed to gain a main role in a ballet or got injured, but it was not until I was aged sixteen years when planning my next transition that my dancer identity brought any feelings of uncertainty. My

mother is a university academic and did not support my decision to pursue a dance career. My dance teachers recommended I focus on teaching and I did not get offered places at the conservatoires to which I applied.

I started a Ballet Education degree at the Royal Academy of Dance with confused feelings around whether I should be pursuing a dance-focused career or not and was ensconced in a dual world where I was encouraged not to 'waste' my mind by pursuing dance. These feelings continued throughout my undergraduate study and into my ensuing career as a dance teacher. I worked as a dance teacher in different countries around the world for ten years, still dancing myself and performing from time-to-time and then moved back to the UK to complete my Master's and to 'settle down'. I entered academia with no doctorate but with a fair amount of teaching experience, knowledge of the UK education systems and of the dance industry. I transitioned into my new role fairly easily and quickly took on additional responsibilities. However, I started questioning what I was professionally: was I a teacher, an academic, a lecturer? I was also consistently questioned by others as to whether I was a dancer. I was, and still am, reminded of the fact that I do not have a Doctorate qualification and as soon as I say my discipline is dance, I am questioned as to whether I can actually be an academic, by people within and outside of academia. I have some responsibility for research as part of my role but find it difficult to balance this alongside teaching, course leadership and school management responsibilities. I teach practical classes, mostly ballet, but very rarely manage to take classes myself anymore due to time/geographic access and therefore question my abilities as a dancer and ballet teacher. At the point of starting this research study, I was also at the stage and age in my life when I needed to start considering whether I wanted to have children but could not see how I could further split my identity and take on such a major role as a mother.

Whilst my various identities have contributed to confusion and questioning, is also important for me to acknowledge the privileges they bring me. My mother is an academic and whilst she gave birth to me at seventeen and brought me up as a single parent, I had (and still have) access to consistent educational support and encouragement or, as Braun and Clarke define it "educational privilege" (2019, p.591). My mother was the first in our family to go to university and was a student for most of my childhood before progressing into an academic role, so I was also lucky enough to benefit from social mobility in terms of my socio-economic background. I am white,

heterosexual and British with no disabilities and understand the privileges that such identity factors have allowed me during my life and in academia. Being a female, I have faced challenges at times and will likely face further challenges given my new role as a mother. All of these factors affect what I choose to research and how I conduct research and therefore should be explicitly stated and reflected upon in a study on identity.

My personal experiences in relation to my background, dance and academia led to my interest in other academics' career journeys, to consider whether others were also somewhat confused about their identity and whether knowledge could be gained from hearing these experiences to enable universities to do more to support such staff.

1.3 Research Significance of Study – Filling the Gap

Whilst dance research is on the rise, dance education specifically is still under-researched (Vincent, Timmons & Mulholland, 2020). Research that does exist in this field often focuses on the benefits of dance to certain populations (Aujla & Redding, 2013; Brook & Booth, 2020), on dance in certain settings such as schools (Dullea, 2022; MacLean, 2016), or more recently, how dance education has been adapted to address the impact of Covid-19 (Heyang & Martin, 2021; Schmid & McGreevy-Nichols, 2022). It is also often primarily focussed on ballet as a style (Assandri, 2019; Chua, 2017; Ritchie & Brooker, 2020). Some limited research on dance in HE does exist, but this is often focused on pedagogy and curriculum design (Clements & Redding, 2020; Kelsey & Uytterhoeven, 2017). Therefore, there is a paucity of research concentrating on those who work in academic dance roles in HE. This may be down to the fact that dance is a recent addition to university curricula (Giersdorf, 2009) and traditionally students wishing to enter the dance industry would have attended specialist conservatoires or have trained under private teachers. However, with a preliminary search on the UCAS website finding 204 dance courses offered by 71 different UK HE providers (UCAS, 2021, p.1 of 11), dance is clearly a discipline which has seen fast growth in UK HEIs (Farrer, 2018).

Research into other more established vocational disciplines, such as those in health, care and education, often revolves around academics and their transition from the professional field to working in an HEI (La Rocco & Bruns, 2006; Wyllie, DiGiacomo, Jackson, Davidson & Phillips,

2016). The difficulty of developing an academic identity and either leaving behind a professional identity as a nurse or schoolteacher for example or attempting to combine the two in a dual identity is often reported. However, such studies are often focused specifically on one discipline area such as nursing or teaching and the wider implications for academics beyond that discipline area are not always considered. There are also few studies which focus on academics in arts disciplines, particularly those within a body-based artform like dance.

1.3.1 The Research Problem

As well as being an under-researched discipline in academia in comparison to more established disciplines, more exploration is needed into dance academics themselves. The neoliberal landscape that the UK HE sector operates in places increasing pressure on all academics with the role of an academic having changed considerably (Boyd & Smith, 2016; Wong & Chiu, 2019). But, with dance in general constantly fighting to secure a legitimate place in the UK education system (Vincent et al., 2020) and a recent One Dance UK report (2023) stating that the last five years have resulted in great change to dance in HE resulting in multiple course closures, funding cuts and job losses, dance academics face additional challenges.

Those working within the dance sector often face stereotyped perceptions of their art form (Harrington, 2020). Dance is a bodily-based artform and therefore dancers are often viewed from a purely aesthetic viewpoint. The hierarchy of subjects within HE has been well-documented (Dashper and Fletcher, 2019) and therefore the pressure that dance academics may face when first socialising into the academic environment as well as the ongoing challenges they may face given changes to the sector require exploration. With course closures being a constant threat on the horizon, along with funding cuts leading to academics needing to reduce student contact hours, take on increasing numbers of students and teach areas outside of their specialism (One Dance UK, 2023), the impact that this may have on dance academics' professional identities must be acknowledged and investigated. One Dance UK (2023) reported the ensuing impact on dance academics' morale and motivation but given their survey approach did not specifically target the effect on their participants' identities.

Research needs to be undertaken in an attempt to understand why those working in dance in UK HEIs made such a transition and the types of career journeys they have followed prior to entry to determine to fully consider their professional identity and any adaptations to this which may have occurred over time. The study aims to highlight some of the issues and opportunities faced by dance academics in their career journeys through academia and to use these insights to recommend changes to practice to enhance dance academics' experiences to cultivate an improved working environment, and thus aid staff wellbeing (Cidlinska et al., 2022; Watermeyer et al., 2021). By studying the career journeys and experiences of dance academics, such knowledge could also be useful in informing future curriculum content in HE dance degrees to ensure they are effectively preparing dance students for future work and the career transitions they are likely to face. In turn, this would feed into the wider government HE agenda of improving graduate outcomes (Woodfield & McIntosh; 2022).

It is hoped that some of the study's findings may extend beyond dance to other disciplines in the arts and to other disciplines that see high numbers of academics transitioning from professional industries into academia. The implications of the study could then help inform the recruitment process, particularly around initial induction, ongoing professional development reviews (PDRs) and academic career development opportunities. By utilising an interpretivist approach to the research and incorporating the use of life history interviews and critical incidents, the study is also challenging the view of qualitative research as less robust than its quantitative counterpart (Golafshani, 2003). Triangulating data by using two complementary forms of data collection methods arguably helps to limit bias and provide a more diverse interpretation of the topic being explored (Schaefer & Alvesson, 2020). It is recommended when conducting research into identity development that narrative biographical studies are optimal in gathering the most effective data (Gibbs, 2007; Mula-Falcón et al., 2022). But, previous studies have often been limited to one data collection point (Ballantyne & Zhukov, 2017; Cosgrave, 2021; Flower, 2019; O'Shea & McGrath, 2019; Willard & Lavallee, 2016) thus limiting the depth and effectiveness of data gathered. Therefore, it is hoped that the methodological design of this study will help authenticate the topic area and thus inform future research into identity development.

1.4 Conceptual Framework

This interpretative study aimed to explore professional identity development in dance academics working at UK HEIs. Therefore, the conceptual framework of the study consisted of three broader areas - identity development, academic identity and career journeys. This framework will be discussed in further detail in chapter two, but given its centrality to the research, the main concepts will be briefly introduced here first.

Identity development is a largely theorised topic with multiple viewpoints. Thus, it was necessary to identify the key theories from the outset to set the boundaries for the research and to determine the sociological perspective taken. The study approached identity as a flexible concept that can and will be moulded, changed and added to throughout one's lifetime, dependent on the people one meets, the experiences one has and the contexts they exist within. This will inevitably require 'identity work' (Giddens, 1991; Hancock & Garner, 2011; Ibarra & Barbulescu, 2010) to ensure change can occur but individuals may also experience times of identity confusion and identity threat. Goffman's (1959) theory of identity, as being fractured with individuals holding multiple identities at one time which are performed dependent on the audience and context, will form the basis of the study. Consideration will be given to impression management and to what extent individuals are agentic over their use of this tool in their identity development. Bourdieu's (1988) theories around symbolic capital, field and hexis will also be drawn upon.

Academic identity will be defined and analysed as a concept, but consideration will also be given to professional identity more widely as it is not guaranteed that dance participants will identify as possessing an academic identity. Factors that may impact upon one's academic identity development and constancy will also be deliberated. Finally, the concept of work and career journeys in the modern day will be evaluated. Given that the study is approaching identity as a flexible construct, it is important to consider how earlier life experiences may also affect an individual when working in academia.

1.5 Context

1.5.1 Dance Training/Entry Routes into the Dance Industry

Prior to analysing relevant previous literature, it is useful to set the scene for the research and ensure that the reader is aware of the context of the UK dance industry.

Whilst those working as a dance academic may not be teaching practical dance technique classes in the form of contemporary, ballet, jazz or cultural folk dance for example, it is likely that their interest in dance started at a young age. Unlike other disciplines where a more major interest in the subject area might have been formed in later adolescence or even early adulthood, dance is often described as a vocation, something that must be nurtured from an early age (Ashton, 2013; Higdon & Stevens, 2017; Warnick, Wilt & McAdams, 2016). Most research to this effect focuses on professional dancers, with the majority of studies reporting that individuals started dancing as young children (from as young as 2.5 years old) and regarded dance as a potential future career sometime between the ages of 8 and 18 years old (Warnick et al., 2016) or more specifically at around 11 years of age (Ashton, 2013). Whilst this may seem young, a professional dance career is short due to the reliance on optimal physical fitness, inherent risk of injury and constant competition from younger dancers entering the industry (Middleton & Middleton, 2017; Roncaglia, 2006). Whilst in many other professions, age and length of time in role may denote extensive experience and increased expertise, in professional dancers, it is negatively associated with loss of physical fitness (Roncaglia, 2006; Schwaiger, 2012). Some dance lecturers may have had a professional dance career prior to entering academia, others may initially have had performance-based aspirations that were not achieved while some may have always wished to pursue a non-performance route in the dance industry. This study aims to explore these areas that remain under-researched to date.

Generally, an interest in dance develops through pursuing practical dance classes as an extra-curricular activity or possibly later in childhood if dance is chosen as a subject at secondary school (Pickard, 2021; Tsitsou, 2014). This training is then continued, usually at age 16 or 18 years, by pursuing dance-based training at a university, college or conservatoire (One Dance UK, 2017). However, those who develop an interest in the scientific study of dance may at this point follow a sports-science route instead and then re-enter dance-specific study at postgraduate level. The choice of whether to pursue a degree in dance at an HEI or to undertake vocational training

in the form of a diploma/degree at a specialist conservatoire may depend on future career preference or it may be less self-determined and influenced by talent or cost instead (Pickard, 2021; Kempe, 2012). It is generally accepted that the vocational route will entail more practice-based training in dance performance whereas the university degree route will involve a hybrid curriculum of practice and theory (Giersdorf, 2009). Whilst both routes are usually dependent upon successful audition, the competition to gain a place at an elite conservatoire is much higher. Dance academics may have followed either pathway into the dance industry and this may have implications on their subsequent career journeys and identities.

1.5.2 A Dancer Identity

Whilst this study is approaching identity as a flexible construct, it is important to note that previous studies on dance and identity often discuss the embedded dancer identity and explore how this may have been nurtured through socialisation in a dance environment (Alexias & Dimitropoulou, 2011; Ashton & Ashton, 2016; Roche, 2011). Similar research exists on professional athletes and factors such as the intensity of training required to succeed, the age at which training increases, and the short length of a professional athletic career provide the rationale for this embedded identity (Smith & Hardin, 2018; Willard & Lavallee, 2016). Pickard (2012) conducted a study investigating ballet dancer identity development in twelve young dance students in the UK. She reported that young ballet dancers' worlds are split between home, school and ballet environments. They become socialised into each and in turn each influences the young dancer's identity. This socialisation occurs not through words necessarily but by imitating the implicit behaviours and actions of teachers and more experienced peers. Pickard (2012) stated that young ballet dancers' worlds were restrictive and controlled due to the commitment and discipline required to succeed. However, this also encouraged the development of strong emotional intelligence.

Roche (2011) conducted a study on contemporary dancers and considered the effect of different dance genres/styles on one's identity. She also stressed the impact of a balletic identity being developed in early dance training and how, due to this being difficult to unlearn, this could prevent a dancer from being able to adapt to other styles and from developing their own creative identity. However, whilst it is stated that the paper is based on research from a PhD study, no

details are given on the research methods used or on the study participants, so it is not clear how such conclusions were drawn. As might have been expected in research on dancers, whose bodies are their instruments (Harrington, 2020), both studies targeted the body as an important aspect of a dancer's identity (Pickard, 2012; Roche, 2011). These two studies have focused on the dance styles of ballet and contemporary but there are many different styles of dance and often dancers are introduced to different styles at different points in their life/career. Each style is taught differently and such a major factor as this could influence how embodied or not a dancer identity becomes. Ballet is a disciplined art form and a typical ballet class follows a set structure, a traditional direct teacher/student relationship and consistent repetition of exercises (Assandri, 2019). Contemporary on the other hand is usually taught in a more holistic manner, often allowing for more flexibility in class structure and for more creative input from the dancers themselves (Smith-Autard, 2002). It will be important to consider the dance styles that dance academics in this study have experienced throughout their life and career to consider the effect this may have on their dance/professional/academic identity as well.

Other studies have used the embodied dancer identity as a starting point for investigating body image and particularly negative body image in both pre-professional and professional female dancers. For example, Langdon and Petracca (2010) and Swami and Harris (2012) both utilised a quantitative approach with over seventy participants each and their findings showed a positive correlation between dancer identity and negative body image. Participants with a stronger embedded dancer identity, but not necessarily those with more experience, reported higher degrees of negative body image (Langdon & Petracca, 2010; Swami & Harris, 2012). Whilst body image is less of a focus in identity literature more generally, dance is a discipline where aesthetics and fitness are major factors. It is, therefore, inherent in the discussion of identity in individuals working in the professional dance world. Whilst body image is not a major focus of this study on dance academics, it may relate to participants' previous professional identities and/or be an added complexity in the discussion of age and the effect on the body and is therefore an important factor to be aware of.

With studies agreeing that an embodied dancer identity is often developed in childhood/adolescence (Pickard, 2012, Roche, 2011) and is therefore difficult to adapt, it is important to consider the effect that such an identity may have on future professional roles.

Whether an individual has the ability to hold multiple identities and to successfully reconcile these identities alongside each other, or whether a previous identity may influence or impact upon a current identity causing more imbalance, needs to be investigated (Flower, 2019; Ratliff, 2004).

1.5.3 Dance Careers

After completion of initial training/education, multiple career options are available within or directly in relation to the dance industry (One Dance UK, 2017). However, as with most careers in the performing arts, a dance graduate is unlikely to hold one stable job and is more likely to engage in a portfolio career (Farrer & Aujla, 2016; Bennett & Bridgstock, 2015). More typical roles may include performing, teaching, choreography, dance administration or personal training but work could also extend to other roles such as dance scientist, critic, researcher, therapist, producer or choreologist (One Dance UK, 2017). Due to the precarious nature of work in the dance industry, it is also likely that work may be supplemented with additional paid roles outside of dance (Banks, 2017). Research undertaken on 71 dance artists in Australia found that most earned more than half of their wages from work outside of the dance industry (Bennett, 2009). This is also likely to be the case within the UK where the supply of dance artists is higher than the demand (Banks, 2017). There is very little research around how or why a dance graduate makes different career choices and to what extent individual agency is a factor, something that will be key to consider in relation to the reasons for this study's participants' transitions into academia.

Whilst not dance-specific, a study which focused on teacher identity in drama teachers in the UK reported that the majority of those who opted to study drama at HE level made this decision with aspirations of becoming an actor (Kempe, 2012). In this study, only 11 out of the 104 participants had followed the conservatoire route of training post compulsory education, with the remainder opting for university study. The study incorporated the views of both trainee drama teachers and their mentors and reported that only 19% of participants were successful in gaining acting work prior to pursuing a teaching career (Kempe, 2012). However, given the use of a questionnaire to collect data, there was less opportunity to delve deeper into the answers given by participants, and to consider the reasons for the majority having followed the university degree route. A 2016 study focusing on independent dance artists (those with portfolio careers as dancers, teachers and

choreographers amongst other roles) in the UK by Farrer and Aujla, whilst small-scale reported that 6 of the 14 participants had followed the vocational training route. Neither of these studies focused on academics, as this research study does, but they show the importance of understanding the initial education/training of those in performing arts disciplines and how this may influence their career routes and their identities.

1.5.4 Dance in Academia

Another aspect that may help contextualise dance academics' development of an academic identity and experience in their role, is dance as a discipline and its place within academia. Much research exists on dance in education more generally, with the focus often being on how to best design a dance education (Andrzejewski, 2009; Petsilas, Leigh, Brown, & Blackburn, 2019) or in the UK specifically on the benefits of maintaining dance education in schools (Neville & Makopoulou, 2021; Vincent et al., 2020). This demonstrates the somewhat frangible identity that dance holds in education more widely and the contested nature of dance as an academic discipline.

Multiple papers stress that dance as a discipline is a fairly new addition to Higher Education (Doughty & Fitzpatrick, 2016; Farrer, 2018; Hagood, 2001), but few stipulate the exact date that a degree in dance was first offered in a university. It appears that the first dance degree may have been offered in the US in 1926 with Margaret H'Doubler accredited with its inception (Gibbs, 2019). However, dance courses in universities seemed to gain popularity between the 1960's and 1980's (Gibbs, 2019; Giersdorf, 2009). Within the UK, dance courses offered in HEIs focus on areas such as 'dance performance', 'dance and professional practice', 'dance and musical theatre', 'dance education', 'dance and choreography' and 'dance science' at both undergraduate and postgraduate levels (UCAS, 2021).

Giersdorf (2009), in his paper which compared dance in HE in the US, the UK and Germany, stated that in the UK when many polytechnics were converted into fully-fledged universities in the early 90's, there was confusion surrounding the practice/theory divide in university education. In the UK, Giersdorf (2009) suggested university dance courses tried to achieve a balance of both theory and practice, whereas in Germany the balance was more in favour of theory and in the US,

courses were more practical. However, Giersdorf (2009) stated that, "…even though dance departments often see themselves as preparing their students for the life of a dancer, choreographer, or dance administrator, they constantly have to justify their market value inside the academy with respect to intellectual academic discourses" (p.28). Rationales presented as to why dance's position in HE is tenuous include the type of knowledge that is valued in HE (Giersdorf, 2009) and the type of research that is valued in HE (Doughty & Fitzpatrick, 2016; Duffy, 2019). Other studies attribute the reason to dance itself and the need for a clearly defined shared understanding of what a dance arts education should entail (Hagood, 2001).

However, the hierarchy evident in HE and the effect on certain disciplines is not unique to dance. For example, nursing, due to being a more vocational subject, is often described as being 'lower down the pecking order' in HE (Findlow, 2012). Events management, a discipline with direct links into a professional industry has also been highlighted as a subject which has strived for validity in HE (Dashper & Fletcher, 2019). Other aspects which have been found to be significant in determining dance's low HE ranking include the fact that it is often taught in post-92 institutions in the UK and such institutions tend to be less research-intensive and are often lower in the league tables (Clegg, 2008; Dashper & Fletcher, 2019). Whilst dance may not be alone in its plight to be viewed as a legitimate subject in HE, some of the arguments presented on the issues faced by other disciplines are further exacerbated when considered in relation to dance. For example, Redfern (2007) stated that universities are not generally viewed as a place suitable to cultivate any type of artist, and dance is often seen as the lowest of art forms due to its focus on the dancer rather than the dance work itself. McFee (2013), when considering dance appreciation, argued that some prior knowledge of dance is always needed to ensure one moves away from the aesthetic view of the dancer/s and thus provides an appropriate response. Redfern (2007) also stated that dance is an art form that rarely stands alone and usually exists in collaboration with another art form, primarily music. These issues heighten the legitimacy argument about the place of dance in academia and the additional challenges in relation to academic identity development that this may bring to those working in HE dance departments. Even with hierarchy being inherent in the dance industry, in the explicit ranking in ballet companies from *corps de ballet* to principal dancer (Pickard, 2012) and in regards to teacher positions holding a lower status than a performer (Ballantyne & Grootenboer, 2012), this is a factor which requires further exploration in relation to its impact on identity.

1.6 Structure of Thesis

Following this chapter introducing the reader to the research study and providing a contextual backgrounding for the study's dance focus, chapter two critically analyses literature relevant to the topic area. This includes a discussion of identity development specifically concentrating on professional identity, career transitions and academic identity. Previous studies will be used to consider opportunities and challenges in developing an academic identity with a strong focus on the current HE landscape. Consideration will be given throughout the literature review to how current research on academics may specifically relate to academics in the field of dance with some discussion on potential additional complexities including gender.

Chapter three details the methodological underpinning of the research study. My own pragmatist positioning is discussed alongside rationalising the reasons for adopting an interpretative approach for this study on identity. The selection of life history interviews and semi-structured interviews revolved around critical incidents are supported, as well as the use of pictures to provoke a deeper discussion around the participants' transitions into academia. The use of reflexive thematic analysis (Braun & Clarke, 2019) is also rationalised, and the ethical implications of the study are presented.

Chapter four combines a detailed account of the main findings from the study and interprets these in relation to relevant literature and theory. Comparisons and contrasts are examined in an attempt to answer the study's research questions.

Chapter five concludes with a summary of the research specifically highlighting how the study has extended knowledge in the field detailing the implications for practice to ensure professionals entering academia from another industry are properly supported to excel and progress in their academic careers. Potential limitations of the study are also discussed in order to make recommendations for future research.

2.0 Literature Review

2.1 Introduction

The aim of this study was to explore academic identity development in UK dance academics with a focus on their career journeys, their transition into academia and their time in an academic role. Whilst there is a paucity of research on professional identity development in dance academics, it was important to search more widely and to include and analyse literature on identity formation, professional identity and academic identity to contextualise and inform this study. The chapter begins by highlighting the identity theories through which the study will be framed and rationalising these choices in relation to previous research studies on identity. The chapter then moves onto an analysis of the literature on professional identity and career journeys with a specific focus on career transition points. The chapter then examines some of the key discourse around academic identity identifying debates about the changing neoliberal HE landscape. Finally, the chapter concludes with a discussion on dance and academia, thus further rationalising the need to undertake this research study.

2.2 Framing the Research

The conceptual framework for this research incorporates identity formation, academic identity and career journeys. Literature on these three areas was reviewed to place the research in context. However, in relation to identity formation, it is important to begin with a critical analysis of relevant theory. Given that multiple identity theories exist in the different disciplines of sociology, philosophy and psychology, determining the theory that will frame the study is essential in setting out the parameters of the research.

Theory is often used in qualitative research as a lens through which to attempt to understand and interpret data (Cohen, Manion & Morrison, 2018). Whilst it is not possible to give an overview of all theory related to identity, this section will attempt to introduce the main discourses surrounding identity development and justify the focus on Goffman's performed identities, Bourdieu's 'field' and 'hexis' and Descartes mind/body dualism, commonly attributed to Descartes, in framing this study. Whilst this study is focused on professional identity in academia, it cannot be assumed that all participants actually do hold an academic identity so considering

how identity is developed more generally will help develop a better understanding. It appears from the studies analysed in this review of the literature that many authors researching identity development frame their studies using Lave and Wenger's (1991) or Wenger's (1998) Communities of Practice (Beauchamp & Thomas, 2009; Boyd & Harris, 2010; Boyd & Smith, 2016; Esmaili & Dastgoshadeh, 2016; Hockings et al., 2009; Jawitz, 2009; Smith & Boyd, 2012). However, this study needed to take into account changes in the standard academic role which have resulted in academics needing to be experts in multiple areas therefore spanning multiple communities of practice – research, teaching, administration, knowledge exchange, community engagement, marketing, recruitment, and their chosen HE discipline. Therefore, it was felt that using the theories of Lave and Wenger was not the most optimal for this study as they did not fully encapsulate the pressure on academics to adapt to different identity needs of the academic role or acknowledge the neoliberalised HE landscape. Studies which have used this theoretical framework have also tended to focus on those newly entering HE (Boyd & Harris, 2010; Jawitz, 2009; Smith & Boyd, 2012). Whilst this study does cover the transitional period, it is not the sole focus; instead it considers the earlier careers of dance academics and explores their whole academic journey as this has been a critique of the theory informing previous literature (Fuller et al., 2005; Morrell-Scott, 2019). Communities of Practice may, therefore, be too generalised for use in this study.

2.3 Identity

2.3.1 Identity as a Flexible Concept

Whilst the 'nature or nurture' debate still prevails in discussions of identity, this research will argue from the position of identity as a flexible, unfixed concept that is socially influenced (Craib, 1998; Giddens, 1991). The research will approach identity not as static and individual but as an entity which is in constant creation, adaptation and development through exposure to different social situations in modern society (Bauman, 2009, Elliot & du Gay, 2009; Hancock & Garner, 2011; Giddens, 1991). However, positions differ in relation to the belief as to whether people have a form of fixed underlying identity that may be altered, suppressed or sharpened throughout a life course or when exposed to different social situations, or alternatively, as Goffman (1959) maintained whether a person has multiple identities that are brought to the fore in different social, professional and private situations. Life within a capitalist society has also

been presented as a reason for people's fascination with the concept of identity (Giddens, 1991; Rutherford, 2007) and is cited as the cause of identity issues, identity loss and one's constant quest to find out who they are (Lawler, 2014).

2.3.2 Identity as Performative

Identity confusion has been a much-discussed concept in recent years (Lawler, 2014; Michikyan, 2020; Shahjahan, 2020) and this may infer the importance of authenticity in identity construction and enactment. If one is authentic and 'true' to who they are and allow this to inform their ensuing behaviour, choices and actions, then they will arguably be at peace. However, if we accept the view of identity as socially constructed and therefore something that is adaptable over time, such a view is difficult to fulfil if identity is viewed as a singular concept; as a person having a single identity. Goffman (1959) instead suggested that people had multiple identities. He argued that identity was performed (Lawler, 2014) and that people enacted different identities in different social situations with different people. Goffman used the metaphor of a theatre and actors wearing different masks to play varying roles depending on the audience present. The idea that one person may hold different or multiple identities is a view presented in the conclusions of current research studies by Boyd and Smith (2016), Dashper and Fletcher (2019) and Harness and Boyd (2021). However, Goffman was also clear to stress that he was not of the belief that one of these identities was the individual's true identity but that they were all performed (Goffman, 1959).

Goffman (1959) used the terms 'front region' and 'back region' to denote the different roles that one person may play along with their differing accompanying behaviours. He provided the example of a waitress in a hotel behaving one way to the customers she is serving in the 'front region' before she then changes her facial expressions, speech and behaviours once she is back in the kitchen with her colleagues (Goffman, 1959). Whilst such a view could be seen as evidence of free independent agency in identity formation and enactment, Hancock and Garner (2011) stated that an individual's character is measured against social norms and their behaviour is controlled through social interaction in that context. If an individual attempted to act out of character in a certain context, often the audience will not allow that to happen, thus, this in turn maintains a normative order (Goffman, 1959; Hancock & Garner, 2011). However, Lawler

(2014) stressed that whilst an individual may need to conduct ‘impression management’ when a social interaction occurs out of context to maintain normative order, one may also have the freedom to perform ‘role distance’ in order to manage their image. Lawler (2014) presented the example of when a politician is shown in normal everyday clothes doing ‘normal’ things to make them appear more personable and easier for the general population to relate to.

Previous research studies exploring identity have also used Goffman’s theories as an analytical framework. Maye-Banbury (2021) focused specifically on Goffman’s theory of impression management in her study exploring Irish immigrants’ experiences of settling into their new lives in the UK in the 1950’s and 60’s. The study pinpointed clothes, manners, accent and someone’s passport as being significant symbols of identity, some of which people can choose to alter to manage their external identity and others which are more fixed and may need disguising. Brouwer, Drummond and Willis (2012) assumed a more deductive use of Goffman’s theories of social interaction in their study of first-time mothers’ experiences of breastfeeding. They developed a coding framework based on Goffman’s theories and used this in their analysis. Other authors have applied Goffman’s theories on social interaction which were originally developed by studying face-to-face interactions, to online interactions (Bullingham & Vasconcelos, 2013; Merunková & Šlerka, 2019). Brown (2020) also used Goffman’s theory around identity and stigma to frame her research into academics and professional service staff with Fibromyalgia in UK HEIs. This overview therefore demonstrates the usefulness of Goffman’s theory as a framework for research focused on identity development at a certain transition point in one’s life and the need to consider identity adaptation, the balancing of multiple identities at one time and the strategies that individuals may adopt to manage this.

Despite the dearth of research on dance and identity, two studies were found which used Goffman’s theories in their analysis. Byczkowska-Owczarek (2020) conducted a six-year research study exploring the social world of ballroom dancing in Poland and used Goffman’s dramaturgical theory alongside other theories on social interaction to consider the social construction of the body in the ballroom world. Whiteside and Kelly (2016) used Goffman’s theory of the presentation of self in a dance context but, as with much research focused on dance, this explored a classical ballet class. There are also examples of Goffman’s theories used in research focused on the HE sector, but apart from Tsaousi’s (2019) study focusing on dress and

professional identity in female academics, most studies are focused on student, as opposed to staff, identity. The widespread use of Goffman's theory in other studies on dance, dancers and in HE demonstrates its importance in understanding identity and how identity is something which is flexible and influenced by context and by others. Therefore, using Goffman's Presentation of Self in Everyday Life (1959) in this research exploring identity in dance academics appears to be well-justified.

2.3.3 Identity as a Project Requiring Work

The notion of identity as something that is flexible and socially constructed has already been presented but this leads to questions regarding the cohesiveness of one's identity. Therefore, whilst influenced by social factors and other social agents, Giddens (1991), Hancock and Garner (2011) and Ibarra and Barbulescu (2010) advocate the need for personal identity work. Giddens (1991) stated that, "Self-identity, in other words, is not something that is just given, as a result of the continuities of the individual's action-system, but something that has to be routinely created and sustained in the reflexive activities of the individual" (p.52). Such a statement aligns to the view that whilst an individual's identity will be influenced by previous experiences, they will also need to adjust and adapt their identity as they progress through life and gain new experiences. Craib (1998) also discussed the impact of emotions on identity development and how as our emotions are constantly changing, these can disrupt our identities and lead to the need for further identity work.

The need for identity work can be seen as a political development. Neoliberalism has led to a speeding up of time with a strong focus on end products and achieving more in less time (Davies & Bansel, 2005; Vostal, 2015). Davies and Bansel (2005) argued that academic time is attributed a value and that it is measured and scrutinised to ensure optimal return on investment , "time, counted in hours, days and weeks, is tied to value: students finishing their degrees inside tightly specified timeframes, for example, is defined as an unquestionable good" (p.48). Vostal (2015) highlighted the involvement of new technology in assisting this speeding up of time with academics now having information at their fingertips in seconds but this same technology ensures that academics can never switch off from work due to the ability to access information from anywhere. Shahjahan (2020) argued that the constant focus on the future in terms of preparing for

new cohorts of student, planning for the National Student Survey (NSS) and organising student recruitment result in an individual focus on future selves which further threatens one's professional identity and heightens the need for identity work. Whilst theorists such as Giddens (1991) acknowledge that such personal identity work will be required at times in one's life, Rutherford (2007) argued that capitalism has led to increased identity issues due to identity no longer focusing on a shared cause as it was in the 1960's; instead it has become an individual private affair. He stressed that in the current day, people focus on identity in relation to difference instead of shared factors and collective identity and this in turn leads to increased struggles with one's self-identity. Neoliberalism is identified as causing divides between individuals due to the increased marketisation driving them into competition with one another on a daily basis. Whilst no proposals are provided for how this focus can be returned to a collective identity, one strategy that has been proposed for an individual to conduct identity work and thus hone their own self-identity is through the stories they select and tell to others (Ibarra & Barbulescu, 2010; Lawler, 2014). The way that someone tells a story involves the selection of certain language and a choice in how they communicate the build-up and the action, which for them is a way of connecting the past with the present and recalibrating their own understanding (Lawler, 2014). Lawler stated, "by considering identity in terms of narrative, it is possible to see past and present linked in a spiral of interpretation and reinterpretation" (p.32). This has led to many research studies using some form of narrative data collection and/or analysis to explore identity (Cosgrave, 2021; Dickson, Knussen & Flowers, 2008; Dyer, 2010; Ibarra & Barbulescu, 2010; Kurt, 2020; Maye-Banbury, 2021; Ratliff, 2004; Warnick, Wilt & McAdams, 2016). These developments influenced my choice of life history interviews and reflexive thematic analysis in this study of dance academics' professional identity development.

2.3.4 Bourdieu's Capital, Field and Hexis

Bourdieu developed many of his sociological theories whilst working as an academic in the French university system and whilst it has been argued that his theories should not simply be the 'go-to' for educational research (Heffernan, 2022; Reay, 2004), given that this study is based on academia, they were deemed beneficial to help frame the research. Bourdieu recognised the inequality evident in the world and considered education to be one area that reinforced such inequality (Bourdieu, 1988; Kosutic, 2017). His theories have been criticised for focusing more strongly on social class and disregarding the additional impacts of race, gender, ethnicity, sexual

orientation and disability (Heffernan, 2022, Reay, 2004; Webb et al., 2017). Heffernan (2022) argued that whilst Bourdieu did not identify who his 'agents' were that he referred to when discussing the university system, he appeared to be focusing on 'white men' and this needs to be acknowledged in a study focused on exploring the career journeys and experiences of both male and female dance academics. This is also especially pertinent at a time when gender inequality is still rife within UK universities when considering academic ranking from casual hourly paid lecturers to professors and senior management, the gender pay gap and the arguably gendered conditions of academic labour (Amsler & Motta, 2019; Badley, 2016). Bourdieu (1988) analysed power and inequality in terms of access to the Higher Education system as a student and as an academic. He stated that whilst university academics do not hold power in the same way that business owners or industry leaders do, their power and privilege in terms of institutionalised capital must be recognised (Bourdieu, 1988). However, even within the university system, the amount of power an individual academic holds depends on the extent to which their cultural capital is valued and the value attributed to the subject area/discipline they belong to. Whilst his analysis of valued capital in the university system and of discipline hierarchy is based on the French system in the 1960s and 70s, and therefore not directly transferable to the UK university system today (Deer, 2003), the overall concept still holds true. Within this study, the forms of capital most valued in different academic institutions/departments under the current neoliberal agenda may have an impact on the participants' socialisation into academia. Bourdieu (1988) recognised that the arts did not hold as powerful a place in academia as disciplines such as law and medicine but as has already been stated, in the UK dance is currently viewed as lower in the academic hierarchy than other arts-based subjects (Giersdorf, 2009; Doughty & Fitzpatrick, 2016; Duffy, 2019) and therefore, this is a factor also likely to impact upon dance academics' identity development.

Bourdieu theorised more generally that 'fields' were social settings where certain capital was valued over others and this valuation therefore created power relations and hierarchical competition within the field and in relation to other fields (Bourdieu, 1988; Deer, 2003; Jenkins, 1992). The hierarchy of a field/fields within a university can be evident in different ways but one obvious way is in relation to one's academic role ranking, for example, hourly paid lecturer, lecturer, professor, vice-chancellor (Heffernan, 2022; Naidoo, 2004). A major factor in the

consideration of what capital is most highly valued in different universities in the UK is whether they are pre or post-1992 institutions and whether they are more teaching or research focused (Heffernan, 2022). However, given the strong focus on performativity in the form of the Research Excellence Framework (REF), Teaching Excellence Framework (TEF), NSS and league tables, arguably such a distinction between teaching-focused and research-focused institutions and what each value is is not so clear-cut (Deer, 2003; Webb et al., 2017). Naidoo (2004) used the term "academic capital" to denote what he considered to be most valued in academia, "…prior educational achievement, a 'disposition' to be academic (seen, for example, in manner of speech and writing), and specially designated competencies" (p.458), however, this appears to be a more general approach to academia itself as opposed to individual institutions or fields within academia. Heffernan (2022) also recognised that the capital most highly valued in a field is never set and is likely to change over time, a factor particularly salient during Covid lockdowns in the UK. If one enters a field such as HE and the capital they hold is not highly valued, they will quickly become aware of this and this could lead to them failing to socialise into the field or the need for them to adapt through impression management techniques.

Bourdieu argued that one's background and upbringing would determine their future trajectory in life, in terms of education and career and that even if one did manage to become socially mobile and challenge their presumed trajectory, they would find it difficult to adapt to fit into their new 'field' (Heffernan, 2022; Jenkins, 1992). Jenkins (1992) stated that Bourdieu stipulated that during the early years of their life people would be exposed to and thus adopt certain bodily habits and behaviours and that these were so ingrained into one's bodily hexis that this hexis thus "underlies and conditions all subsequent learning and social experience" (p.79). Bodily hexis is postulated to be the way one walks, holds themselves, speaks and gestures, for example, and is not something that one is explicitly aware of (Heffernan, 2022; Jenkins, 1992). This belief could be significant in this study on dance academics in two ways. Firstly, in relation to their initial introduction to dance and whether they may have developed a dance identity through early exposure to dance-based habits and behaviours (Pickard, 2012; Roche, 2011) and if this is the case, how they adapt this to fit into their new academic 'field' setting of a university. Secondly, in regard to their early life experiences of education (school, college and university) and how these early experiences may impact on their ability to socialise more easily or not into their university 'field' of work. In a research paper on capoeira and embodiment, Downey (2010) analysed that

one's hexis slowly changed over time through the continuous imitation of a capoeira master. In a similar manner to how one is taught in a dance class, the capoeira master encouraged imitation of their movement style and behaviours through slowing down their movement sequences and breaking them down into individual steps. However, Downey (2010) argued that this change in bodily hexis of the capoeira students was conscious rather than subconscious as Bourdieu implied that it was also affected by other physiological factors such as one's cardiorespiratory capability and flexibility, factors also relevant to dancers.

2.4 Professional Identity

Professional identity can be defined as "…both one's awareness of being a worker doing a specific job and one's identification with the groups and social categories to which one belongs by virtue of one's job" (Mancini, Caricati, Panari & Tonarelli, 2015, p.141). Beijaard, Paulien and Verloop (2004) stipulate that one's professional identity is usually a major aspect of how one views oneself, the career role being undertaken and the wider societal accepted view of that career role. This is often to the extent that one of the first questions posed to someone you have just met will be, 'What do you work as?' (Crocetti, Avanzi, Hawk, Fraccaroli & Meeus, 2014; Fouad & Bynner, 2008). Traditionally one's professional identity development was associated with the move from adolescence to adulthood and may have been somewhat stable due to a career model where people stayed in the same profession, or even the same organisation, and progressed in seniority (Fouad & Bynner, 2008; Mancini et al., 2015). However, one's professional identity in the current time is likely to require more adaptability due to changes in the labour market and a move away from such a linear career model (Hotho, 2008; Nesje, Canrinus & Strype, 2018). Nevertheless, as in the above definition, one's professional identity will still be associated with their job role, collegial/group aspects and how that role is viewed by others.

Gaining a professional identity is not as easy as starting a new job role and terms such as 'identity construction' or 'identity work' are used to detail the process undertaken in successfully crafting and validating a desired professional identity (Ibarra, 1999; Nesje et al., 2018). Ibarra (1999) found that such a process involved observing and replicating the behaviour of carefully selected role models in the work context and periods of trialling aspects of their provisional selves. It has

also been reported that when such a process concludes in one displaying a positive and cohesive professional identity, this can lead to positive correlations in role efficacy, job performance and personal wellbeing (Esmaili & Dastgoshadeh, 2016; Fouad & Bynner, 2008; Mancini et al., 2015; Perlshtein, 2017; Van Dick & Haslam, 2012). Whilst some psychological theorists focus primarily on the individual's self-concept in professional identity development (Crocetti et al., 2014; Ibarra, 1999), social identity theorists recognise the importance of the role of others in the professional identity process (Tajfel & Turner, 1979; Van Dick & Haslam, 2012). Van Dick and Haslam (2012) state that further research is needed in this area due to the fact that one may have different social identities within one workplace, therefore, how these various identities form or influence professional identity is less clear.

However, whether viewing this professional identity from an individual or social identity standpoint, it appears that such an identity must be coherent whilst remaining open to adaptation (not fixed) if one is to achieve job satisfaction and optimal performance. Therefore, in this study focused on dance academics, considering professional identity from both an internal and social perspective was considered key.

2.4.1 Career Journeys and Career Adaptability

As previously stated, nowadays, it is unlikely that one will hold a single professional identity for a full working career; it is, therefore, important to consider the career transitions that one may go through in a working life. The term 'career' is used to describe the various roles an individual may hold across their professional lifetime (Garcha, 2018). Literature on career journeys often explores expectations, aspirations, self-efficacy, opportunities, threats and uses metaphors such as 'kaleidoscope' or 'labyrinth' to acknowledge that careers in the current day are not linear and instead involve progression, regression and detours (Hoekstra, 2011; Makela, 2018; Ryan, 2012). The 'boundaryless' career has led to a need for career success to be considered in personal and subjective terms (Colakoglu, 2011), with the place of agency and maintaining control of one's career decisions also well-versed in the literature (Alacovska, Fieseler & Wong, 2021; Smith, 2011). However, a 'journey' appears time-bound and can denote an end point which may be perceived as the peak of a career or alternatively, retirement when one's professional career reaches a necessary conclusion (Ryan, 2012). With retirement now a somewhat contested concept

due to an aging population and ever-increasing UK state pension age, the metaphor of a journey must highlight the transitional points along the way and the formation and reformation of professional identities. Such transitions may include the move from education or training to work, work to other work, non-work to work, and work to non-work (Fouad & Bynner, 2008).

Adaptability is one of the most common traits discussed in relation to an individual positively transitioning during their ‘boundaryless’ career (Fouad & Bynner, 2008; McMahon, Watson & Bimrose, 2012). However, McMahon et al. (2012) stated that whilst adaptability is discussed frequently in the literature, it is rarely defined or analysed more closely. In their qualitative study based on interviews with 36 women in a variety of professions from Australia, England and South Africa, McMahon et al. (2012) detailed that adaptability displayed itself quite differently in each of the women’s stories but their social networks were crucial to them enacting such adaptability. The study was framed around five themes of career adaptability - concern, control, curiosity, confidence and cooperation. However, whilst other studies have highlighted the influence of early life experiences on one’s ability to adapt/transition effectively (Belkhir et al., 2019; Shreeve, 2009), this study focussed only on and around the career transition itself. The career competencies of ‘knowing how’ and ‘knowing why’ have also been linked to career autonomy, subjective career success and the ability to successfully adapt to different career roles (Colakoglu, 2011). The third competency, ‘knowing whom’, was also deemed important but only for those with an extensive career trajectory (Colakoglu, 2011).

Career transitions of any kind are generally deemed to require ‘identity work’ due to the recognition of identities as not fixed but constantly in flux. Alvesson and Willmott (2002) defined identity work as an individual “… forming, repairing, maintaining, strengthening or revising the constructions that are productive of a precarious sense of coherence and distinctiveness” (p.626). For identity work to be effective it should deal with both contextual factors (structural barriers/opportunities) as well as individual (agential) factors (Alacovska et al., 2021). Whilst quantitative research has been conducted into career journeys (Chudzikowski, 2012; Colakoglu, 2011), the significance assigned to contextual factors, means the topic is particularly suited to qualitative studies (Alacovska et al., 2021). Research of this kind is usually biographical and focused around life stories/narratives as in this research study (Inman, 2011,

Smith, 2011). Narrative work of this kind is also deemed to be a type of identity work in itself (Ibarra & Barbulescu, 2010).

2.4.2 Academic Identity

Academic identity (sometimes termed academicity) is a term prevalent in literature focused on HE and is usually used to denote an identity developed by working as an academic in HE. It is generally agreed that identity in any form is not a static construct and is not easily definable (Lawler, 2014). Academic identity is no different, with literature describing it as something which requires persistent work (Archer, 2008) or as "…a constantly shifting target, which differs for each individual academic" (Quigley, 2011, p.21). Alternatively, as Billot (2010, pp.711-712) stated "…the individual develops their sense of 'academic self' through their imaginings of what comprises 'the academic', their past experiences and their understanding of the current circumstances," highlighting the importance of self, others and context in the development and maintenance of an academic identity. Traditionally academics would have progressed into their role after completion of doctoral study and therefore studies exist which have explored the development of an academic identity during postgraduate study (Charteris et al., 2016; Petersen, 2007), in a postdoctoral role (Collins, Brown & Leigh, 2022; Scaffidi & Berman, 2011), or as a recently transitioned academic (Gale, 2011; Monereo & Liesa, 2022; Monk & Mackay, 2017). Petersen (2007) in her study on postgraduate researchers and supervisors stressed the importance of the supervisory relationship in the development of an academic identity. Through analysing extracts of notes from supervisors and supervisees at different stages of the doctoral journey, she argued that postgraduate students are exposed to different academic experiences including lectures, supervisory meetings and conferences and in time embody their own academic traits of how to talk, when to talk, how to present themselves and what is and is not appropriately academic. However, through denoting the development of an academic identity to the supervisory relationship and postgraduate journey, she failed to explore how those working in academia without a doctoral qualification can or have developed their identity. Collins, Brown and Leigh (2022) considered the challenges faced by international graduate teaching assistants (GTAs) when socialising into their role. Collins, Brown and Leigh (2022) argued that there was a need to consider the different aspects of an academic role separately and therefore to split research from teaching, hence their focus on only the teaching side. This may then imply that academics are

likely to have a separate teaching and research identity, but this fails to take into account the other aspects of an academic role (for example administration and knowledge exchange) and how these feed into one's professional identity. They concluded that the challenges faced by most GTAs, which threatened their professional teaching identity were all related to tacit knowledge, but it was unclear whether this was due to their lack of experience in working in HE more generally or due to them being international GTAs and therefore being unfamiliar with the UK context. Charteris et al. (2016) took a storied approach to exploring academic identity with three participants at different stages of their academic career. Whilst reinforcing the importance of context and highlighting the current neoliberal landscape as a factor in one's academic identity development, Charteris et al. (2016) also reported on the importance of physical space. They found that the office space one was or was not allocated to in relation to their academic role was a major factor in how participants viewed their own academic identity and how others viewed them. Malcolm and Zucas (2009) also stressed the importance of discipline to one's development of an academic identity. Their proposition that "purposive disciplinary practice across time and space is inextricably entangled with, and fundamental to, academic experience and identity" (Malcolm & Zucas, 2009, p. 504), alludes to the fact that academic identity cannot be explored solely by considering academics' time in their academic role but instead consideration must also be given to their previous career journeys. This highlights the importance of studies into academic identity focusing on one population and extending beyond their time in their current HEI, factors which this study on dance academics addresses.

Whilst most studies considered the development of academic identity as an individual but instinctive process, it is important to note that some universities do offer academic development programmes that may aid the process. Commonly these development programmes focus on the academic's development as a teacher specifically, most notably the Postgraduate Certification in HE (PGCert HE), and therefore are not necessarily aimed at developing one's identity as an academic but one aspect of the role. Smith (2010) in her study of 23 new academics from 11 HEIS reported that the content covered in their PGCERT HE programmes was not reflective of what the academic role actually entailed and therefore not very useful to their successful role socialisation. Kreber, Brook and Policy (2001) also stressed the need for such academic development programmes to be evaluated to ascertain their effectiveness and found that such evaluation was often lacking.

Whilst there appears to be little to no research into academic identity development amongst dance or performing arts-based academics who have transitioned from a professional industry role into a lecturer role, hence the need for this study, a number of research studies have explored this topic in the caring professions. Therefore, this section of the literature review primarily focuses on research in other disciplines, such as nursing and teacher education, as many of the issues raised in these studies may also be shared by dance academics and will thus be of relevance to this research study. It must be acknowledged that nursing is more established as a vocational discipline than dance and therefore there may not be direct parallels between the two but some of the challenges and opportunities faced by each group of academics may well be similar given the reliance on academics transferring from industry.

2.4.3 Dual/hybrid identities/pracademics

Whilst this review of the literature has thus far focused on transitioning into academia and the development of an academic identity, it is important to acknowledge that some individuals may continue to hold onto other professional identities when working in academia. This may be due to them working different roles simultaneously where they may be described as having a dual identity (Shreeve, 2009). Alternatively, this may be because their previous professional identity is such a major part of their identity that it is still a significant aspect of their self-concept and built into their daily life as an academic. Such individuals could be described as holding a hybrid identity, as in the case of Barrow, Grant and Xu's (2021) study of nurse academics who reported that their academic identity was an extension of their clinical professional identity and they successfully integrated the two identities together; alternatively they may be described as pracademics. Posner (2009) defined pracademics as "…those who have occupied significant positions as both academics and practitioners" (p.16). Hollweck, Netolicky and Campbell (2022) stated that pracademics are also referred to in the literature as practitioner-researchers or scholar-practitioners. Whilst it is acknowledged that there is limited literature on pracademics (Posner, 2009), the term has been in use in the academic literature for around thirty years (Hollweck et al., 2022) which might align to a time when more industry-based courses were being introduced in universities.

Generally, it is agreed that to be a successful pracademic one needs to negotiate and re-negotiate to ensure continued acceptance in both worlds of academia and practice (Dickfos, 2019; Hollweck et al., 2022). Hollweck et al. (2022) proposed three metaphors to attempt to understand a pracademic's position, "The Bridge" whereby the pracademic successfully bridges the perceived divide between practice and academia, "The Möbius Strip" whereby the pracademic is unexplainable in terms of being in and between different camps of practice and academia and "Dismantling the Wheel" whereby the pracademic effectively co-creates new spaces and communities between and beyond practice or academia (pp. 10-12). However, they also acknowledged that whilst pracademics can bring benefits to both of the practice and academic worlds that they span, they do not always feel as if they truly identify or are accepted by either and sometimes this can result in them questioning their own professional values. Such a view is also reiterated by Mynott and Zimmatore (2022) who argued that the work they conduct in their other identity (either practice/academic), is never truly valued and instead feels invisible. Dickinson et. al (2022), conducted a case study on pracademics in one post-1992 UK HEI. By carrying out focus groups with 42 academics, Dickinson et al. (2022) reported that pracademics were able to use transferable skills they had developed in practice within their academic roles and this previous experience allowed them to bring authenticity to their HE teaching. Whilst other studies have reported on pracademics struggling with the research requirements of academia, Dickinson et al. found that their participants struggled with the pastoral care expected of academics. Their participants differed in how they would describe themselves to others with some stating that they would never view themselves as an academic, and another describing himself as a 'chameleon' because they felt they altered the way that they introduced themselves to others depending on who their audience was. Dickfos (2019) felt that academics in practice disciplines also needed to maintain their professional practice experience in order to be authentic in their role as a pracademic and that this challenge could be overcome by completing short industry placements. She described her experience of completing a ten-week industry placement at an insolvency firm whilst working as an academic to ensure her practice as a lecturer remained current. She proposed that lecturers should be encouraged to maintain industry knowledge and links through completing such placements and how this would also help address the current focus on embedding employability in HE degrees (Dickfos, 2019).

Whilst they did not use the term 'pracademics' in their study, Dashper and Fletcher (2019) focused on the importance of academic authenticity in their narrative study into academic identity development in events manager lecturers (Dashper & Fletcher, 2019). The study identified three narrative types in the 16 academics they interviewed: the 'anti-academic' (those who still identified as events management practitioners), the 'traditional academic' (those who no longer wanted to be associated with the events management industry) and the 'blended professional' (those who attempted to hold a dual-identity). Whilst it may appear that those who managed to overcome an identity divide and blend two professional identities had the optimal set up, the authors described this as challenging and recommended further research into how this could be successfully achieved to prevent professional identity being "…fractured, tenuous and unstable" (Daspher & Fletcher, 2019, p.8). A study focused on 16 creative arts practitioners who taught in HE reported a similar split with some participants being comfortable with a fluid or dual-identity and others showing signs of identity conflict (Shreeve, 2009). The author recommended further research to explore whether practitioners' own experiences of university might help explain the differences (Shreeve, 2009). Interestingly, the term 'blended professional' is often denoted to Whitchurch (2009), however in this paper, Whitchurch was describing an HE professional who might move between academic roles and professional service roles in an HEI, not between a previous practitioner/industry role and an academic role. However, even within this definition of a blended professional it was found that challenges often revolve around trying to negotiate differing belief systems in different professional roles (Whitchurch, 2009). This is a factor that is likely to be exacerbated when the two professional identities that one is attempting to blend are from different contexts/industries.

Time could assist an academic to successfully blend their different professional identities. Thus, studies which have explored academic identity development but focused only on the transition or probationary period could be criticised for not studying individuals over a long enough time period. Wood et al. (2016) did consider time as a factor in their Interpretative Phenomenological Analysis (IPA) study of five academics from different subject areas within the same HEI. However, whilst the five academics had all been working in academia for varying lengths of time, this did not appear to affect the fact that they all described their current identity in very similar ways; most notably they all highlighted a lasting lack of clarity and authenticity in their identity (Wood et al., 2016). Similarly, time did not appear to lead to academics fully replacing

their professional/practitioner identity in a 2014 study by King et al. The researchers used the metaphor of an island which symbolised the fact that some aspects of one's identity are more embedded; whilst the changing context around an island may affect it, some foundations will be more difficult to impact. However, this study only focused on four co-participant researchers and whilst it was longitudinal in design, all participants were still classed as new academics so further research would be needed to explore the impact of time.

2.4.4 Managing Expectations

A major aspect raised in studies which have explored the transition from a professional field into an academic role is role expectations. In some studies, this has revolved around misunderstandings of what an academic role entails (Smith, 2010; Smith & Boyd, 2012; Wyllie et al., 2016) while in others this involved a mismatch of expectations around university students and their levels and motivations for study (Boyd & Harris, 2010; Findlow, 2012). Smith's (2010) study focused specifically on new academics during their probation period. The research involved 23 participants from 11 institutions and each participant took part in three individual interviews spanning a period of one year. The longitudinal data were analysed using the categories of 'resonant', 'dissonant' and 'rejecting socialisation' and the use of multiple iterations of data collection for each participant meant the fluid nature of academic development was clearly evidenced. The development of an academic identity was found to be challenging and complex for more than half of the participants (Smith, 2010). Those who socialised into academia more easily had strong support from colleagues and realistic expectations of the role, whereas those who by the end of the study still fell into the 'rejection' category, reported major differences between their prior expectations and what the role actually entailed.

A study which focused specifically on Early Career Academics (ECAs) highlighted similar challenges, however, the term ECA is usually used to describe an academic starting their HE career post-doctorate so, in this study, the need to publish would have been more of a prevalent issue (Monk & McKay, 2017). The authors reflected on their own experiences alongside six other colleague participants using Lewis Carroll's 'Alice' as a metaphor to describe the labyrinthine journey of highs and lows that they faced. With the main challenges identified primarily as overcoming pre-held assumptions and establishing themselves as researchers, they highlighted

the difficulty of maintaining a work-life balance, and of negotiating the contradicting frustrations of needing a research reputation to gain funding and requiring funding to buy themselves out of teaching time to be able to focus on research (Monk & McKay, 2017). Therefore, these findings appear to show that certain aspects of an academic's role, notably research, are often valued more greatly than others. These kinds of issues around role expectations arguably indicate a need for more transparency in academic job advertisements, person specifications and during the recruitment process, particularly when targeting professionals moving from an industry outside of education. However, due to constantly changing international HE environments, but specifically in the UK, it may be difficult to explicitly define the boundaries of an academic role without limiting the role and misleading the recipient (Gough, 2014). Instead of these expectations being set out clearly at the point of recruitment, it may be more appropriate to work on balancing out expectations once in the role through providing external support to enable socialisation into the role within the individual institution (Boyd & Harris, 2010; Gough, 2014; Wyllie et al., 2016).

2.4.5 Imposter Syndrome

Imposter syndrome, a term originally coined by Clance and Imes (1978), is a theme reported in multiple studies on academic identity. Bothello and Roulet (2019) defined imposter syndrome as "…a condition where high‐achieving individuals either ascribe their accomplishments to luck and contingency rather than individual skill and merit" (p. 854). Whilst no primary research was conducted, an opinion piece by Bothello and Roulet (2019) posited that whilst individuals in any profession may experience imposter syndrome, it is particularly prevalent in academia due to the constant comparison to others in the field in terms of research outputs. However, various reasons for lecturers facing imposter syndrome in academia have been proposed, for example, Findlow (2012) found that newly transitioned nurse academics suffered from imposter syndrome due to worrying about their use of academic terminology and whether they may be exposed as an academic fraud if they used certain language inappropriately. Whilst there was no mention of terminology specifically, academics who had also transitioned into academia from other professional industries in Dickinson, Fowler and Griffiths (2022) study reported feeling like they were 'cheating' when using stories from industry whilst teaching students. They felt like they could be discovered for not utilising a more 'academic' approach in their teaching but this feeling did lessen the more time they spent working in academia. This implies that academics may

develop more of an academic identity over time or that they learn to adapt their practice to suit their new academic environment. Knights and Clarke (2014) undertook 52 semi-structured interviews with all levels of academics in 8 different UK business schools. They reported that imposter syndrome did not just affect younger academics or those recently transitioned into their roles, it also affected older more established academics. They found that the insecurity and self-doubt which led to the feeling of imposter syndrome was exacerbated by constant scrutiny of academic work by different parties to the point that an academic can become overly focused on trying to meet unrealistic expectations exacerbated by their own beliefs or those of their peers or managers (Knights & Clarke, 2014).

Academics may use impression management techniques to counter their feelings of imposter syndrome. As Twigg (2007) argued, people often experience anxiety around the need to fit in to a certain context or to fit the accepted view of a certain identity, for example, an academic. Twigg (2007) reported that clothes are often one way that people use to ensure they fit in and are accepted but that often it is females more than males that feel the need to use this form of impression management. A 2019 study considered the link between the way female lecturers dress and their professional identity (Tsaousi, 2019). Focus groups were used to gather the views of 19 female lecturers and the findings were reported using the themes of using dress to look (and feel) professional, additional issues around being a female academic; and shopping for a professional identity. Dress was very much used to attempt to represent professional identity to others, with lecturers from one department specifically wishing to highlight their researcher identity in this way (Tsaousi, 2019). Loveday (2016) adopted a feminist Bourdeusian approach to exploring the shame (stemming from judgement) felt by working class staff and students in English HEIs theorising judgement to be felt internally and therefore embodied. The study involved 19 academic staff and seven students and found accent to be an important embodied aspect of class. Participants were overly aware of their accents especially when they had to speak in public at the university. Many felt shameful of their accents and consciously attempted to alter them in a form of 'self-regulation' or impression management in order to better 'fit in'.

The importance of academic qualifications has also been raised in the literature with the need to hold a doctorate highlighted as a pertinent factor in how legitimate one feels in the field of academia (Dann, Basford, Booth, O'Sullivan, Scanlon, Woodfine & Wright, 2019; Wood et al.,

2016). Smith and Boyd (2012) explored the challenges faced by new academics through a survey completed by 504 participants. A main finding was that new academics felt extreme pressure to gain a PhD in order to evidence academic credibility (Smith & Boyd, 2012). In disciplines that have not traditionally been considered academic, including dance, many lecturers may hold extensive professional practice/industry experience but may not have completed a doctorate on entry to academia (Gale, 2011). They may experience feelings of inadequacy due to not having the requisite academic credentials in the form of a doctorate or may face extreme pressure to gain such a qualification alongside their academic role. Whilst the article does not focus on the need to hold a doctoral qualification, Leigh (2019b) highlighted lecturers' perceived inadequacies around research as causing a lack of identity and role confidence. In her paper reflecting on a previous research study into the academic identity of eight academic developers in one UK HEI, she reported that academic developers wished to be viewed as academics by their university colleagues but often felt that they were not always viewed as credible academics due to their lesser responsibility for research. Leigh (2019b) reported that she had also struggled with feelings of legitimacy due to her background being in somatics, a discipline which is not highly valued in academia. She stated that she found herself spending more time sitting at a desk, reading and writing academic work rather than practically working in a studio on the floor; practical knowledge was not as highly valued and she felt she needed to fit the typical mould of an academic to be seen as legitimate. This feeling of legitimacy as an academic being linked to a traditional view of what an academic should be is something that is also likely to impact upon dance academics in this study given the practical nature of dance as a discipline.

2.4.6 Support and Mentors

Whilst institutions often offer basic inductions or more comprehensive training programmes, these often focus more prominently on the teaching aspect of the academic role and therefore the support and mentorship of colleagues is proffered as more useful to new academics (Smith, 2010). Boyd and Harris (2010) conducted a study with 16 schoolteachers who had transitioned into academia and specifically highlighted the enabling factors which had assisted their role socialisation (Boyd & Harris, 2010). The study reported that participants highlighted the research aspect of their new role as challenging and alien, they still identified as 'teachers' rather than academics, and they indicated that this might have stemmed from their need to hold onto a

professional identity where they felt their strengths were celebrated. However, the allocation of mentors was reported to assist in the socialisation process. Mentors could be official or unofficial, but participants usually relied on those in close physical proximity to them in the workplace due to time pressures (Boyd & Harris, 2010). The need for mentors to be physically close was also recognised by Wyllie et al. (2016). Wyllie et al. (2016) reported that general support was often lacking for their nurse participants in academia and that they needed to actively pursue their own avenues of support. They highlighted the significance of mentors to help their participants thrive in HE but found that those in the same office were often the most utilised as they were then able to observe and replicate their practice with students.

Mentors have also been linked to long-term service and success in academic roles. Scaffidi and Berman (2011) in their study on postdoctoral experiences found that career mentors who encouraged the postdoctoral participants to start preparing for their longer-term careers through creating career plans and exposure to career fairs, ensured a more positive postdoctoral role experience. Balen et al. (2012) studied the determinants of academic career success in The Netherlands and highlighted mentorships as one of the main differences between those who stayed in academia and excelled and those who ended up leaving academia and pursuing a different career path. Whilst they reported that parental academic success used to be a major determinant of academic success in children, this was no longer the case in their study; instead an effective mentoring relationship was deemed to be more influential. However, given that their study involved 42 participants and only four participants who had left academia reported the lack of an effective mentor in their reasons for leaving, this cannot be deemed a conclusive generalisable finding.

Findlow's (2012) study of 21 academics who had moved from nursing careers into academic careers reported participants' confusion over the different, often conflicting priorities of their role. Whilst these academics had been allocated mentors to help them develop a research identity, they felt torn between the research that their mentors prioritised, and their other role requirements and did not find the mentors a useful aid in their role socialisation. In a similar way to how dance as a subject is often viewed as inferior in school education (Vincent, Timmons & Mulholland, 2020), they felt that HE had a clear view of academic authenticity which nursing failed to fit and that whatever aspect of their professional identity they displayed, they were never good enough

(Findlow, 2012). It is therefore important to consider whether mentors are more effective when they stem from the same discipline area and therefore have a shared knowledge of discipline challenges in HE. Another study on the professional identity of academic skills lecturers also reported that mentors were not effective in helping them to develop their confidence in relation to educational research (Bennett et al., 2016). Bennett et al. (2016) reported that the academic skills lecturers' roles combined three different professional identities and that rather than allocated mentors who did not always know how to support them in all three identities and their individual responsibilities, building their own networks and alliances within the university was more beneficial to them.

2.4.7 The HE Landscape and its Effect on Academic Identity

Whilst it is important to acknowledge the transition period of becoming an academic and its effect on academic identity development, Archer (2008) recognised that academic identity could also face 'unbecoming' due to ongoing issues and exclusions. Such instances of 'unbecoming' included academics losing their posts due to not meeting the ongoing pressures of securing research funding bids or producing enough high-quality research publications (Archer, 2008). It may be argued that there are work-based challenges such as these in most roles. However, the increasingly challenging landscape of the HE sector is well-documented in the literature in relation to growing neoliberalism, performativity and new managerialism (Knights & Clarke, 2014; McLachlan, 2017; Watermeyer, 2015, Wong & Chiu, 2019).

Whilst this study is focused specifically on UK HE, many issues facing the HE sector and those who work within it are similar in other countries. Degn (2018) contextualised Danish academics' reactions to change and the effect this had on their identities by considering their sense-making capabilities. Degn (2018) argued that wider sector changes affect an academic's personal identity, professional identity and perception of their institution and she determined that many identity threats are rooted in how an individual HEI attempts to address external pressures. She suggested an academic's sense-making may lead to three possible actions: 'ignorance', 'compliance' or 'decoupling', and what action they choose to take may be dependent upon their professional experience and length of time spent in their current role with those academics newer to the role more likely to display flexibility in their professional identity and a willingness to change.

Adaptability is arguably also key to academics accepting the marketisation aspect of HE, and effectively ensuring they meet the requirements of the changing context and different stakeholder needs. It is not enough to hold expertise in a single specialist area anymore; instead academics are required to be experts in teaching, research, public engagement, pastoral care, curriculum development, marketing, and other areas (Watermeyer, 2015). These different aspects of the one role lead to a view that success must require split/multiple identities. Such a view is reiterated by Wong and Chiu (2019) in their exploration of the changing role of academics particularly in relation to the lecturer/student relationship. They reported that consumerism had caused lecturers to become 'entertainers' for their students, a factor which must cause issues in relation to authenticity or disjoint in academic identity (Wong & Chiu, 2019). This may be an area that dance academics who may have been professional entertainers in their previous professional lives feel more confident in and this may be one area where their different identities better align in academia.

In an environment directly affected by government policies, change is unavoidable but perceived individual agency and autonomy may determine the impact this has upon an academic's role and professional identity (Boyd & Smith, 2016; Clegg, 2008; Henkel, 2005; Macalpine, 2012). Henkel (2005) argued that individual autonomy may be too difficult to maintain and nurturing a collective or community identity may provide increased autonomy for academics. Such a view arguably promotes the importance of colleagues in academic identity formation and adds to the question of whether such support needs to come from within the same institution and/or within the same discipline. The decreasing autonomy of the academic role has also been stressed by Billot (2010) in her study on the views and experiences of 240 academic staff in New Zealand. She reported that academics no longer held autonomy over the research they undertook but instead this was determined by the university's research policy/strategy. She also stressed that there was a mismatch between an academic's individual career objectives and institutional objectives which left the academic feeling unsupported and questioning their professional identity.

The increasing precarity of academic jobs and this being linked to differing academic contracts has also been raised in the literature (Charteris et al., 2016; Flecknoe et al., 2017; Sang et al.,

2015). Traditionally, academics in the UK would have been employed under a substantial permanent contract with responsibility for research and teaching, however in the current era, this has been extended to include casual hourly paid contracts and teaching only contracts. The over-reliance on casual hourly paid academic workers and the constant threat of university restructures to permanent roles has led to an environment where academics feel the need to work above and beyond their contracted hours (Sang et al., 2015). Sang et al. (2015) focused on the deregulation of working hours in academia and reported that there was now an expectation from management that academics worked outside of 'normal' working hours to meet deadlines. They also stated that this need to work beyond contract fed into promotional eligibility and highlighted that academic promotion often required academics to evidence that they were already working at the grade they were currently being paid at. The creation of teaching-only contracts arguably resulted from the need to enter all academic staff into the REF when not all academics had been allocated time in their workload for research. Such an addition may be seen as beneficial to those academic staff who are not research-active, however, given that promotional criteria, academic recruitment and other forms of academic recognition focus on research outputs, there is concern regarding how staff on such contracts might successfully progress in academia (Flecknoe et al., 2017).

Change, over time, should be expected in any profession/professional role. Such change is inevitable and, therefore, in HE academics must be ready to adapt accordingly to the new demands of their role and expect their professional identity to require reformation (Quigley, 2011). However, this argument would imply that academics should simply accept professional instability as the norm and in a learning environment where questioning is encouraged and there should be chances to influence change, this can be difficult to accept (McLachlan, 2017). Awareness of the challenges facing the sector more widely and the demand this places on the institution, coupled with balancing this against personal values and needs, appears to be the way to successfully deal with this as an academic (Aprile, Ellem & Lole, 2020). Alternatively, as Quigley (2011) stated, reflection needs to be undertaken from a personal, institutional and political point of view before decisions are made.

Other studies have commented on academics leaving HE due to conflicting values (Wyllie et al., 2016) but Cidlinska et al. (2022) conducted a study solely on 28 academics who had left the HE sector within five years of finishing their PhD's. The study, carried out in the Czech Republic,

reported that the main reason for academics leaving HE was that they cared deeply about academia and it had not lived up to their expectations either due to the increased pressure for quantity over quality of research outputs or due to the lack of work/life balance the job allowed (Cidlinska et al., 2022). It will, therefore, be important to consider dance participants' academic role expectations in relation to research and if these were mismatched in any way, how they had successfully negotiated these to ensure they could remain in post.

2.4.8 Protected Characteristics and Intersectionality

Until this point in the literature review, the discussion of academic identity and challenges that academics may face in attempting to maintain such an identity in an ever-changing HE landscape, has not considered the additional impact of protected characteristics on identity development. It is pertinent to acknowledge that not everyone will face the same challenges and opportunities in academia and that the protected characteristics one identifies with will impact upon this. The nine protected characteristics recognised in UK law - age, sex, race/ethnicity, disability, gender reassignment, being married/in a civil partnership, being pregnant/on maternity leave, sexual orientation and religion/belief (Equality Act, 2010) signify ways that inequality can exist in a workplace such as academia. The literature concerning some of these protected characteristics and how they may influence an academic's experience of academia will now be considered with a stronger focus on sex, race and disability due to a greater prevalence on studies in these areas. However, whilst such characteristics are often discussed in isolation, the way that one's different identity characteristics may intersect to further increase inequality through potential discrimination must also be acknowledged (Sang, 2018).

Sex/gender inequality is one area widely analysed in the literature with research focusing on the ongoing gender pay gap and the struggles women face in progressing to higher level roles (Boll & Lagemann, 2019; Chisholm-Burns, Spivey, Hageman & Josephson, 2017; Woolnough, Fielden, Crozier & Hunt, 2019), as well as inequalities in the types of work they are relied on to do in academia (Guarino & Borden, 2017; Heijstra, Steinthorsdóttir & Einarsdóttir, 2017; Magoqwana, Maqabuka & Tshoaedi, 2019; Navarro, 2017) and the additional pressures faced by mothers in academia (Acker & Armenti, 2004; Amsler & Motta, 2019). Education is one area where there are more females at the grass roots level, even extending to more females than males

graduating from HE institutions in the UK each year, but this ratio is not matched at senior management levels (Clavero & Galligan, 2020). It has also been argued that the education system itself exacerbates this gender inequality, however, through participating in HE, females do appear to increase their confidence and their ability to question and challenge gender inequalities to an extent (Fuller, 2018). Whilst some improvements have been made, it is clear that in academia the 'traditional' view of an academic as an "…elite, white, middle class male…" (Badley, 2016, p.381), has not been eradicated. Such inequalities may affect an individual's academic identity and further heighten the challenges they face in attempting to maintain such an identity.

The time challenges involved in balancing all the requirements of an academic role have previously been discussed in this chapter, however for women who often hold the lion's share of care-giving responsibility in a family, the lack of a work-life balance can cause increased identity issues (Boyd & Smith, 2016). This may expose itself in the form of issues with self-esteem and under-achievement, whereby the female feels they are not excelling in any or all of their competing personal and professional identities (Clegg, 2008). A small-scale South African study of four female academics reported such identity tensions (Barnard, 2019). The women found it difficult to excel as researchers whilst maintaining their social identity as women and caregivers. They felt torn in relation to time and role demands and they often played down their competence due to not wishing to sound arrogant, but they craved external recognition for their continued efforts (Barnard, 2019). This study was too small to permit generalisation to the wider field of female lecturers, but it did raise issues that warrant further exploration. Acker and Armenti (2004) reported on the findings from two qualitative studies comprising 62 female academic participants in Canada. Whilst some contextual differences need to be acknowledged given the additional pressure on academics to gain tenure in Canada, the extreme pressures facing female academics who were juggling their professional role alongside motherhood are likely not context-specific. Acker and Armenti (2004) reported that mothers continuously felt like they were being scrutinised and not living up to expectations, which in turn led to self-doubt and fatigue, burnout and sleeplessness from the perceived need to work harder to prove themselves whilst feeling pressurised to keep quiet about their struggles. They also reported that female academics without children were often delaying having children as they knew the negative impact it would likely have on their academic career. Importantly Acker and Armenti (2004) recognised that their female participants were all on permanent contracts and all had partners to share childcare

responsibilities, acknowledging the fact that single parents and those on casual contracts were likely to face further challenges. Whilst academia is beginning to recognise the additional challenges faced by mothers balancing dual roles, in a paper published since this 2004 article, Amsler and Motta (2019) argued that "conditions of academic labour are gendered, classed and raced" (p.84) and even intentionally supportive strategies imply that women are deficit. They provide the example of a REF policy agreeing that pregnant women and new mums (those taking/on maternity leave) can submit one less paper to the REF, but they argue that the way in which the allowance was written caused offence. Amsler and Motta's (2019) paper is based on their own autoethnographic stories as mothers over a six-month period. They conclude that it is not possible to be both a good mother and a good academic based on societally accepted definitions; instead they argue that academic mothers need to create their own new narratives around these recognised identities.

Whether they are mothers or not, previous research has also shown that inequalities exist in terms of how the academic role is experienced by females compared to males. In their Icelandic research project, Steinþórsdóttir et al. (2019) reported that new managerialist approaches have led to women experiencing more precarity in their academic roles than men. They reported that this was often down to the discipline areas that were more female prevalent, notably the social sciences and humanities and that the cycle of inequality started as early as during doctoral study. They stated that less funding was available and awarded to those in social science and humanities doing PhDs, predominately women, and less funding often resulted in them taking longer to finish their PhDs or not finishing them at all. Steinþórsdóttir et al. (2019) argued that there were fewer academic jobs in the social science and humanities given the more recent push in STEM subjects but universities still kept pushing for more doctoral students so often they ended up in casual precarious hourly paid academic teaching positions with high numbers of students and low numbers of staff. They also highlighted that more and higher levels of funding was available for research in STEM subjects where male academics were the majority (75%) and that in general women were less likely to apply for research funding as they felt they were less likely to be successful. This resulted in women's academic roles focusing more on teaching than research which in turn affected their ability to progress in their academic career given the stronger focus on research output in promotion criteria (Steinþórsdóttir et al., 2019). This argument was supported by Heijstra et al. (2017) who conducted research in Iceland. They reported that gender

inequality is less of an issue in Iceland than in other countries, however, in academia women are more likely to be on short-term casual contracts than men and they conduct more 'academic housework'. Guarino and Borden's US quantitative research study (2017) reported that on average women spent 0.6 hours more time on academic service (their preferred term for 'academic housework' which included activities such as sitting on committees, contributing to working groups, mentoring colleagues) each week than men. They recommended that further research was needed to determine the extent to which this additional service load would impact upon women's career progression and they argued that addressing the imbalance would be one way to attempt to improve the role inequality for women in academia (Guarino & Borden, 2017).

Research has also shown crossovers between gender/sex and race when analysing inequalities in academic workload and role precarity (Magoqwana et al., 2019; Navarro, 2017; Sang, 2018). Navarro (2017) stressed that 50-66% of all courses in US universities are taught by casual staff and that women and people of colour are more likely to be in these positions than permanent positions. As well as the additional stress that reliance on insecure work entailed, they argued that these casual positions decreased the academic autonomy that black women held as they were often evaluated on student satisfaction and therefore had to teach to what the students, their customers wished to learn. Navarro recommended that students be made aware of the inequalities that exist in academic contracts and that the invisible academic labour of activities such as mentoring be sufficiently recognised in promotional criteria. Sang (2018) in her study analysing the experiences of feminist academics in the UK found that black women felt marginalised as women in academia and as black people. They stated that they were both invisible in terms of their expertise and work not being fully valued but also hyper-visible in terms of them being relied upon to sit on committees, panels and working groups. Due to the association of feminism with white middle class academics, black feminist academics felt the need to choose between their different identities at times and reported difficulties truly fitting in with any group (Sang, 2018).

Tate and Bagguley (2017) argued that racism is inherent in the academic system and that whilst the UK has focused on addressing this through equity, diversity and inequality policies and ethnic staff and student monitoring, real progress has been slow. "Academia is an institution in which faculty and administration continue to be predominantly white especially at professor, vice

chancellor, and top management levels and the curricula continue to be unashamedly white as well" (Tate & Bagguley, 2017, p.291). They found that whilst a higher percentage of black students than white students progress onto taught master's programmes, this statistic reverses regrading entry to PhD study. Whilst a PhD is not essential to gaining an academic role, it does increase the likelihood of working in academia and therefore black people are less likely to enter an academic role and those who do face challenges in terms of progression to higher ranking academic positions. This ensures a continued cycle given that those in the higher ranked positions hold the power in terms of recruitment and promotion (Bourdieu, 1988).

Disability is another protected characteristic that UK academia has attempted to address through an increased focus on policies, whilst failing to meet the actual needs of disabled staff. One major issue from the outset is the stigma attached to disability which has led to low numbers of academics disclosing a disability (Brown & Leigh, 2018). The issue is further exacerbated by the fact that most universities utilise the medical definition of disability instead of the social definition which is the more widely preferred definition of disabled people (Waterfield, Beagan & Weinberg, 2018; Remnant et al., 2023). In a study which explored the experiences of five academics working at Canadian universities Waterfield et al. (2018) found that disabled academics did not feel sufficiently welcomed into universities, they felt they needed to work harder to prove themselves as good enough for the academic role and they were held responsible for sorting out their own accommodations to ensure their needs were met and they could fulfil the responsibilities of their role. Their self-doubt about being seen to be good enough for the role led them to being strategic about the perceived optimal time to disclose their disability with some participants feeling the need to prove themselves in role prior to disclosing. The issue of disabled academics having to organise their own accommodations in order to fulfil their role has been raised in multiple studies and this has been accompanied by their universities being sceptical of their needs and reluctant to part with the needed moneys to fulfil them (Olsen et al., 2020; Remnant et al., 2023; Waterfield et al., 2018). Given that these required accommodations are simply to allow the disabled academic the same equitable starting point in academia as their other academic colleagues, this is likely to impact on their ability to navigate their role on a daily basis and also their future career progression. Olsen et al. (2020) argued that neoliberalism has intensified the challenges faced by disabled academics due to the further tightening of budgets and the pressure on academics to produce more in less time, when more time is often what

disabled academics need as an accommodation. Brown and Leigh (2018) argued that disabled academics were less likely to disclose their disabilities as they may be viewed through a disability lens as opposed to being seen as an academic. However, due to the lack of disclosure, disabled academics were having to conduct constant impression management which in turn would make it harder for them to fully socialise into academia and maintain their academic identity.

Whilst this section has not exhausted the impact of protected characteristics and intersectionality on one's ability to navigate an academic career, it has introduced a number of additional challenges academics may face and this will be important to consider in this study on the experiences of dance academics.

2.4.9 Covid-19

Due to the research study being undertaken during the Covid-19 pandemic but after the national lockdowns, it is useful to briefly discuss the additional challenges this may have created for academics. In general, all academic work that was able to, moved online, however, it was the speed at which this had to occur that caused challenges. Academics had to adapt to new ways of working very quickly and learn new skills to enable them to operate online systems such as Microsoft Teams and Zoom with little training or support (Kovarovic et al., 2021). Such a challenge was exacerbated further for academics teaching practical subjects such as dance where additional problems needed to be overcome in relation to students/staff lacking space at home to move, the need to play music and talk simultaneously, difficulty trying to observe multiple students on the screen at one time to enable correction, issues with camera angles and directions when teaching movement phrases and generally trying to ensure an engaging safe working environment for both staff and students online and when allowed back face-to-face/in a hybrid set-up (Heyang & Martin, 2021; Schmid & McGreevy-Nichols, 2022; Li, 2021). As well as the practical challenges that academics faced during the pandemic, they were also having to cope with daily psychological and emotional challenges in relation to their professional identity (Butler & Yancy, 2020). Butler and Yancy (2020) discussed the emotional distress brought about by the use of furlough, hiring and funding freezes, indeterminate pauses to research studies that

could not be conducted online and the general precarity the pandemic and lockdowns caused. Whilst such challenges were likely experienced by all academics, the additional impact felt by caregivers (and most often women) has been widely reported (Gabster et al., 2020; Kovarovic et al., 2021; Matthews, 2020; Minello, 2020). Kovarovic et al. (2021) conducted a study in the UK involving an online survey of 2,888 working mothers in HE and reported stress, risk of burnout and increased mental health issues due to difficulties balancing childcare responsibilities (due to the closure of schools and childcare facilities) with their academic role. Participants highlighted the main issues as being the expectation to perform normal working hours, a lack of communication, constant changes, furlough being used unequally, insufficient equipment for home working, minimal line manager contact, overly long meetings and pay freezes/redundancies. 70% of participants stated that their workload had increased and that flexible working arrangements exacerbated the issue due to the greater expectation this carried with regard to work in the evenings and weekends which was not possible with young children (Kovarovic et al. 2021). Whilst this study did not focus specifically on research expectations, possibly due to the fact that data were gathered from professional services staff as well as academics, both Gabster et al. (2020) and Minello (2020) stressed that caregivers were unable to keep up with the expected pace of producing research outputs when working from home and balancing childcare responsibilities. Minello (2020) argued that the speed of research and publication increased during the pandemic further intensifying the issue. In turn, this reduction in publication will likely have a longer term-effect on research funding allocation, promotion and the career progression of caregivers, most often women (Gabster et al., 2020; Kovarovic et al., 2021; Matthews, 2020; Minello, 2020). Kovarovic et al. (2021) argue that maintaining some of the flexibility to work from home would help address the inequalities that working mothers have faced during the pandemic but most importantly that future applications for promotion should include a section which considers the impact of the pandemic.

2.5 Dance Academics

2.5.1 Dance in Academia

Whilst all of the above discussion around HE and academics more generally is likely to also affect dance academics, the literature review will now move on to factors specifically related to dance academics.

Dance is not a long-established discipline within academia (Giersdorf, 2009; Redfern, 2007), and along with other practical disciplines it challenges academia's ingrained view of knowledge as needing to be demonstrated in written forms (Borgdorff, 2007; Brandstetter, 2007). The dualism of the body and mind has led to other studies exploring how practical subjects which are typically newer to academia are viewed as lower down the academic hierarchy and the effect that this can have on academics in these subject areas (Dashper & Flecher, 2019; Findlow, 2012). Giersdorf (2009) argued that dance is viewed as lower down the hierarchy even than other arts subjects as it is associated with production and therefore manual labour. Dance is generally associated as a body-based art form and dancers and dance performances are often viewed aesthetically (Brandstetter, 2007; Harrington, 2020; McFee, 2013; Pickard, 2019). Redfern argued (2007) that for dance to be taken seriously as a typically intellectual subject, the focus cannot be on the aesthetic of the dancers' bodies but on the understanding behind the dance moves; they also highlighted the limitation of dance's reliance on another art form, music. Whilst no literature has been found which explores this directly in relation to the potential effect on dance academics and their professional identity, literature has addressed the issues around dance still being a relatively young academic discipline (Giersdorf, 2009; Redfern, 2007) and the judgements around valued forms of knowledge in relation to research and the REF have been explored (Borgdorff, 2007; Doughty & Fitzpatrick, 2016; Leigh, 2019a). A study by Duffy (2019) explored the experiences of 41 dance academics and found that as well as the general struggles of academic life including a lack of work/life balance, participants reported inequality in relation to the forms of research that were valued in the HE sector. Participants argued that professional performances and creative works should be recognised as equal to academic/ scholarly research for dance academics. Whilst this study (Duffy, 2019) was conducted in the US where the academic context differs to the UK due to elements such as tenure, it is important for this study to consider the effects that differently valued knowledge and research may have on dance academics' ability to socialise into academia and to build a professional academic identity.

2.5.2 Career Transitions in the Dance Industry

Careers-based research within dance and the performing arts disciplines more widely, tends to focus either on graduates' transition from initial training into work (Bennett, 2009; Bennett & Bridgstock, 2015), or on the transitional point of retirement from a performing career (Flower, 2019; Jeffri & Throsby, 2006; Middleton & Middleton, 2017). Whilst this is useful to consider in respect of the exploration of dance career journeys, very few studies have considered the transition of dance artists into academia.

An Australian study on the graduate transition of music and dance students in a conservatoire setting found there were major differences between graduates' expectations of, and the actual reality of, gaining work in the performance industries (Bennett & Bridgstock, 2015). A similar situation was reported in South Korea, in a study which examined the curriculums of dance courses in six universities to explore which course content best prepared students for successful future careers (Shin & Cho, 2019). The Australian and South Korean studies both recommended changes to dance course curriculums to ensure students' readiness for the industry and to increase their understanding of aspects such as networking in performance recruitment. However, a small-scale study set in one UK university which considered ten dance students' understandings of employability and dance careers reported different results (Higdon & Stevens, 2017). The authors found that whilst the expectations of first year students was less realistic, by third year when students were due to graduate, they had a well-formed understanding of the difficult career journey that awaited them.

Lack of preparedness has also been reported in studies focused on exploring professional dancers' retirement from performing. Whilst the transition from work to retirement is a well-researched topic in the literature with studies highlighting issues around identity loss (Bordia, Read & Bordia, 2020; Haslam et al., 2019; Newton, 2021), for professional dancers this transition does not usually take place at the end of their working life, instead it tends to be a transition into a different professional role, as is the case with professional athletes (Cosh, Crabb & Lecouteur, 2013; Roncaglia, 2006; Willard & Lavallee, 2016). Whilst performance retirement ages can differ considerably across dance styles, most studies agree that a dancer's performance career is likely

to end once they are in their 30's (Ashton, 2013; Roncaglia, 2006). Whilst such a transition is deemed to cause issues of identity struggle, career crisis and loss of confidence, the amount of support available to dancers, usually in the form of friends, family and professional services has been highlighted as a key coping mechanism (Greben, 2002; Jeffri & Throsby, 2006; Middleton & Middleton, 2017). One study categorised such transitions as being voluntary or involuntary stressing that agency and autonomy over such a decision can have a significant impact on how well an individual copes and subsequently adapts to their new professional identity (Middleton & Middleton, 2017). However, due to the precarious nature of work in performing arts disciplines, a dance career is one in which "'phases of transition' and indeed change characterise their working lives" (Roncaglia, 2006, p.192). Thus, this implies that adaptability is necessary and practised throughout a dance artist's life when moving from role to role. It may also be something that helps them socialise more easily into a new working role and/or professional identity.

2.5.3 Transitioning into Academia

Whilst traditionally, an individual might have transitioned into an academic position post-doctorate and after spending time in academia as a student, such linear routes into academia are not always the norm anymore. With UK universities now including a wider range of disciplines, including many more vocational and professional practice-based degree courses, lecturers teaching on these courses have often had extensive careers as a professional in their chosen industry prior to transitioning into academia. Therefore, multiple papers exist which focus on this transition into academia and how different lecturers in a variety of subject areas experience this work change (Boyd & Harris, 2010; Smith, 2010; Smith & Boyd, 2012; Herman et al., 2021; Wakely, 2021; Wood, Farmer & Goodall, 2016; Wyllie et al., 2016).

However, fewer studies exist which focus specifically on dance academics' transitions into academia or investigate their experiences once in the role. Those studies that do exist often draw attention to identity issues. Lam's (2018) UK study focused on interviews with 32 creative arts academics in three universities in London. It included those who had transitioned into being a full-time academic and those whose careers were still divided between work in the professional industry and academia. Whilst not focused on dance artists, the reasons they provided for creative artists moving into academia were very similar to those presented by Doughty and Fitzpatrick

(2016), in their study of dance academics in the UK. Both suggested the main reason was a desire for more security in their working lives through the guarantee of a regular income (Lam, 2018). However, whilst many of the participants had previous experience of working in universities as a temporary hourly-paid lecturer, or as a guest lecturer, the research expectations that came with a more permanent position caused them to question the value of their previous professional knowledge. They reported challenges of not knowing/using appropriate academic language and difficulties in what to class themselves as (an academic or not), however they found that increased time in the role did enable them to better negotiate their professional identities (Lam, 2018). Farrer's (2018) UK study focused on dance academics, specifically Early Career Academics (ECA's), and the impact of a mentoring scheme on their successful role socialisation. The paper reported that the way in which dance academics entered their new career was significant to how they viewed HE and their professional role (Farrer, 2018). However, given that the study only gathered the views of four ECA's, further research is needed to strengthen such findings. Understanding the reasons for dance lecturers' entry into academia and the timing of when such a transition occurred has the potential to explore connections between personal and professional identity formation.

Further research to this effect has been undertaken with individuals who have transitioned into working as creative/performing arts teachers in schools. Discussion is often focused on who is best placed to lead such teaching and papers scrutinise the importance of holding previous professional experience/expertise in the industry, versus having the relevant academic/teaching qualifications. Studies highlight the need to balance dual identities of artist/musician/actor and teacher (Ballantyne & Zhukov, 2017; Carrillo, Baguley & Vilar, 2015) and stress that the job title that individuals allocate themselves holds significance (Ballantyne & Grootenboer, 2012; Kempe, 2012). Hatfield, Montana and Deffenbaugh (2006) interviewed 11 participants about their identity as artists and/or art teachers. They reported that those who struggled least with identity issues, had been exposed to early experiences of training both as an artist and as an art teacher. If we apply this to dance academics, they could have had training as both a dancer and a dance teacher, but, arguably an academic has additional responsibilities beyond that of a teacher. Therefore, it is not clear if this would be enough to allow them to successfully balance multiple professional identities or not. More research is required which specifically focuses on academics to investigate whether crossovers with teachers do or do not apply.

2.5.4 Embodied Knowledge

Knowledge and its association with the mind also warranted discussion in this study exploring professional identity development in dance academics. Whilst a 17th century proposal, the Cartesian duality of the body and mind arguably still rules in today's society continuing a privileging of ideas of the mind over the body. Descartes proposed that the mind and body were two separate substances that could not interact with each other and that the mind was linked to knowledge (Claxton, 2015). Descartes viewed experience, that he linked to the body, as a lower entity than knowledge (Leonov, 2018) which has influenced popular discourse around the types of knowledge that are valued in society today (Claxton, 2015). It is therefore important to consider how this dualist perspective may impact on HE and how different disciplines are perceived within UK universities.

Given the drive in UK HE to design degrees that have employability at their heart and that prepare students for a graduate-level career post-completion (Woodfield & McIntosh; 2022), it would appear that the types of knowledge that are valued in HE is changing. Arguably, such a drive would imply that dualism was being broken down and that the application of knowledge through practice was being respected alongside the academics needed to teach these courses, in particular academics who may have previous industry experience instead of academic qualifications such as a doctorate. Challenging dualism allows for the consideration of embodied knowledge which has been and continues to be discussed widely in dance (Pickard, 2019, Schwaiger, 2012; Tateo, 2014) and is beginning to be discussed more widely in academia. Leigh (2019a) describes embodiment as "…what it is like to consciously live in one's body and reflect upon connections between inner experience and the outer world" (p.xi). Therefore, embodied knowledge is implicit or tacit knowledge that one develops through experience. Claxton (2012) challenged the traditional Cartesian duality of the body and mind and rationalised the need for a new understanding of intelligence. He identified real-world intelligence as requiring a honed ability to make decisions, problem-solve and perform rather than write about required actions. He argued that these were often embodied processes and that studies had shown that they were performed most optimally not when individuals were given time to 'think' about them first but when they were carried out sub-consciously. Claxton (2012) also specifically highlighted

examples of embodied intelligence from different areas of physical expertise including sport and physical theatre. Therefore, these developed understandings of embodiment arguably challenged the view of dance as being a lesser form of intelligence due to its reliance on the body.

When considering literature on embodiment in HE, discussion often revolves around practice-based disciplines such as dance and sport. However, another more established discipline where embodiment is explored is in education. Teacher training degrees in HE have a long-established process of being taught by teachers who may be on secondment from their professional roles in schools/colleges/nurseries or who have recently made the transition into HE. One of the ways in which their embodied knowledge/experience is recognised and transferred into HE is through active reflexion and modelling. Brown (2019) for example, reflected on the way in which she sees her body and voice as tools, particularly in relation to disciplinary practices in teacher education. She also highlighted that what she described as body work involved managing her emotions and these were all embodied processes that she brought to her role as a teacher and as a teacher-educator. Arguably, many professional settings will involve an individual controlling their emotions through the use of their body to maintain professionalism in challenging situations, with this potentially being a form of impression management. Therefore, with some practical dance academics having a stronger reliance on their body to portray knowledge, it is important to consider whether this use of body work in emotional management is something which they are well-versed in or find more challenging.

Embodiment in dance is a common concept and diverse studies exist which focus on how embodied practices are nurtured within a ballet class (Pickard, 2012), how dancers embody certain styles of dance and can then struggle to disengage themselves from their principal style (Roche, 2011) and about the effect of age and gender on an embodied dance/r identity (Schwaiger, 2012). Whilst Schwaiger (2012) focused on dancers when exploring the effect of age on their embodied identities, some of the factors discussed might also be important to consider in this research when studying the motivations for dance academics to transition into academia, how they describe themselves and their professional identities and whether this differs at different ages/stages of their careers. Embodiment and the idea of embodied knowledge is therefore significant in this research study on identity development and consideration must be given to the previous career roles that the dance academic participants have had and how embodied

knowledge may/may not be transferred from one professional identity/role to another and affect their identity over time.

The use of reflective practices to raise one's awareness of embodied/tacit knowledge is also widely discussed in the dance literature (Fortin, Viera & Tremblay, 2009; Petsilas et al., 2019; Smears, 2009). Petsilas et al. (2019) conducted an action research study where they delivered and evaluated creative reflective practice workshops to dance students on a degree course at the conservatoire Rambert. The research recognised the importance of embedding reflective practices into dance degree curricula as a way for students to be made aware of their embodied learning and development but recommended that such reflection also needs to be modelled by staff to ensure students fully realise its significance. They used a mixture of creative reflective techniques alongside written diary entries but reported mixed results around students' use of the written diaries. Difficulty surrounding the use of language in reflection was also recognised by Ixer (1999) and Smears (2009). Smears (2009) wrote an embodied account of her experience in a bicycle accident and how it impacted on her life as an academic, but she stated that she felt unable to reflect upon the embodied experience using academic language and instead used poetic narrative language in her paper. Smears (2009) recognised the importance of embodiment to her professional identity in academia and reflected on how the accident had made her more understanding of her students but stated that there was a mismatch with what forms of knowledge were valued in academia. Whilst this paper did not include any discussion on dance specifically (although it was published in a dance journal), it highlights the challenges that dance academics in this study may face in relation to valued knowledge in academia.

2.6 Conclusion

It is clear that identity is a growing area of interest for researchers, a factor that has been attributed to the additional challenges that people face in an ever-evolving modern world (Elliot & Lemert, 2009, Vostal, 2015). The modern world has also led to a great change in the world of work with people now likely to hold multiple professional identities across their lifetime. The multiple transition points that an individual will move through in their life has expanded from training to the world of work and work to retirement to multiple transition points which may be forced or agentic. The academic world is no different with there now being new discipline areas

existing in academia. There is a strong drive for universities to prepare students for graduate jobs as opposed to extending their knowledge and this has in turn led to a change in the way that an individual may progress into and through an academic role.

The literature review has shown that whilst there are some studies that exist which focus on identity and dance, very few studies consider dance and academia and none of these explore professional identity development in dance academics. The literature review therefore reveals the need for this study which aims to fill such a gap in knowledge. Using theory in the form of Goffman's multiple and performed identities and Bourdieu's capital, field and hexis, the current study aims to contribute to knowledge in the field and consider what else needs to be done to help academics in an under-represented discipline such as dance prosper in the neoliberal UK HE sector. The following research questions, informed by the review of the literature will be addressed: -

1. How may the dance academics' career journeys and early life experiences have affected their identity development in academia?
2. What are dance academics' experiences of transitioning into academia?
3. What are some of the factors that assist them in developing an academic identity?
4. What are some of the challenges they face in developing an academic identity?

The review of the literature has also helped to inform the study's research design. It is clear that identity is individual and likely to alter across one's lifetime. Therefore, it was important that the study undertook a qualitative approach to recognise the importance of individual circumstances, experiences and views. Whilst a longitudinal design was not possible given the time limits of a doctoral research study, the nature of identity as something which changes over time needed to be acknowledged, therefore the use of multiple data collection methods was adopted spaced out over an eight-month period in one academic year. The recognition of academic identity being something that may be influenced by parental experiences and attitudes and one's experience at school was also addressed by the use of life history interviews where participants could reflect on relevant experiences in their early life through to the current day. Literature has shown that professional identity is not easily defined but that it entails both internal perspectives as well as wider societal projected views of the role (Beijard et al., 2004; Mancini et al., 2015) and this influenced the use of critical incidents with the intention of seeing how both positive and

negative incidents involving others shaped the dance academics' professional identities. Whilst consideration was also given to a more embodied research design in recognition of the importance of embodiment to dance and to academics who have entered academia from another professional industry, the limitations surrounding analysis of these types of data collection was noted and instead led to the reliance on interviews. Further detail of the research design can be found in the following methodology chapter.

3.0 Methodology

3.1 Introduction

This study aimed to explore the concept of professional identity in dance academics, focusing on career journeys and the transition into academia. In order to answer the study's research questions, an interpretivist approach using qualitative methods was undertaken due to the socially constructed nature of identity (Lawler, 2014). A narrative enquiry comprising life history interviews combined with accounts of critical incidents relating to professional identity was deemed to be the most effective way of gathering relevant data from dance academic participants. This methodology chapter will describe and rationalise the research design beginning with a discussion of my own ontological and epistemological views and my positionality as a researcher. The methods of data collection and analysis will then be detailed and justified. Potential ethical implications of the study will be introduced early in the chapter. During this chapter, attention will be paid to credibility, transferability, dependability and confirmability, Guba and Lincoln's (1982) proposed qualitative alternatives to reliability, validity and objectivity. The ways in which the study strove for 'authenticity', 'adequacy' and 'plausibility' will also be discussed, terms which Clandinin and Connolly (2000) argue are more pertinent to narrative studies.

3.2 Research Paradigm

Before approaching any research, a researcher must consider and explicitly discuss their ontological and epistemological stance to demonstrate an understanding of how this has impacted upon the methods used in the study (Crotty, 2010). Guba and Lincoln (1994) define a paradigm as a collection of principles that "…represents a *worldview* that defines, for its holder, the nature of the "world", the individual's place in it, and the range of possible relationships to that world and its parts…." (p.107). One's view of the nature of reality, or ontology, clearly influences the way in which one believes knowledge is produced – one's epistemology. For example, a view of knowledge as objective may lead to a positivist epistemology where there is a belief in observable evidence to form descriptive facts, a reliance on scientific-based research enquiry, and often a deductive use of theory (Robson, 2002). This, in turn, might lead the researcher to opt for a quantitative research design (Bryman, 2016). Such positivists believe that one overarching truth exists and that this can be 'found' through *a priori* research where such theoretical presumptions

underly the deductive approach (Guba & Lincoln, 1994). On the opposite end of the spectrum from positivism, interpretivists stress the importance of the social world in the construction of and interpretation of knowledge (Golafshani, 2003). Interpretivism is based on the premise that the world consists of multiple social actors and that knowledge is therefore an interpretation of these actors' different experiences. Accordingly, research needs to be context-specific and attempt to understand these views and experiences (Schwandt, 1994).

However, I do not feel that I 'fit into' any such dichotomous camps and instead consider myself to be a pragmatist. As a basic definition, pragmatists are said to use the topic of the research and the research questions to determine the most appropriate design for the research (Kono, 2018). However, pragmatism is more than simply 'what works best' (Morgan, 2014). Based on Dewey's philosophy, it is about a "process-based approach to knowledge" (Morgan, 2014, p.1047) where the human experience leads the inquiry. If we as researchers decide on an initial research topic, this is based on our own 'feeling' of the importance of this topic, which stems from our background and experiences thus far but is also contextually and socially-bound, as we are continuously aware of others' opinions of us and our actions at the time (Morgan, 2014). For this reason, I do not believe that an individual can simply decide on their worldview and that that is the only factor that influences the subsequent selection of methodology and methods (Morgan, 2007). Instead pragmatism advocates continuous reflexivity to make researchers aware of how our individual history and previous/current experiences inform our choices and that these are flexible and may change over time (Morgan, 2007). Therefore, this involves both objective knowledge of what we may have learnt through education or expert knowledge but also some amount of subjectivity, as we are human beings with our own personal feelings which change over time and we cannot separate ourselves and our beliefs from that (Dewey, 1938).

My background is in ballet where there is a clear 'correct' technique and I believe in certain scientific laws and facts. However, I have also lived and taught in different countries around the world and these experiences have led me to believe that some knowledge can also be subjective and may involve many 'truths' instead of one single 'truth'. I go on having new experiences each day and therefore my view on knowledge and how to create new knowledge is not static but is constantly evolving beyond the existing dichotomies of realism, positivism and interpretivism (Jia, 2005). I am aware of the existing criticisms of pragmatism with many quoting the tried and

tested nature of positivist inquiry and there being no need to invent new paradigms (Leiter, 2007). Or, that pragmatism implies that any explanation of knowledge that works must be true. But pragmatism is not saying that a lie is true but instead that communicating this untruth is one way of addressing a problem (Bayles, 1966). Pragmatism is often associated with mixed methods research and whilst I have used mixed quantitative and qualitative methods in past research, for this research I have deemed identity development and career journeys to be important research topics. Therefore, I am valuing the social construction of reality and believe that the most appropriate way to explore identity is through listening to the views of my participants and hearing their stories about the career journeys they have personally lived through. As a researcher, I can then attempt to interpret these views and stories into a shared understanding through the use of qualitative data collection and analysis methods.

Pragmatism also focuses on addressing the purpose of the research (Morgan, 2014). In all levels of education in the UK, there is a drive for evidence-based practice, with continuous pressure on increasing reliability and generalisability of research by conducting large scale quantitative studies (OECD, 2018; Pring, 2004). Whilst such quantitative research allows for national and global comparison and can promote effective sharing of good practice (Cohen et al., 2018), there is also a place for smaller scale qualitative studies which focus on understanding over description and take into account that we as humans are thinking, feeling individuals (Stronach et al., 2007). There is a need for research that addresses the importance of individual context and allows those at the grass roots of education to be heard and understood because all these views add to our knowledge of the field and can feed into future evidence-informed decision-making. Whilst not generalisable to the same extent as quantitative research, qualitative research allows for greater depth and extends beyond description in an attempt to understand why based on the feelings, experiences and views of participants central to the phenomenon of study (Cohen et al., 2018). Therefore, within this research study I made the choice to value and explore the experiences of dance academics in the UK and followed a reflexive narrative methodology with reflexive thematic analysis to ensure that I was actively constructing knowledge on the topic through listening to the views of my participants.

3.3 Interpretative Phenomenology and Narrative Inquiry

The principles of interpretative phenomenology (also labelled as hermeneutics) more specifically informed this research study. Phenomenological research focuses on the principle that the everyday experiences we face, directly influence our views and beliefs (Cohen et al., 2018). It is generally recognised as a philosophy that was first developed by Husserl in the 1970's (Laverty, 2003). As described by Tuohy et al., (2013, p.18), "It is a way of describing phenomena as they appear to the person experiencing the phenomena". Husserl viewed phenomenology as allowing for a deeper exploration of reality and saw the connection between the individual and reality thus challenging the Cartesian duality of the body and mind (Laverty, 2003). However, Husserl focused on description through phenomenology and proposed that researchers needed to bracket off their own views, beliefs and judgements, as well as the outside world/context in order to truly access the phenomena being explored (Laverty, 2003). It is for this reason that for this study on identity development, a more interpretative approach to phenomenology was required. Whilst, as a researcher I aimed to actively reflect on potential biases from my own views and background during the study, I do not believe that it is possible to bracket this off in the way that Husserl proposed. I also feel that to disregard the context in which an experience is lived leads to a lack of depth and could constrain understanding.

The aim of this research was not only to describe my participants' experiences but also to attempt to explain why they might have occurred or might be significant. Given my position as researcher but also through sharing the insider identity of 'dance academic' with my participants, Interpretative Phenomenology allowed me to recognise how my previous experiences might influence my interpretation of my participants' stories and stressed the need for continuous awareness and reflexivity. Adopting an interpretative rather than descriptive phenomenological approach also allowed me to acknowledge the importance of context, in terms of the space and time at which such experiences occurred and led to the adoption of life history narrative interviews and the use of career timelines.

I did not aim to try to find out the truth or objective reality of each participant's career journey into academia as the direction and sequence of a narrative and the events portrayed within it are already the author's own interpretation or portrayal of it (Bruner, 2004). Participants relayed selected stories to me as the researcher and I would then interpret their stories again when I

listened to them, analysed them and reported on them (Daiute, 2014). Or as described by Smith and Osborn (2015, p. 41) "…the researcher is trying to make sense of the participant trying to make sense of what is happening to them". The role of the hermeneutic circle is also stressed in Interpretative Phenomenology whereby the researcher does not simply listen to the participants' stories but poses questions to revisit and re-examine certain aspects, moving from the wider story to the specifics and back again with the aim of developing a greater understanding (Tuohy et al., 2013). This was achieved within this study design by involving different steps and methods in the data collection and analysis process which allowed for such revisiting. The multiple stages of data collection and analysis are also significant in terms of providing rigour in such interpretative phenomenological research studies (Laverty, 2003).

Such an interpretative phenomenological narrative approach was optimal for this study as stories are inherent in our everyday life and are a major aspect of our communication with each other (Lieblich, Tuval-Mashiach & Zilber, 1998). Telling stories comes naturally to us and we use the process to highlight factors that are important to us in some way, reflecting on them and retelling them to help understand them ourselves and hence our identity make-up (Daiute, 2014). It has been argued that narrative-based research is a form of art and a subjective approach to enquiry (Lieblich et al., 1998). However, in a study based on the experiences of dance academics it may be argued that an artistic methodology is a benefit rather than a limitation. Rich (2014) stressed that narrative enquiry is a critical approach due to its ability to not just describe significant events but also to place them in time, place and context which allows the questioning of any implicit biases or power which are inherent at the time the story is set or implicit in the way the story is told.

3.4 Positionality

In any interpretivist study, 'trustworthiness' and 'authenticity' are imperative (Guba & Lincoln, 1994). Trustworthiness and authenticity rely on awareness on the part of the researcher as to their positionality and ways in which this could lead to possible bias (Golafshani, 2003). As argued by Laverty (2003), it is the view of hermeneutic phenomenologists such as Heidegger that one cannot simply separate oneself from one's background and engrained beliefs by making them explicit, it is therefore essential that I understand my positionality and investigate how this may

have affected my interpretation. I am a dance academic and personal experiences faced in my professional role initially influenced my research topic and continued to impact upon the choices I made throughout the research process. I am a white British female ECA. I am aware of the privileges I hold being white and British and therefore do not claim to be able to understand the additional ongoing challenges that other dance academics from the global majority may have faced in their career journeys. I am female and this will influence how I experience the research and how I understand and interpret the stories of my participants. I have faced some inequality as a female ECA, but I have also been privileged to progress quickly from lecturer to senior lecturer at a small post-92 institution. Therefore, I acknowledge that all of these aspects of my identity will have influenced the research and my interpretations of my participants' stories.

3.5 An Insider Perspective

As previously stated, given my role as a senior lecturer in dance, I am an insider researcher. Oleson, Droes, Hatton & Schatzman (1994) argue that being an insider in the research field allows the researcher access to privileged insider knowledge. However, it can also create limitations. Floyd and Arthur (2012) stress that researchers need to prioritise confidentiality and consider the researcher-participant relationship through engaging in reflexion throughout the research process. Clandinin and Connolly (2000) stress that researcher identity is especially important in narrative studies and question whether researchers can meaningfully work on research studies with informants who have lived a very different life from them or who have a different narrative trajectory. The authors describe these pre-conceptions and mixtures of emotion the researcher may have as being 'in the midst' (Clandinin & Connolly, 2000, p.70) and recommend that researchers are clear from the outset of the study as to their intentions for undertaking narrative research and how their position intertwines with that of their participants.

Greene (2014) reflected on the increased prevalence of insider research in the field of education. Dwyer and Buckle (2009) stress that researchers often only reflect on their insider research identity in ethnographic studies but state that all qualitative researchers should acknowledge their positioning and specifically the extent to which they are an insider researcher. However, they disagree with the binary terms of insider and outsider and instead propose the term "the space between" (p.60) to recognise the fact that even though I share membership of the dance academic

grouping with my participants, this does not signify a total level of sameness. My professional identity/job role was beneficial in providing me with increased access to potential dance academic participants (Greene, 2014) and my knowledge of dance in the HE field ensured that I understood the context my participants were working in and the terminology/language they used. This was important in building up an effective rapport with each participant. This mirrors Dwyer and Buckle's (2009) view that being a member of the same group as your participants provides you with increased legitimacy and can lead to participants opening up more during the data collection, but due to the potential for increased subjectivity during data collection, additional measures must be sought to ensure increased objectivity during data analysis. Therefore, to achieve further objectivity in the research process I kept a reflexive research journal which is one of the recommendations outlined by Greene (2014). Alongside triangulation of data collection methods (using two different forms of interview), extended engagement with my participants (conducting the two interviews over an eight month period and member checking of interview transcripts, this was the only other of Greene's (2014) recommendations that were adopted, as I felt that others were more aligned to positivism and quantitative research.

I used the research journal, kept in the form of written notes and voice notes, to reflect on the choices I was making throughout the research project, to acknowledge any of my own feelings and emotions during the data collection and to be aware of and thus to limit my own judgement (Nadin & Cassell, 2006; Janesick, 1999; Smith, 1999). Unlike Smith (1999) who discussed his use of a research journal from the outset of his study and how he used to discuss issues regarding the formation of research questions and the recruitment of participants, I kept a regular reflexive journal from the point of data collection and throughout the data analysis. My reason for keeping a reflexive journal was not with the intention to create another data set to analyse as part of the study as detailed by Janesick (1999) but was instead to acknowledge the importance of the researcher to qualitative research, create a dedicated "space" to be reflexive about the research and as a way to continue to aid my improvement as a researcher (Nadin & Cassell, 2006). Nadin and Cassell (2006) also stress the importance of the reflexive research journal to validity (through the ability to evidence decisions made in the research process) and trustworthiness (through increased awareness of researcher bias and how this has impacted the research). As in Nadin and Cassell's paper (2006) I provide examples below of excerpts from my reflexive journal and accompanying explanation of what the excerpts evidence.

Excerpt 1 –

> During the interview process I am questioning myself, my knowledge and my assumptions. One of the male participants, When I sent him his transcript to look over and amend the other day, sent me an article in response. The article was questioning whether sending transcripts to participants to member check in this way was truly a way to improve validity or not. However, my reason for doing this is not just regarding validity, it is also an ethical consideration. He is a PhD student as well so it may just have been his way of sharing an interesting article or starting a useful critical dialogue, but I did feel a little undermined as if he was one step ahead of me. I felt as if he was questioning my readiness to conduct the data collection and analysis, but this is probably an example of my own self-doubt and imposter syndrome creeping in.

This is an example of how my feelings and self-doubts arose during the data collection and analysis process, regarding my role as a researcher. It was interesting for me to note that each time I questioned my ability as a researcher was after interviewing a male participant. This allowed me to consider how my role as a female interviewer might influence the study and how I might not have been confident enough to probe the male participants in the same way I did the female participants. By reflecting on this prior to data analysis, it also meant that I was aware of this self-doubt and could try to ensure that this did not dominate the analysis of this interview or impact my feelings towards this participant in advance of the second interview.

Excerpt 2 –

> I do feel differences between the face to face and the online interviews. I think my confidence is a slight factor in the face to face interviews compared to the online ones. But, I do feel that I get more depth and opening up from the participants when face to face…I need to be more confident (sensitively) to follow up more on what they say, steer them towards their feelings more (critical incidents might help with this) and with the use of the pictures too. They are useful but I haven't used them as effectively as I could. But, listening back to the face to face recordings when transcribing, I do sound quite confident and I feel that I have followed up better than I was imagining I had. I definitely feel that I have gotten a greater level of depth from some of these face to face interviews than the online ones and it might be because of the ability to build a better rapport face to face than online.

In this example, I am reflecting on the methodological choices in terms of combining face to face and online Teams interviews in the same study. I was concerned about combining both at the outset of the study and it was something that I reflected on throughout the data collection process. Whilst I cannot distinctly determine whether it did make a difference to the depth of data

gathered from each participant, having the ability to air my thoughts about this ensured that I was consistently aware and thus making relevant changes to my practice for the second round of interviews and making this explicit in the write up. This excerpt is also an example of how keeping a reflexive research journal can aid one's learning and development as a researcher (Nadin & Cassell, 2006). I know that in future if using pictures as part of data analysis, I would make some changes to how they were incorporated into the interview to make better use of them.

Excerpt 3 –

> In the analysis of the first interviews 3 of the 4 males…um let me just check that…openly pushed themselves to go for auditions when they knew they weren't ready or they knew it was going to be challenging, but were confident enough to do that. The majority of the women, possibly all, no not all, when it comes to dance waited for opportunities to come to them or have been offered opportunities. Some have been more confident in seeking out teaching opportunities. This might be something interesting to focus on in the analysis.

I also found that keeping voice notes when starting the data analysis process allowed me to focus my interpretations and to then go back and check my interpretations against the data again to ensure they were being led by the data and not my own ideas. I found that such thoughts often came to me when out walking when I was able to fully clear my head and focus solely on my research rather than getting distracted by events in my work or home life. Whilst my own background and experience have influenced the analysis, this process helped to ensure that it was still reliant on the data and reflective of my participants' experiences instead of my own.

The first stage of the analysis process also involved me reading the interview data and writing up any initial views prior to starting the coding process to help me reflect on any subjective personal emotional views and ensure these did not overshadow what my participants were sharing with me. An example of this from the first interview with Katya can be seen below –

- Self as kind of academic but did take O level maths a year early…and not a super swot is what she seems to see as a very academic person…interesting.
- Great that her Mum turned around to being her biggest supporter…The timing of her Mum dying is similar to my Dad but her Mum had a bigger presence in her life.

Whilst such reflexivity cannot and does not aim to remove personal bias, it is hoped that by being more aware of my own thoughts and feelings and how these have come into play through my life experiences to date, I can try to limit the extent to which I am projecting my experience onto my participants' experiences and thus hear their stories more clearly.

3.6 Ethical Considerations

Whilst full ethical clearance was gained from the University of Reading at the outset of the research project (see Appendix B), ethical considerations should extend beyond project approval and inform the study throughout (Cohen et al., 2018). A Universalist stance on ethical principles was adopted, with a specific focus on preventing harm to research participants and ensuring informed consent and voluntary participation at all stages of the research (Msoroka & Amundsen, 2018).

From the point of recruitment, I needed to be aware of the role of power particularly because of my identity as a dance academic (Cohen et al., 2018). Whilst multiple HEIs offer dance as a subject in the UK, most departments are small and therefore academics are known to each other and may often apply for the same jobs or may be on the recruitment panels for dance academic posts at their institution. I am a senior lecturer at my own institution and during the course of the research I gained line management responsibilities. Therefore, I needed to be aware that I may be viewed as a possible threat to potential participants as a fellow dance academic (Punch, 1994). I made the decision not to recruit from my own institution (except when conducting the pilot interview and I did not include this data in the final study) as I felt that power relationship was too unequal. I also ensured that when initially approaching participants (from other institutions) for recruitment, I emailed them clearly explaining who I was and my reasons for pursuing this study. If no response was received, I did not pursue further.

The research focused on professional identity and involved gathering the life stories of participants and there may have been sensitivities for participants in terms of recollecting and reflecting on aspects from their past that may have been purposefully suppressed (Wang, 2013). The complexity of ethics in narrative interviews is well discussed in relation to the relationship between the researcher and participant (Clandinin & Connelly, 2000). Therefore, from the outset,

careful consideration was given to whether the life history interviews should be undertaken face-to-face or online on Teams. The fieldwork was undertaken whilst the Covid pandemic was still ongoing which meant participants had to be given the option of engaging in online data collection to ensure their health and safety. However, given the potentially sensitive nature of the interviews, it was felt that participants should have the option of undertaking face to face interviews if they preferred. Narrative interviews require a closer rapport between the interviewer and interviewee than more traditional semi-structured interviews and participants need to be in a location they feel comfortable in or this could affect the extent to which they open up (Daiute, 2014; Smith & Osborn, 2015). Some participants preferred being in a home environment and having distance from the researcher but for others being interviewed in a space away from significant others was important. Given the timing of the research when much choice had been taken away and people had various levels of anxiety in relation to the pandemic, I felt that offering participants this choice was vital. In the first round of interviews, one of the participants opened up about his challenging relationship with his Father and his regrets about not rebuilding the relationship before his Father died. This interview was an online interview and whilst scheduled for around an hour long, it overran by 30 minutes or so. It was important for me to allow this to happen given the sensitive nature of the discussion. I also ensured to follow up with the participant in an email after the interview to check in on them and offer signposting to further support if required.

Offering full disclosure around the amount of time required of participants was also a major consideration. As discussed in the literature review, academics are often overloaded with work and struggle to maintain a work/life balance so asking them to take part in a study that required more than one period of data collection needed to be explicitly stated from the outset. Thought was given to the optimal time to recruit participants and when to set up the interviews in relation to the academic year in order to work around busy marking and teaching periods. The fact that participants could withdraw at any point was also made clear. Whilst the power imbalance between researcher and participant is well-documented (Ben-Ari and Enosh, 2012) and therefore some participants may feel uncomfortable opting to withdraw from a study, all communication between researcher and participants was through email to try to ensure participants felt no obligation to the researcher at any point.

Anonymity was another key ethical consideration given the nature of the research topic and the limited size of the academic dance population (Clandinin & Connelly, 2000). Clandinin and Connolly (2000) state that guaranteeing anonymity is difficult when gathering data on life stories that are individual and that thought must be given to what information can be safely included in the study. This was something that I had to actively reflect on throughout the data collection period as well as in the write-up. Given my position I also had to ensure full confidentiality when discussing my research with colleagues and peers and think about when I might encounter participants at other dance or research events. Floyd and Arthur (2012) discuss the heightened importance of ethical considerations in research where researchers work in close contact with their participants. The paper increased my awareness of how possible encounters with participants at other work/research events could cause issues with maintaining confidentiality and enabled me to be prepared for such an event occurring.

3.7 The Pilot Study

A pilot study was undertaken to trial the proposed research methods (Bryman, 2016). As well as testing the data collection methods in an attempt to improve credibility (Cohen et al., 2018), it was important for me as the researcher to become comfortable with analysing the data using reflexive thematic analysis. The pilot study was conducted with one dance academic in June 2021. Two interviews were undertaken with this participant. The participant was also asked to complete a career timeline prior to the first interview and two accounts of critical incidents prior to the second interview. At this point Covid restrictions remained in place and I wanted to determine whether conducting the interviews virtually on Teams instead of face-to-face was effective or whether possible issues might arise. I also wanted to consider how much time should be left between the first and second interviews to ensure sufficient reflection but also to ensure participants did not lose interest in the research process.

Following the pilot, some minor changes to the proposed data collection methods were made. The career timeline as a basis for the first narrative interview allowed for bespoke interview schedules to be created and for rich data to be gathered, however, it was decided that participants should not write up accounts of their two critical incidents prior to the second interview as the interview questions then focused on these were too repetitive. Instead, following the first

interview, participants were asked to think about two critical incidents in advance of the next interview rather than needing to send anything to me in advance. A choice was also made that the time between the first and second interviews should be around three months as this was short enough that contact with participants would not be lost but long enough that both myself and the participant had sufficient time to process and reflect upon the first interview.

3.8 Participants

In addition to striving for depth and meaning, in qualitative research the relationship between the researcher and participants is of utmost importance because knowledge is co-created and participants are more likely to open up to the researcher if sufficient rapport is developed (Seidman, 2013). It is for this reason that qualitative studies usually focus on a smaller number of participants (Golafshani, 2003). The restriction to a smaller number of participants is a common critique of qualitative research studies. It is therefore essential for qualitative researchers to balance the need for depth of data and rapport with participants against the need to gather sufficient data from enough participants to ensure rigour (Cohen et al., 2018). This can be a complex balancing act, particularly in narrative studies with more than one round of data collection. This study followed the lead of other similar narrative studies (Farrer, 2018; Hockings et al., 2009; King et al., 2014; LaRocco & Bruns, 2006; Smith, 2010) and aimed to recruit 12 participants as these studies recruited between four and 20 participants. Whilst initial consideration was given to data saturation when planning the research, I do not believe that data saturation, understood widely as the point as which no new themes arise, is useful as a concept. Braun and Clarke (2016; 2021) stated that multiple studies have been written which aim to guide researchers in how to predict the number of participants required to reach data saturation but argue that each of these studies recommend varying amounts of participants. They also stressed that such a concept alludes to a quantitative positivist viewpoint on data collection which is not appropriate for qualitative research. I did not believe that data saturation was necessarily conceivable when researching people’s views and experiences of identity and therefore my aim for 12 participants was based on previous similar studies and on what I believed was possible in terms of recruitment given the doctoral timeframe (Braun & Clarke, 2021).

The exact population of dance academics in the UK is hard to determine due to institutions relying on both permanent staff and hourly paid sessional staff, and courses regularly closing or new courses being launched. However, a preliminary search on the UCAS website found 204 undergraduate dance courses offered by 71 different HEIs, and 80 postgraduate dance courses offered by 30 HEIs in England, Wales, Scotland and Northern Ireland (UCAS, 2021, p.1 of 11). However, when analysing these further, a number included as dance courses were actually drama courses with no dance focus, and therefore no dance-specific academics were present at these institutions. It is also important to note that some of the undergraduate dance degrees listed in this number were courses delivered by conservatoires and validated by universities. Due to the purely practical focus of conservatoire dance courses, many staff working in these environments may not class themselves or be labelled as 'dance academics' because they are often part-time/hourly paid staff who are still active as dancers/performers within the industry (Duffy, 2016), further increasing the difficulty of quantifying the population. From searching the staffing lists on some of the websites of these institutions, larger institutions with multiple dance courses seemed to have around ten academic staff listed and smaller institutions only offering postgraduate study options appear to have one or two staff listed.

The sample was gained through convenience and purposive sampling. Convenience sampling relied on professional networks and personal contacts. Prospective participants were contacted via email and provided with a participant information sheet and consent form (see Appendix A). Two participants responded to this email and were recruited at this stage. Convenience sampling has been criticised as having the potential to deliver biased views due to the possibility of recruiting homogeneous participants with similar views and backgrounds (Naderifar, Goli & Ghaljaie, 2017). However, in a narrative study where objectivity is not sought, and the focus is on individual career journeys, this was not viewed as a limitation. Finally, to achieve the desired 12 participants, I applied purposive sampling (Gray, 2014), a strategy deemed successful in Boyd and Smith's study (2016). I used UK HEI websites to search for dance-based courses, accessed staff profiles and emailed dance academics who were listed. Following this, another 13 participants were recruited, bringing the total number to 15. This was more than the initial target but such interest in the project was positive and therefore, no potential participants were turned down. This adjustment to recruitment targets also reflects Braun and Clarke's (2021)

recommendation that in qualitative studies such as this, participant recruitment should be pragmatic and flexible during the data collection process rather than set in advance.

Participants were all employed as dance academics in a UK HE institution at the time of recruitment, but they were employed on a variety of contracts including full or incremental permanent contracts and full or incremental fixed-term contracts. Given the multitude of contracts under which academic staff are employed (Debowski, 2016), it was important to not exclude individuals on this basis but to look for possible comparisons between different participants' experiences. However hourly-paid lecturers were excluded due to the academic role needing to be a major aspect of their work. Participants had all been employed as a dance academic in some form from three years to over 30 years, with the mean length being 9.7 years. Participants were aged from mid-30's to early 60's and the sample included both males and females. The academics were at different levels from teaching fellow to head of school (see below for a table providing more details on the participants).

Table 1

Table showing participant information.

Participant pseudonym name	Age bracket	Gender	Position	Time in permanent academic position (years)	Level of qualification	Pre/post 92
Paul	50's	M	Teaching Fellow	3	Studying for a PhD	Pre 92
Hanna	50's	F	Deputy Head of School	Over 10	PhD	Post 92
Tess	60's	F	Senior Lecturer	Over 15	PhD	Pre 92
Helen	40's	F	Senior Lecturer	Over 15	Studying for PhD	Post 92
Cara	40's	F	Head of School	Over 15	MPhil	Post 92
Shawn	30's	M	Lecturer	Over 4	Studying for PhD	Post 92
Kayley	50's	F	Senior Lecturer	Over 3	Master's	Post 92
Ben	60's	M	Professor	Over 30	PhD	Post 92
Rebecca	30's	F	Senior Lecturer	Over 5	PhD	Post 92
Samuel	40's	M	Senior Lecturer (part-time)	Over 10	Master's	Post 92
Hilda	30's	F	Senior Lecturer	Over 7	Master's	Post 92
Danny	30's	M	Lecturer (part-time)	Over 4	Master's	Post 92
Wanda	50's	F	Senior Lecturer	Over 6	PGCE	Post 92
Georgia	30's	F	Senior Lecturer	Over 7	PHD	Post 92
Katya	40's	F	Senior Lecturer	Over 12	PHD	Post 92

3.9 Data Collection

3.9.1 Procedure

Most narrative studies recommend more than one interview to allow for opportunities to follow-up on any interesting points or to further clarify understanding of the participant's story (Daiute, 2014). However, thought needs to be given to achieving a balance between gaining adequate time to gather deep data and not overburdening the participant and forcing them to withdraw due to time constraints (Cohen et al., 2018). Having more than one point of data collection also requires considering the ideal time lag between data collection points, in this case, between two interviews. In this study I wished to gather data at two different points to allow for possible

adaptations in identity and to ensure sufficient depth of data but, I also needed to avoid certain points in the year due to the academics' workload.

The study therefore adhered to the procedure detailed in figure 1 below.

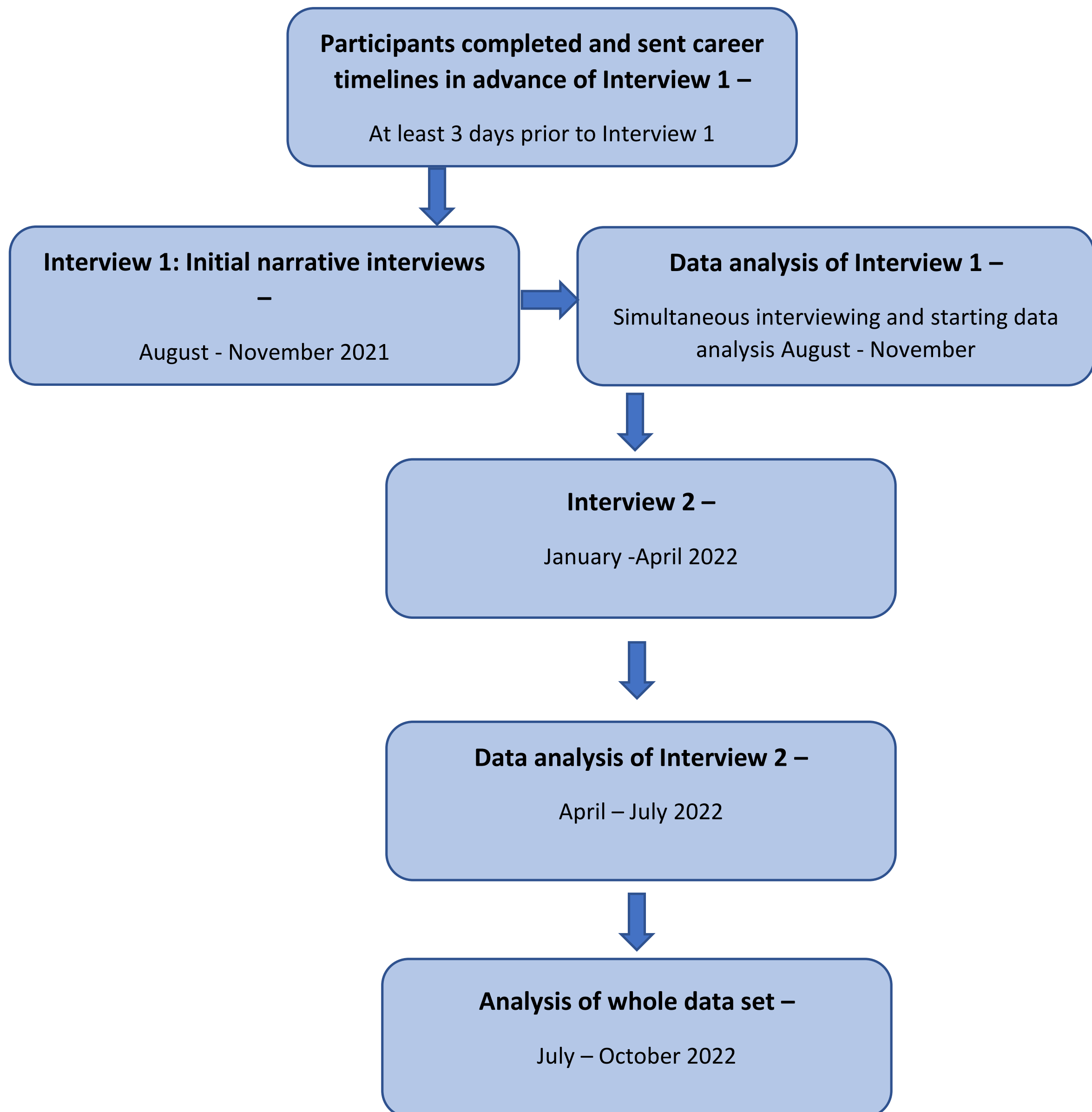

Figure 1

Flow chart showing the research procedure for data collection and analysis

3.9.2 Life History Interviews

Data collection comprised two narrative interviews with each participant spanning one academic year. Life history interviews were used due to their ability to elicit information from the past, present and future which is essential in a study exploring identity development as a flexible construct (Rich, 2014). Whilst the focus of this research study was the academic identity development of HE academics, literature has reported on academic identity being related to one's introduction to, attitude to, or progression through school education as a child (Legette, 2018; Matthews, Banerjee & Lauermann, 2014; Walton, 2019; Wang & Gu, 2019). Such a view also aligns closely to Bourdieu's view that one's upbringing will directly influence one's future life opportunities and therefore, the educational experiences that one has in early life will likely impact on one's future/ongoing relationship with education (Heffernan, 2022). Kosutic (2017) reflecting on Bourdieu's theories, analysed that children from a lower socio-economic background found it hard to adapt to the school environment due to it being designed, managed and controlled by those from the upper classes. However, Kosutic (2017) also recognised that one's relationship with education could be influenced by the family's overall attitude to education. Therefore, within this study on academic identity, it was important to consider the academics' early life experiences in relation to education, their upbringing and the level of support they received from their parents/carers in relation to their scholarly journey as this may have impacted their transitions into and through academia later in life. Matthews et al. (2014) in their study of academic identity development in 600 African American and Latino young people in middle or high schools in the United States (US), found links between identity and academic mastery in a subject. Whilst this study approached the research from a psychological rather than a sociological perspective, hence the link to mastery, the authors' consideration of academic identity as both internally negotiated and externally supported, and subject-specific, may also be applicable to academic identity development in the HE context. Other studies exist which do not specifically focus on academic identity but do consider how participation in different activities whilst at school, for example residential outdoor experiences, influence self-efficacy and school attainment which arguably links back to one's academic or scholarly identity (Fuller, Powell & Fox, 2017). Whilst studies of this kind on children and young people appear to be population-specific (Matthews et al., 2014; Fuller et al., 2017; Walton, 2019), and therefore limited in terms of their wider generalisability, it was important to consider whether similar early academic or

other participatory experiences, for example in dance, might have impacted on the dance academics' academic identity development in HE later on.

It was decided that interviews would only be with the dance academics themselves. Literature does promote the gathering of multiple narratives by different stakeholders, such as line managers and family members, because these can then overlap to help create a more complete picture of the phenomena being studied (Bosley, Arnold & Cohen, 2009; Daiute, 2014). However, this research study was not about building a 'true' picture but instead about considering how the dance academics experienced the transition into academia and what other factors in their professional or personal lives might have impacted upon that. Therefore, it was more appropriate to use a variety of different data collection methods to gather self-narrative data from the dance academics themselves rather than attempting to triangulate data from different people in their lives (Rich, 2014).

Each interview lasted around one hour. Whilst most previous studies have undertaken life history interviews face-to-face, due to the ongoing Covid pandemic, participants were given the option of conducting the interview face-to-face or in person with the researcher travelling to their location. Ten participants opted to complete both interviews online, three participants opted for both interviews to be face-to-face and two participants completed the first interview face-to-face and the second interview online. All online interviews were undertaken using Microsoft Teams in line with University requirements to ensure data protection and these were transcribed only on Teams and audio-recorded using a separate recording device. Face-to-face interviews were conducted either in the participant's place of work or a quiet local location chosen by the participant. Again, interviews were audio recorded only for transcription purposes on a recording device. In all interviews basic notes were taken throughout to aid probes/prompts and as a way of recording initial thoughts that might need to be revisited in the second interview. All interviews were transcribed within one week of occurrence to help increase dependability. Data were anonymised at the point of transcription by removing all identifying features, using pseudonyms to replace real names and deleting all audio recordings immediately after transcription. Respondent validation in the form of member-checking of transcriptions by participants was used to ensure the transcriptions best-represented what the participants wanted to say in the interviews (Gibbs, 2007). Participants were all sent their transcripts and given the opportunity to check these and ask

for any changes to be made. Following this process, only two participants asked for changes, one to ask for certain features to be removed to ensure full anonymisation and the other to ask for expletives to be left in and that if direct quotes were used that any hesitations were removed. These changes were applied as requested.

For the first interview, the timeline which had been provided by participants prior to interview was used to draw up unique draft interview schedules for each participant but this was only used as a rough guide rather than a structured schedule. The second, semi-structured interview, was used to follow up on any interesting areas from the first, and to discuss the critical incidents. I opened the second interview by posing the question of how they typically answer, 'what do you do?' as it was important to hear how they introduced themselves and how this related to their professional identity. Other questions such as one about what they wear to work were influenced by research analysed in the review of the literature (Tsaousi, 2019). An example of an Interview 1 schedule can be seen in Appendix C and an Interview 2 schedule in Appendix D.

3.9.3 The Pre-interview Timeline

Life history interviews can follow a range of designs but often use additional resources to help prompt the participant in their story telling (Clandinin & Connolly, 2000). For example, a previous study exploring professional identity in Taiwanese dance teachers used a pre-interview questionnaire to gather relevant background information on their participants and found this effective and time-efficient for the participants (Wang, 2013). Another study investigating academic identity in ECA's used a visual data collection method of drawing islands (King et al., 2014). Whilst both methods were considered in the planning stage of this study, the use of a pre-interview timeline was chosen instead due to the simplicity of the task and its effective application in previous studies of identity and leadership development in schoolteachers (Kempster, 2006). I did not want to include a questionnaire as that seemed too impersonal and more suitable for a larger scale quantitative study and it has been reported that participants can view tasks where they are asked to draw as more suitable for children (Hughes, 2009). The timeline approach meant that participants were already engaging in useful memory work prior to the interview and this helped direct the interview discussion to important or interesting times which was effective due to time constraints.

Participants were asked to write a basic timeline of any important events or significant people in their journeys to being employed in their current academic role, they could present this data however they wished to for example some chose to use an elaborated version of their current Curriculum Vitae (CV). As well as being a useful interview guide for the researcher, as studies have previously reported (Kempster, 2006; Rich, 2014) some participants described the creation of the timeline and subsequent interview process as a beneficial form of reflection which highlights the importance of life reflection in identity talk. An example of an anonymised timeline can be seen in Appendix E.

3.9.4 The Use of Visual Resources

Given that participants were creative academics, I had the desire to incorporate some arts-based methods in the data collection. Methods such as self-portraits, short dance improvisations or compositions and photography diaries were considered. However, previous studies reported issues with participants being reluctant to take part in such methods, not having time to incorporate them effectively or in being able to effectively analyse them against interview data (Hughes, 2009; Wang, 2013). They are also relied on primarily in studies with children (Gauntlett & Holzwarth, 2006) and therefore can be viewed as condescending by some participants. Therefore, rather than incorporating arts-based methods as a main aspect of the data collection, they were used within Interview 1 only in the form of a prompt. At the point of the interview when participants discussed their transition into working in academia, they were shown five images (see Appendix F) and asked to select the one they felt best represented their transition. This was then used to prompt further deeper discussion. Each image was chosen to represent challenges and opportunities that people may face in work transitions as reflected in the literature; including areas such as social support and lack of clear direction. If participants felt that none of the images were representative, they were also given the option to describe their own image, however no participants selected this alternative option. As the researcher is already implicitly interpreting the data when hearing the story in the interview (Clandinin & Connolly, 2000), at this point I purposely remained as neutral as possible in my response to each participant's picture choice and tried to ensure enough time was allowed for adequate discussion.

3.9.5 Critical Incident Reports

As well as being used to follow up on any key points from the first interview, the second interview also focused on the participant's critical incidents. Between the first and second interview participants were asked to reflect on and be ready to discuss two critical incidents related to their current professional identity. They were directed to focus one of these on a positive incident and one on a negative incident where possible. As an idea of the type of incident they might elect to discuss, participants were also provided with an example of a negative critical incident as guidance which can be seen in Appendix G. It was important that participants were able to select critical incidents that they felt were significant and that they were not led by the researcher in any way (Shapira-Lishchinsky, 2011; Tripp, 2013). Therefore, whilst asked to determine one positive and one negative incident, this was the only direction given.

Flanagan (1954) who is acknowledged as the originator of the Critical Incident Technique approach, described it as a "…flexible set of principles which must be modified and adapted to meet the specific situation at hand" (p. 235). Therefore, importance is placed on ensuring the technique is used in a way which effectively meets the needs of the individual study and is useful in gathering data which will help address the research questions. Bott and Tourish (2016) describe the origins of critical incident technique as stemming from quantitative research but state that it has undergone many adaptations over the years and is now used in qualitative research as a stand-alone method or as an interview tool. In their study they asked participants to reflect on critical incidents within the interview itself, however, memory retention and having to think in the moment were possible limitations of their design. Gale (2011) also used critical incidents but asked participants to select the critical incidents they would like to discuss in advance of the interview in their study which explored academic identity in ECA's. I opted to follow the process conducted by Gale (2011) as whilst the limits of memory affect the recall of any historical incidents, it was felt that giving participants time to reflect on their accounts in advance of the interview would be more ethical and allow them to recall further details of each incident.

3.10 Data Analysis: Reflexive Thematic Analysis

It was also important to the research design that data analysis reflected the qualitative approach and the topic of identity. For this reason, reflexive thematic analysis was conducted. This process was selected due to the importance of recognising and acknowledging my own position as a dance academic and how this would influence my analysis of the data from my dance academic participants. Braun and Clarke (2019) recognised that thematic analysis was being used in multiple qualitative research projects but that it was not always being used effectively or that the steps conducted as part of the analysis process were not being explicitly listed or rationalised to enable evaluation of the method to occur. For this reason, they renamed their process of thematic analysis as reflexive thematic analysis to acknowledge the importance of the researcher and their inherent subjectivity in the process of theme generation. Braun and Clarke (2006; 2019) highlight the flexibility that this approach to data analysis offers researchers and therefore this helped to justify its use in this identity study which involved analysis of different data sets to attempt to address the research questions.

To effectively conduct reflexive data analysis, verbatim transcription of recordings is required in addition to relistening to the audio recordings themselves. This helps to ensure that the researcher stays close to and therefore as true to the data as possible (Braun & Clarke, 2006). For this reason and in regard to ethics, I conducted the transcription myself and feel that this helped in familiarising myself with the data. Whilst for interviews conducted via Microsoft Teams, the Teams automatic transcription service was used, this was not a true enough representation of the interview, so I used this as a basis but then fully amended the transcription using the audio recording. As is often a critique of qualitative forms of analysis, many studies fail to provide a systematic description of the steps followed in the analysis process. Therefore, the process outlined by Braun and Clarke (2006) was followed with some flexibility to allow for more depth of analysis and a greater attention to reflexivity.

Braun and Clarke (2006) outline 6 steps in the analysis process; steps 1-3 were completed for each interview and then steps 3-4 were used to compare data across all participants. Step 6 Braun and Clarke (2006) detail as “producing the report” (p.87). Step 1 involved relistening to the audio recording and re-reading the transcript. For each interview I re-read the transcript twice and made notes on any of my thoughts and feelings (examples can be seen in Appendix H). As well as

improving familiarisation, this was an important step in terms of reflexivity, to ensure that I brought my personal views to the fore and then went back to the data to try and view it with a renewed perspective (Sloan & Bowe, 2014). For step 2 I completed two or three read-throughs of the transcript, to check I did not miss anything and was content with the exploratory codes given. Initially, I attempted to write 'descriptive' codes on the first read-through (in plain text in below example), 'linguistic' codes on the second read-through (in italics in the below example) and 'conceptual' codes on the third read-through (underlined in the below example). However, I found it easier to complete all at the same time and then check, adapt and add onto in further read-throughs. This choice was influenced by the steps recommended in Interpretative Phenomenological Analysis by Smith, Flower and Larkin (2009) and I felt this added further depth to the reflexive thematic analysis process I was undertaking. I also found at this stage that the conceptual codes tended to be influenced by the linguistic codes. Certain sections of each data set stood out to me as more important either due to the content of the section or prominent linguistic features such as the repetition of multiple phrases or words. I paid more attention to these sections and attempted further "deconstruction" through reading the section backwards, one sentence at a time (Smith et al., 2009, p.90). Whilst more of a narrative analysis (Daiute, 2014), at times this allowed me to consider alternative meanings and this was particularly important when analysing and interpreting experiences that were similar to my own.

Step 3 involved using the exploratory codes to move towards creating emergent themes. This is where the concept of the hermeneutic circle can be seen; described by Pietkiewicz & Smith (2014) as "… the part is interpreted in relation to the whole, and the whole is interpreted in relation to the part" (p.12). This is described in such a way due to the whole data set being broken down into smaller parts when completing the exploratory coding and then the themes are developed from these codes and so the parts start to build back up again. An example of a coded section of data demonstrating exploratory codes and emergent themes can be seen in Appendix I.

Table 2

Table showing example of data analysis.

Transcript (Samuel Interview 1)	Exploratory Codes	Emergent Themes
P - I used to really feel uncomfortable telling some people that I…was a…did dance at all. So I think there's a sort of carry over from that I sort of…uh, so often feel like there's some kind of weird judgement on that with some people somehow. Uh, but I've I've learned to be less, uh, distrusting of people or something I think. And also I recognise that a lot of people find that really interesting that you do that, or you know. Um…and…yeah, it's sort of why do I choose why it? When do I talk about when do I say I teach dance and when do I say I teach performance? When do I say I work at a university? (laughs) Uh I really don't know. I don't know what are the drivers on that, it's just that it's almost like intuitive or something. Like in the moment there is a sort of an intuition that it's better to say…Like it's better to say I run a theatre company rather than a dance company like it's sort of intuitive response in that moment. Depending on how that person has spoken to me before that. Like I'm making a judgment about how they will judge me or something (laughs).	Reluctant to admit to a dance identity Pre-empting external judgement Lack of self-confidence Questioning self Answer is intuitive based on the audience *Repetition of 'intuitive' building strength, trying to explain* Attempt to save face	External negative perception of dance Increased identity confidence over time Questioning self Self as intuitive to most socially accepted answer Impression management

Smith et al. (2009) detail different ways that researchers can approach connecting and grouping exploratory themes to form established themes. I took time to try different ways of doing this when carrying out the pilot study but found that abstraction (emergent themes were gathered under relevant established themes) and subsumption (an existing emergent theme became an established theme) were most effective in this study. At this stage some emergent themes were also discarded if they did not appear useful in attempting to answer the research questions. This step was completed by hand, by noting down on paper all emergent themes from an interview, cutting these out and then playing around, organising and reorganising them until it was deemed that the most effective grouping had been achieved.

For example :-

Impression management (Established Theme)

Dress as nurturing belonging (Emergent Themes)

Dress as creating her identity as a contemporary dancer

Dress as influenced by institutional culture

Impression management

Dress as reflecting discipline identity

Need to dress and behave like others to counteract imposter syndrome

External projection of her identity

Dress as a way to distinguish her different identities

Lack of externally projected identity as a dance teacher

Identity split between personal and professional audiences

External view of self as 'invincible'

External identity reputation

Appendix J is an example created from one interview where all established themes are listed with relevant emergent themes under each. A further example with quotes from the transcripts included can be seen in Appendix K.

Step 4 involved considering the data from all participants and looking for patterns across the full data set. This stage is challenging given that up until this point each participant's data set has been treated like an individual case study, therefore, it is important to take a step back and to consider where there are comparisons and contrasts across the full data set. This was completed separately for interview 1 data (see Appendix L) and interview 2 data (see Appendix M). At this stage, data were reduced again and to ensure consistency and parity, any established theme that was similar to that of another data set but not labelled the same was renamed accordingly (Step 5). The research questions were the focus throughout and led the final combining of the data from both interview sets as shown in figure 2 below.

Figure 2

Flowchart showing the hierarchy of identified themes

3.11 Striving for Rigour

Whilst qualitative studies have increased in popularity over the years and are prevalent in identity research, they are still often criticised for their lack of reliability and validity in comparison to quantitative studies. As argued by Golafshani (2003), reliability should not be a focus within any qualitative study as given the purpose and design of the research, it would always fail as a criterion. Instead, this study strived for quality and rigour, and followed Guba and Lincoln's (1982) qualitative specific alternatives of credibility, transferability, dependability and confirmability. However, rather than using a procedural template for rigour, which has been criticised for causing qualitative researchers to be prescriptive and limit reasoned reflexion (Harley & Cornelissen, 2020), I considered positionality and endeavoured to be reflexive throughout the planning, conducting and write-up of the study.

Credibility, comparable to validity in quantitative research is the extent to which the study's findings are reflective of the 'true' situation (Korstjens & Moser, 2018). In this study, one of the main ways for achieving credibility was through data triangulation; conducting two interviews with each participant over a period of three-four months and incorporating additional methods such as timelines and critical incidents. The second data collection point allowed for "prolonged engagement" (Korstjens & Moser, 2018) through the ability to return to earlier statements or stories from the participant and gain further insight and to check understanding. Member checking by returning all interview transcripts to participants for them to review as a true reflection prior to analysis taking place is also often reported as improving the dependability of results (Korstjens & Moser, 2018). Whilst member checking was used within this study, as argued by Smith & McGannon (2018), it is not known whether such a technique improves dependability and instead this was deemed important from an ethical perspective.

Transferability relates to generalisability and the capacity of the study's findings to be applied beyond the individual study to the wider population/other context(s) (Guba & Lincoln, 1982). Transferability of findings will be discussed throughout the results and discussion chapters as some of the results are deemed to be more specific to dance academics due to the nature of the themes discussed, whereas others are likely transferable to academics in other disciplines (particularly those disciplines newer to academia and where academics have transitioned into

academia from another industry). There will always be differences between individuals and the study does not claim to be widely generalisable, however the sample of dance academics in the UK is limited and with the study having gathered data from 15 participants from seven different HEIs, the study arguably makes a positive contribution to knowledge in the field.

Due to word limit restrictions in journal articles, qualitative studies are often limited in the extent to which they detail their exact processes, and this can in turn limit dependability due to lack of information. This methodology chapter has striven to document each stage of the research process, detailing the versions of the methods used, for example, reflexive thematic analysis (Braun & Clarke, 2006; 2019) and explicitly stating where deviations or adaptations were made. Examples of all stages of the process can also be seen in the appendices, to again strive for trustworthiness and transparency. As argued by Chowdhury (2015), even when clear detailing of processes is given, individual researcher interpretation is always involved in qualitative studies and therefore results will never be directly replicable.

As previously stated, it is not believed that full objectivity is ever possible with personal/professional values being evident from the initial choosing of the research topic (Cohen et al., 2018; Smith & McGannon, 2018) and therefore confirmability by other researchers is more challenging a concept to achieve. In an interpretivist study such as this, the researcher's background will also likely influence what is understood from the narrative stories of the participants (Clandinin & Connolly, 2000). Therefore, to ensure that bias was reduced and consistency was achieved wherever possible, reflexion was crucial, and this was realised through keeping both written and voice-recorded notes throughout the full research process to question and rationalise any choices made. This was particularly important during the data analysis process to consider why I was noticing certain themes and justifying why they were significant. Whilst quantity of recurrences of a theme is not the premise in reflexive thematic analysis, it also helped to include tables detailing theme commonality across different cases to make any discussion around the importance of these transparent.

3.12 Conclusion

This chapter has detailed the research process undertaken in this study and strived to make each step of the process as explicit and transparent as possible in order to demonstrate rigour and counteract the potential criticisms often accorded to qualitative research. It has explained how the research was designed in order to address the study's research questions and where previous study designs, as detailed in the literature review, have been considered and adapted as necessary. The adoption of an interpretivist approach with the use of two consecutive interviews with each of the fifteen participants has been rationalised, alongside the use of reflexive thematic analysis.

Chapter 4 addresses the study's research questions and aims to discuss the findings of the study alongside relevant literature and theory.

4.0 Findings and Discussion

4.1 Introduction

Given the paucity of literature on dance academics, this research study aimed to address this gap by exploring the professional identity development of 15 dance academics working in UK HEIs. The purpose of this discussion chapter is to present the study's findings and to compare and contrast these to literature previously analysed in Chapter 2. Goffman's theory of identity development as multiple performed selves (1959) and Bourdieu's capital, field and hexis will be used to frame the discussion. The chapter will be structured under the four research questions to ensure these are addressed in turn.

4.2 RQ1 - How may the dance academics' career journeys and early life experiences have affected their identity development in academia?

4.2.1 Early Academic Influences

Whilst this study is focused on the development of academic identity in dance lecturers working in academia, it was also important to consider the dance lecturers' time at school and through university or vocational dance training to reflect upon whether this had influenced their future identities when working in academia. No studies considering academic identity in university staff appear to have considered early academic identity development in this way, however, literature has stressed the impact early educational experiences can have on one's future educational choices and career trajectory (Heffernan, 2022; Kosutic, 2017), therefore it was deemed important to this study. Three of the 15 participants lacked an early scholarly identity; they might have had academic intelligence valued in the school environment, but they were not interested in applying themselves and did not strongly value school education (Paul, Kayley, Samuel). The other 12 participants appeared to develop an early scholarly identity whilst at school (Hanna, Tess, Helen, Cara, Shawn, Ben, Rebecca, Hilda, Danny, Wanda, Georgia, Katya). Of these three participants who lacked an early scholarly identity, one had left academia by the point of the second interview, another was part-time and had reservations about working in an institutional environment like an HEI full-time and the other reported a resistance to being described as an academic. This may indicate potential links between the development of an early academic identity and a successful transition into an academic role later in life and warrants further

research. Whilst generally excelling at school, Kayley saw it as a necessary imposition in order to become a teacher and opted to do the bare minimum,

> My mum always tells me I had a discussion they were trying to make me do 3 A levels and I went I'm not doing that cause I only need 2. So, at that time I only needed two A levels to go on and do a degree, and that's what I mean about I was just, through school, I was just getting to what I needed next.

Samuel also reported initially excelling at school but lacking interest in education early on which led to him dropping out of the education system,

> …but it was sort of difficult because I was always actually very academically good at things. I found things quite easy. Um I was very…I think about at the time, when I got to about 13, I stopped doing anything that I didn't want to do…

Samuel eventually returned to education in his early 20's and proceeded onto degree study. He realised that he lacked the required academic capital (in terms of qualifications) to follow the career trajectory he wished to and addressed that through returning to formal education; a decision also taken by Paul and Tess who had both progressed directly into dance careers after school. Webb et al. (2017) discussed the need for individuals who lack the necessary capital to successfully be accepted into a field to acquire it in another way. However, they also argued that when someone aims to acquire capital in such a way, they will often still feel like an imposter when they enter the field (Webb et al., 2017). Whilst Samuel and Tess did not report issues with 'fitting in' on their return to education, Paul did report this as a challenge. Paul was a slight outlier from the rest of the participants in that he did not naturally excel at school and instead prioritised his extracurricular ballet training. He stated, "Like at school, actually I just couldn't be bothered, as lazy as anything, I was very lazy. I cheated most of the time." Due to having a successful professional ballet dancing career, Paul did not return to education until much later in life stating that when completing his undergraduate degree, he felt like the 'father' of the other students due to his age. He then proceeded to complete a master's degree and was in the process of completing his PhD but since conducting the first interview he had stopped working in academia as he failed to see himself as an 'academic'.

Studies which focused on early academic identity development in the school environment do not consider the longer-term impact beyond adolescence (Legette, 2018; Matthews et al., 2014; Wang & Gu, 2019). Matthews' et al. (2014) reported links between participants' academic identity and subject mastery but stressed that this was subject-specific. When considering these findings in

relation to the dance academics, this finding is harder to compare given that dance is not a 'typical' subject taught throughout a child's school education. Whilst most participants commented on the important part that dance played in their lives as children and young people, some specifically opted to keep their dance life separate from their school life and most reported excelling at many subjects as a child, not solely dance. For example, Cara stated,

> Um all round yeah so I got 4x A*s and 5x As at GCSE. I got 2x As and 2x Bs at A Level. Um, and was very much steered by everybody. Go go and do law, go and do medicine go and do…you know, I was just like no I don't want to.

In answer to how he was as a school student Danny responded, "Um I was…um… very intelligent. Very, very intelligent without, just being honest." Tess also stated,

> Um apparently I was classed as very clever. Um (laughs) but I was so creative and unconventional that it was hard for them to actually capture me […] I mean, I did….um… A level and special A level maths and physics and French.

Participants found to have an early academic identity also stressed that they worked hard during school (Hanna, Helen, Cara, Shawn, Rebecca, Georgia, Hilda) with many stating that they wanted to do well or that they wanted to please others (parents or teachers) by working hard. Rebecca stated that she was, "Um kind of like one of those students who is super eager to please…" Shawn detailed, "I think I'd be described as a swot (both laugh). I was, I was very much a studious student."

Many participants who did work hard at school described the academic support given to them by their parents or by certain influential teachers. Whilst Balen et al. (2012) found that parental academic success was no longer a major determinant of future academic success, this study supported Kosutic's (2017) argument that parental attitude to education may still be majorly influential. Five participants identified as being raised in a working-class family (Georgia, Helen, Katya, Shawn, Samuel), a factor which Bourdieu stressed would impact on their future career trajectory and limit their career options (Heffernan, 2022; Jenkins, 1992; Kosutic, 2017). However, each of these five participants were the first in their families to gain a degree qualification and four of them (Georgia, Helen, Katya, Shawn) reported that their working class parents' belief in the power of education helped to form their determination to work hard and succeed. Georgia stated,

> Um yeah, and worked hard um and I think also having the, having like a family from a really working class background sort of influenced that. I wouldn't say I was ever pressured but my family's focus was upon me getting good grades and working hard to

> get those good grades. You know to secure a, a sustainable you know, to secure a future in work really. It was instilled in me about working hard at that, at that moment in time and I really cared about doing well so um yeah.

And Shawn stated,

> So yeah, I was, I was very…just very kind of clear that I wanted to do well and work hard. I wasn't, I wasn't too much of a lay back and see what, see what happens. I was very motivated in in in kind of working hard towards all the qualifications that I was doing at the different periods.

In support of Bourdieu's theory, two dance participants who were privately educated (Ben and Wanda) were more reluctant to comment on their own ability and how conscientious they were, and instead stated that given their education and the support provided through that, they would always have done well. Ben stated,

> I mean, so…I went, as I said before I went to a public school and um so I was always very well taught. So I was gonna, I was gonna get by, you know. I kind of met people who, when I went to [place name removed] not grammar school but I think it would be as you know anyway, and they said they'd had to, they'd had to really work to get their A Levels and I kind of realised my privilege when I heard that.

Many participants had one or both parents working in education; most in schools but also in FE and HE. For some, this meant that from a young age they had close exposure to those who believed in the importance of education and this influenced their aspirations early on. Hanna stated, "they themselves were, they are academics and my father had a professorship, […] when I was growing up so actually one of the things that I always wanted to do growing up was to do a PhD like my Dad." Whilst Hanna did not have a private school upbringing, she recognised the academic privilege she had gained from her parents and how this had positively influenced her own academic career trajectory (Kosutic, 2017). She stated, "And I know that's quite privileged so there are a lot of my colleagues you know that are first generation university and things like that but that wasn't me at all. Um yeah so, I think they were influential." This supports Heffernan's (2022) analysis of Bourdieu's theory whereby individuals from a lower income but knowledge-based family will likely do well in the education system because they are familiar with the field and know the 'rules' and how to act. This factor was also reflected on by Braun and Clarke (2019) in relation to their own backgrounds and 'educational privilege' that they held in the university field.

As in the studies by Matthews et al. (2014) and Legette (2018), there do appear to be links for dance participants between their school academic identity being both internally negotiated whilst also externally supported by significant others such as schoolteachers. Whilst Matthews et al. (2014) purposively sampled African American and Latino adolescents and Legette (2018) black adolescents, and this study on dance academics did not focus on race/ethnicity in any form, participants still mentioned influential teachers who believed in them, saw their potential academically and/or in dance and who they felt helped them to succeed. Interestingly, even one participant (Samuel) who did not value school as a child and dropped out of the education system as a teenager, reported the significance of certain teachers on his academic identity development when he returned to education as a young adult. Therefore, it appears that individual schoolteachers can also play a major part in the development or not of an early academic identity. However, unlike the supportive teachers in previous studies (Legette, 2018; Matthews et al., 2014) the dance participants' schoolteachers did not always believe that dance was the most optimal future route for them and often encouraged them to pursue a more 'typical academic' route at university. Walton (2019) explored the links between performing arts participation and academic achievement in male youths, therefore, it might be argued that the skills and attributes the dance participants honed through their participation in and commitment to dance classes positively influenced them in their school setting and thus assisted in their early academic identity development.

Support from parents was also discussed in relation to the dance participants' pursuit of dance. Many parents, whilst valuing education, supported them to follow whatever career path they wished. Cara stated,

> So, my mum was in primary school and my dad worked as the career's manager in FE and they both came from that perspective of do what you want to do. You know, don't be swayed by the school telling you to do science if you don't want to.

Some participants (Paul, Kayley, Shawn, Hilda, Danny, Wanda, Georgia) reported that their parents actively encouraged their focus on dance. In Hilda's case, her parents suggested she take a gap year after school to focus on dance instead of progressing directly into HE to study nursing. This was a decision which subsequently changed her future career path. However, for others, whilst their parents were supportive of them generally, they were not in support of them pursuing dance; often viewing it as a discipline that was precarious, and which lacked sustainable career opportunities. Helen stated,

> My dad was not chuffed cause… Yeah the daughter that was going to be a barrister and then she went down to an English teacher and then she just wanted to do dance and hope for the best. Um…so yeah, there were lots of phone calls with my dad at that time with him trying to get me to pursue the English rather than dance.

Rebecca stated that whilst her parents had both pursued careers in the performing arts industry as a dancer and a musician, they did not want her to pursue such an unstable career, "…cause my parents were like well you can always have dance as a hobby but you know you really don't wanna have it as a career." Therefore, the support was not solely dependent on parental understanding of the performance industry as influenced by wider societal discourse.

4.2.2 Embodied Cognition/Experience Gained During their Career Journeys

Due to the participants' eclectic career journeys prior to starting a permanent academic role, it was evident that they had built a strong foundation of embodied knowledge and behaviours that they carried with them into their academic roles. Whilst some of this stemmed from their work set up as a freelancer, most related to their involvement with dance as a discipline. Whilst no research has been found which explores the career journeys of dance academics in UK HEIs and therefore no literature exists which discusses their initial introduction to dance as a discipline, literature does exist to this regard in relation to professional dancers. Such research has argued that a dance/r identity is developed in childhood/adolescence and endures changes over time, hence it being more embodied (Ashton, 2013; Roche, 2011, Warnick et al., 2016). Study participants who started dance at a young age (Paul, Cara, Tess, Hilda, Hanna, Kayley, Rebecca, Wanda and Georgia) tended to, in their own words, take a typical direction in terms of starting with ballet at a local private dance school. Cara stated, "Um yes, so I was your typical 4-year-old at ballet school." Hilda stated, "Yeah, so I guess I, like a lot of young girls, I was encouraged to go and try lots of different hobbies. And yeah went to a dance school that was in the town that I grew up in". And Hanna stated, "My Mum sent me to ballet classes from about the age of 2 (laughs) because she thought it would be good for my posture". Whilst this initially began as a casual hobby once or twice a week, they detailed how their passion grew and how they committed to dance as a major aspect of their life during their teen years; a factor which may account for their subsequent embodied identities. Many did not consider dance as a future career path but often through their involvement in dance at school were introduced to different possible dance careers. Whilst these participants were proud of their 'dancer' identity and were happily

known as a ‘dancer’ by family, friends and peers, some chose to pursue dance both inside and outside of school whilst others kept it outside.

However, some of the dance academics were not exposed to dance at a young age or did not enjoy dance at a young age and instead their dance/r identities developed later, but still became an important part of their self-concept. This may be a difference between those who work as professional dancers and those who work as dance academics, however, some of the participants who did not start dance until their teenage years or early adulthood, did follow a performing career prior to, or simultaneous to, their academic career. Samuel expressed an interest in dance at an early age, tried ballet classes but did not like them. He then returned to dance again in his early 20’s and completed his GCSE and A level dance, before progressing onto a dance degree. Samuel’s later start in dance did not appear to affect his embodied knowledge with him clearly articulating throughout his interviews how his experiences as a professional performer informed his work as an academic. He stated,

> And so there is a definite… sense in which there is a massive value to my teaching of all of this professional experience, that is, gives…me a lot of confidence. And it sort of adds weight to…any bit of academic reading that the students do with me. There is this huge big, sort of pool of knowledge of practical knowledge around that, that I'm also drawing on to support the students in understanding that.

Therefore, whilst aspects of one’s dance/r identity seem to endure multiple identity changes and do appear more embodied, this study did not find that this was necessarily due to the age at which participants were introduced to dance (Ashton, 2013; Roche, 2011) but instead down to the significant amount of time and commitment the art form required from them. The literature also highlighted ballet as a particular style which engineered embodiment due to the traditional repetitive structure of the classes and expectation of certain discipline, etiquette and behaviours (Pickard, 2012; Roche, 2011). The focus on ballet may simply be attributed to the fact that most dance literature is focused on ballet with much fewer studies on other dance styles. But it should be noted that whilst many of the dance academics discussed taking ballet lessons at various points in their dancing lives, only two of the participants pursued ballet more seriously, the others opting for other styles such as contemporary. Therefore, this may also explain the differences in age in relation to when they were first introduced to dance and when it became a more serious part of their lives and identities.

The dance academics discussed the ways in which they embodied the dance discipline in their daily lives, for example, through behaviour such as requesting to sit on the floor for longer meetings, having sudden urges to stretch or click their joints and in terms of their posture. Danny stated, “unintentionally, I probably, I know I do. I move quite a lot more. Um, it's just habit isn't it, like you know, if your legs ache you just like [lifts leg to ear to stretch].” Two participants were also able to articulate ways in which their embodied dance identity impacted upon their physical practice in their current academic role. Hanna described an inherent mind-body connection that she attributed to her dance background. When discussing her physical reaction to an emotional outburst in a line management meeting Hanna described seeking the help of a life coach,

> I had a coach for six months and she thought that it probably affected me more in a bodily level up because, as a dancer, I am more receptive to the, kind of…the soma and the uh what's going on. Uh, on a kind of emotional and bodily level.

Katya, whilst describing academia as her second vocation and already having planned her third vocational transition, described how she needed to ‘practise’ writing in the same way she would ‘practise’ technique or repertoire as a dancer,

> And writing was not my practice, you know. That writing and doing that kind of research was not my practice, so I wasn't practised in it. I was practised in moving in the empty room in a room with no furniture in it. And so it just, I suddenly felt like, Oh my God…

Katya also found the physical output of noticing her reading speed increase as being a noticeable bodily sign of her progression in her thesis,

> And what was amazing for me as well, physically, the sensation that six months in […] I'd pick up one of these kind of [book removed], or whatever, and I could feel that my reading was faster. Like, I could feel that I'd speeded up and to me also then to find, to have that physical sensation was...Like, really interesting to me.

Such examples of ways in which taking part in dance classes had been influential in producing certain ingrained behaviours and physical practices, implies that these participants held a dance-focused hexis (Heffernan, 2022; Jenkins, 1992). Downey (2010) reported on the effect of taking part in capoeira classes over time on an individual’s hexis, a process that is likely similar to that experienced by dance participants in this study. Bourdieu stipulated that adaptations to one’s hexis were subconscious (Jenkins, 1992) and Downey disagreed with this in his capoeira-based study, instead stating that participants were aware of these bodily and behaviour changes which occurred through close observation of an experienced capoeira master. Whilst dance participants were able to retrospectively analyse and identify aspects of their embodied dance hexis and the

ways this impacted upon their physical behaviours in an academic setting, it was unclear whether they were explicitly aware of these changes when their body was adapting to accommodate them. Whilst not all dance participants identified behaviours that would imply that they held an ingrained dance-focused hexis, due to the belief in this potentially being a subconscious process, participant observation would be required to explore this further, something which was not undertaken in this study.

Participants also evidenced the ability to use embodied cognition, gained through their prior dance industry roles, to their benefit in their current academic role. Whilst the purpose of pursuing a degree education is much debated, the current emphasis on employability (Woodfield & McIntosh; 2022) has led to the need to ensure that students are not simply taught knowledge but that they are also skilled in applying such knowledge (Dickfos, 2019). One way of embedding knowledge application into a degree programme could be through lecturers modelling their learnt experiential knowledge to their students as discussed by Brown (2019). Boyd and Harris (2010) also stressed the importance of lecturers modelling behaviour to their students and reported that this authentic embodied knowledge and experience was highly valued and respected by students. Unlike lecturers working on degrees designed to train new teachers, students on a dance degree are not preparing to enter a specific vocation/role and may end up following career routes covering a variety of different jobs in the dance industry (Farrer & Aujla, 2016; Bennett & Bridgstock, 2015). Therefore, the way that dance participants utilise their embodied knowledge within their roles may differ slightly. Many dance participants had taught or still did teach practical dance technique classes as part of their academic role, however, even those who did not, discussed their embodied dancer posture and their use of dance terminology and the respect students had for this. Other dance academics also stressed the importance of using ‘dance’ terminology in research settings to ensure authenticity. Many participants outwardly criticised other academics (and their published work) who had not worked in dance industry roles prior to becoming an academic, believing their knowledge to be of less value to students due to their lack of authenticity. Dickfos (2019) reflected such a view and proposed that academics complete short industry placements to maintain their industry knowledge. Whilst no dance participants mentioned participating in industry placements, many were still active in the dance industry alongside their academic roles through choreographing/producing external performances,

organising dance festivals, and performing as well as through continuing to take part in dance classes themselves and watch dance performances.

Whilst most dance participants viewed their embodied dance knowledge as beneficial to their academic roles and to their recruitment into the role, the one participant who had left academia between their first and second interview, Paul, found that it needed to be subject specific. He taught PE students as well as dance students and found that his embodied dance discipline which was projected into his expectations of students in his classes was not respected by PE students and instead caused issues in his classes, an incident he reflected upon in his negative critical incident. He particularly denoted his embodied dance expectations of behaviour onto the length of time he had held a 'dancer identity',

> So yeah, so is that sort of thing you don't even think about, but yeah, in actual fact, that's a big part of me. My own identity was being a dancer, so you know, I was, you know, started when I was nine.

And,

> Like that's my identity, I'm a dancer so I suppose when you ask where you I did it I was identifying always as a dancer because no one else had had that professional experience […] 23 years of doing repertoire, dancing with a lot of people and working with a lot of people.

4.2.3 Split Professional Identitiy/ies Once in Role

Goffman's (1959) view of identity being performed, demonstrated his belief that one can hold multiple identities at any one time. This implies that one may hold different personal and professional identities and that each is presented at different times and in different places dependent on the audience present (Goffman, 1959). The 15 participants in this study all held different job roles prior to entering their academic role and each came to academia with at least one other previous professional title or identity. Even those participants who followed a more traditional linear route into academia, having completed a doctorate in advance of entry, had completed other job roles prior to entry either simultaneous to, or between periods of study. Tess described going straight from school into a performing career abroad, then becoming a freelance dance teacher when she had her son, starting her own dance business and then moving into academia later in life. Rebecca progressed straight from school directly into undergraduate and postgraduate study and detailed an extensive freelance career as a professional dancer, dance

teacher and choreographer prior to starting her doctorate and moving into academia. She continued to work as a professional dancer whilst working in academia full-time and finishing her PhD and only stopped due to an ongoing health issue. She found it hard to let go of her other identities and highlighted that they were essential to her academic role,

> So I was like whatever happens I'm not gonna give this up and I was dancing with [company name removed] a lot at that time as a company member and they would rehearse till 11 o'clock at night so I was doing a full working day here, getting a bit of food, going to rehearse from about 6.30 or 7 and then finishing at 11[…] that was a real challenge but I was so determined that that was almost like a part of what was keeping my knowledge current and up to date like in terms of what I was doing with the students here.

Literature into professional identity more generally recognises that in this day and age it is common practice for people to transition between different professional identities (Hoekstra, 2011; Makela, 2018; Ryan, 2012), however studies have reflected on some people finding it easier than others to adapt in this way (Daspher & Fletcher, 2019; Fouad & Bynner, 2008; McMahon et al., 2012).

Most of the dance participants in this study had experience of working as a freelancer pursuing a portfolio career. Samuel, whilst being a part-time lecturer, also co-owned a performance company and as part of this company created, developed and performed in professional shows. Kayley initially trained as a schoolteacher but moved from a full-time teaching position to more flexible freelance teaching, choreographing and producing when she had children. She saw her transition into a full-time academic role as a way of being able to continue her different identities under the security of a large HEI,

> I think I've been able to connect more of what we do in the dance degree to what happens at [organisation name removed] by having that dual role and by the university enabling me to continue my own professional practice. So they, you know, I still movement direct on family shows, I've still done that while I've been in this role, I still run the youth dance company.

Katya stated,

> I'd done a lot of…other stuff like I'd done, been a rehearsal director for several companies. I'd choreographed and co-choreographed. I'd co-directed. I'd taught in multiple settings. I'd I'd I was a yoga teacher. I'd done, I did yoga teacher training for two years. And so did that in 2000. So I was like doing a lot of different…I had lots of different hats.

This could be seen as advantageous in terms of being used to the need to perform a variety of professional identities in different contexts depending on audience, thus strengthening adaptation skills. Fouad and Bynner (2008) when studying work transitions, found that those with stronger adaptability skills were able to socialise into new contexts quickly, but having agency over the given career move was also a significant factor. In this study it appeared that all the dance academics had made an agentic autonomous decision over their move into academia, however the point at which the move was made may have been less agentic for some. Some reported wishing to pursue an academic role but they had needed to wait for a suitable position to arise and not always being successful in the application process.

The need for many of the dance participants to hold split identities was also evident in the different ways that they responded to the question around how they professionally introduced themselves to others. Some used the term lecturer, some practitioner while others felt they needed a range of responses depending on their audience at the time and the role they were representing. Whilst most participants were full-time at the point of interview, a number of participants transitioned into a part-time academic role initially and therefore held multiple job titles at the same time. The literature reports on academics who have moved into academia from a practitioner or industry background often holding dual identities (Ballantyne & Zhukov, 2017; Carrillo, Baguley & Vilar, 2015; Dashper & Fletcher, 2019; Shreeve, 2009) or adopting the term 'pracademics' (Dickinson et al., 2022; Hollweck et al., 2022; Posner, 2009). Interestingly some dance participants mentioned that others might describe them as a pracademic, but they did not tend to use the term themselves, instead preferring the terms practitioner-academic or practitioner, even within the academic setting. Many of the dance participants also commented on how they felt that their involvement with dance from a young age had helped them to find ways to effectively balance their different identities. Tess described,

> Uh, from the age of, we could work from 14 then so yeah, I worked in a bakery. Um, early mornings, after school and then I would go to dance class. Um it was a local school, so I used to ride on my bike and I was just there all the time. Anytime I could be there I was there.

Georgia detailed,

> …but I think there's also something in the fact that that's sort of the way I grew up, was going to school, dancing three nights a week, sometimes four, dancing on the weekend. Then I'd get the bus into [place removed] and go and work in a shop for four hours. I think I'd got used to that sort of rhythm of life in the sense that I'd had to.

This might imply that dance as a discipline allows participants to build an effective level of career resilience, a factor which Wyllie et al. (2016) state is key to succeeding as a career academic.

However, whilst many participants had found ways to effectively balance and manage their multiple identities, instances of identity conflict were faced. Shawn described how although he was meant to be a part-time dance teacher at a school whilst working other roles as a freelance dance artist, his work was split between two different locations which caused challenges,

> I did not realise how mentally taxing a secondary and college level teaching post would be because they ask, so even as a part-time member of staff, they ask so much of you. So, it's, it's all the open evenings or parents' evenings and you know all of the assessing that you have to do and the preparations for examination. […] So, yeah, there was definitely financial difficulties there cause of the commuting and trying to hold almost two separate lives in two separate geographical locations.

Literature on career transitions in professional dancers (Roncaglia, 2006; Willard & Lavallee, 2016) often stresses that dancers face an identity crisis or identity loss when retiring and moving into another career role. However, they argue that such a feeling of loss can be counteracted by the choice being an agentic one if the individual has effectively actively planned for this (Cosh et al., 2013; Willard & Lavallee, 2016). Not all participants held a previous identity as a professional dancer and of those who had, only one (Rebecca) appeared to face such identity loss. The others had planned their retirement or part-retirement from performing. In contrast Rebecca, was successfully balancing her academic career alongside her performance career until a health issue forced an earlier break from performing than she had anticipated. As with ballet dancer participants in Roncaglia's study (2006) she faced an identity loss before adapting and finding new ways to perform again. Whilst such identity loss is specific to dance due to the inherent reliance on the body, studies with nurses (Barrow et al., 2021; Findlow, 2012), teachers (Boyd & Harris, 2010) and in other disciplines (Dashper & Fletcher, 2019) have also reported that those moving from a professional industry into academia often face a period of identity confusion or identity crisis. This identity confusion can also continue beyond the transition point (Findlow, 2012). Such identity crisis once established in role was also evident in the negative critical incidents that dance participants were asked to reflect upon in their second interviews in this study. The incidents which could be categorised as falling under the following sub-identities as an academic - 'teacher', 'researcher', 'leader', 'manager', and most often mirrored the same identity

category as their positive incident, all occurred once in role and led to the dance academics questioning their professional identity in this area.

Identity crisis/confusion was also experienced in relation to balancing personal and professional identities as mothers and academics. Six out of 15 participants in the study did not have children, two were fathers and seven were mothers. Whilst the two fathers, who both identified as fathers prior to starting a permanent academic role, reported no conflicts around balancing the two identities simultaneously, all but one of the women reported some conflict between their mother identity and professional identity at some point in their careers. However, they differed in response to whether this was felt within their academic role and thus exacerbated by the setup of the academic role or not. The conflict faced by mothers in academia has been well-documented in the literature (Acker & Armenti, 2004; Amsler & Motta, 2019, Kovarovic et al., 2021, Minello, 2020) with Amsler and Motta (2019) stressing the difficulty of successfully combining the two roles. The three dance academics who reported the most challenge balancing the two identities were three of four academics who became mothers whilst already working in a permanent academic role. This finding supports the view that academics with younger children are more likely to face greater challenges when working in academia than those with older children (Kovarovic et al., 2021; Matthews, 2020). Helen described the identity conflict she felt when returning to work as a full-time dance lecturer after having her first child,

> So um I didn't want to go back. So once, once I became a mother, I wanted to be a mother (laughs). No I didn't want to work at all. And I, uh, I remember even saying to somebody, what's the point in teaching people how to dance? So yeah, uh…I feel awful saying that out loud (laughs). So yeah, it was, it becoming a mum was a massive life, you know, gave me a completely different perspective on life.

Hanna described her experience with her two children,

> Um so I did that and when I, when I had my first child um…I decided to go back full time, you know that was also something that I wrestled with as well…And as a mother that was also difficult, a difficult decision but certainly I wasn't, I wasn't a stay at home mother at all, I never have been so working was a really important part of my identity. So, there was no way that I wasn't going to work, it was just the levels of work. With my 2nd child I did ask to be part time for a bit, but that only lasted about a year before they asked me to go full-time again, to take on some extra roles.

Georgia described the need to compartmentalise the two different identities but stressed the limitations that that entailed,

> But it it became much heavier than that, that I I sort of, and I found it quite isolating actually, in the sense of I found that I had to really distance myself from the the kind of more. Um yeah, the more social aspects of my work life, because I didn't have time for it anymore. Uh, and but equally those are often important spaces where decisions get made and um or progress is made in different ways. Or, you know you miss out on an important piece of information.

Whilst the additional challenge of Covid for academic mothers has been discussed in the literature (Gabster et al., 2020; Kovarovic et al., 2021; Matthews, 2020; Minello, 2020), Covid was only directly discussed in relation to parenting by one participant in this study (Georgia) and she reported on the positive changes that Covid enabled for academic mothers like her.

> …and I think having gone through the pandemic, I think how beneficial it might have been to be able to do things online that first time round. You know, travelling in just for an hour-long meeting and things on days when I didn't need to um be in otherwise um that you know that would have been a real advantage, I think for that first time around.

Whilst three of the reported negative critical incidents were related to Covid and changes to the working set-up due to lockdown restrictions (Hilda, Wanda, Rebecca), only one of these participants was a mother (Wanda) and her incident related to issues with the institutional senior leadership as opposed to balancing her professional identity alongside her identity as a mother. The dance academics with younger children did not reflect on professional identity issues specifically related to lockdown ways of working as reported in the literature (Butler & Yancy, 2020; Gabster et al., 2020; Kovarovic et al., 2021; Matthews, 2020; Minello, 2020), however they were not directly asked about this and therefore further research would be needed to determine the potential shorter and longer term effects of this period on their professional identity.

4.3 RQ2 - What are dance academics' experiences of transitioning into academia?

4.3.1 Career Journey Typologies

Participants' experiences of transitioning into academia were analysed in relation to their career journeys prior to gaining a permanent academic role. Whilst each participant's journey was somewhat unique, similarities were evident and therefore the different career journeys were grouped into representative typologies. The related discussion explores individual experiences

within each journey typology and further examines any comparisons and contrasts. A more detailed narrative example of one dance academic's journey from each typology is included in Appendix N. To ensure anonymity, it was not appropriate to include detailed narratives for all participants. Such narrative accounts do not aim to be objective reliable 'truths' but instead are viewed as knowledge which has been co-constructed by the participants telling their stories and the researcher listening to and forming an interpretation of these stories.

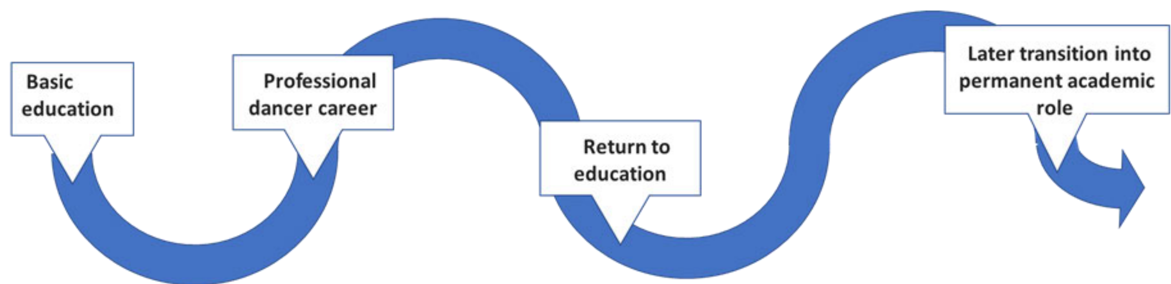

Figure 3

Typology 1 - 'The Professional Dancer'

The five participants in this category all had or still maintained successful careers as professional dancers and had a strong dancer/performer identity. With a background in ballet, Tess and Paul transitioned directly into professional dance careers after school. This may be attributed to the dance style and inevitable age restrictions associated with ballet careers. In contrast, Danny, Katya and Samuel completed degree-level study prior to starting their performance careers. Tess and Paul returned to education to complete their undergraduate degrees and master's degrees when their performance careers had come to an end while Katya and Samuel both started permanent academic roles holding undergraduate degree qualifications and highlighted their professional experience as a key factor in recruitment. Danny strategically chose to return to education to complete his master's degree as he was actively focused on career longevity in dance and knew his success as a dancer would not last indefinitely. Apart from Katya, all participants initially transitioned into an academic role on a part-time and/or fixed term contract. Tess proceeded to gain a full-time permanent position, and Paul increased his hours before deciding to leave his academic role. Samuel (aged – 30's) and Danny (aged – 40's) both still work part-time in academia and continue to hold a dual identity alongside their professional

careers as performers. Tess, Paul and Katya (all aged in their 50s and 60s at the age of transition) pursued PhD's once working in academia.

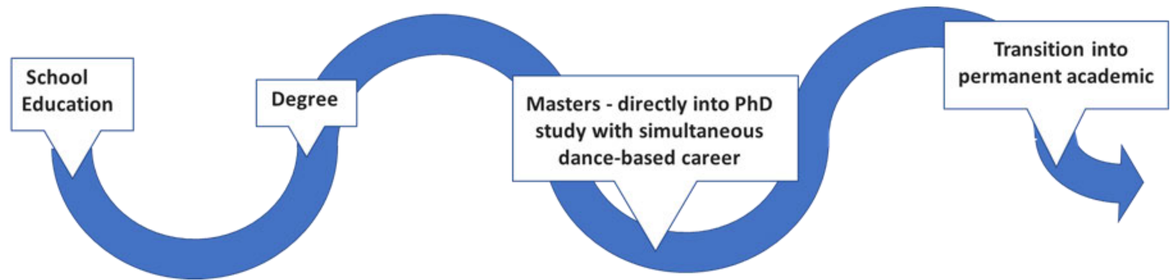

Figure 4

Typology 2 - 'The Traditional Academic'

The three academics who followed this career journey, Ben, Hanna and Georgia, all completed PhD's prior to starting permanent work in academia or completed just after transitioning. All transitioned into academia in their late 20's/early 30's. Hanna and Georgia quickly progressed through undergraduate degrees, into master's degrees and onto funded PhDs in dance; both also worked in dance-based roles simultaneously. Whilst Hanna had parents who were both academics, Georgia was the first in her family to attend university. Ben, however, made early career decisions based on his desire to be an artist. He completed an arts degree and worked as a painter and art teacher for several years before developing a stronger interest in dance and pursuing a dance-based PhD. Ben's family were from a higher socio-economic background and he was able to give up work and complete his PhD due to family inheritance. Ben started work in academia as a part-time lecturer prior to being offered a full-time research-based role and remained at the same institution throughout his thirty-year career in HE. Georgia carried out hourly paid academic work as a PhD student but was offered a full-time post following successful completion. Hanna was headhunted for an academic role following her PhD and is the only participant who had worked as a full-time permanent academic at two different UK HEIs and had progressed into a management role. All three academics in this typology saw research as a major part of their role but they all worked at post-92 institutions, which are more associated with teaching.

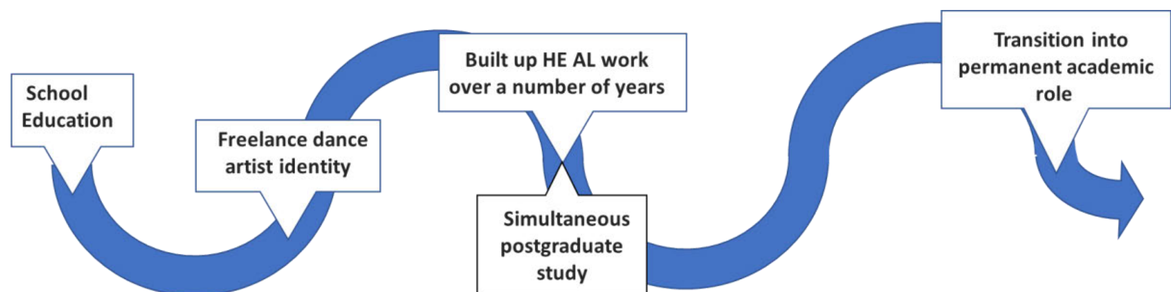

Figure 5

Typology 3 – 'The Portfolio Dance Artist'

Within this typology, most of the participants clearly developed a professional dance identity whilst studying for their undergraduate degree (Rebecca, Shawn, Hilda). For Hilda, this started prior to her degree when she took two years out to decide whether dance was the future career route for her; for Rebecca, this was established through a placement year that was built into her degree. This meant these participants easily progressed into work as dance artists incorporating teaching, dancing, choreographing and producing following graduation. They all worked as freelance dance artists whilst completing postgraduate master's courses. Shawn and Hilda made the decision to pursue postgraduate qualifications for the purpose of progressing into permanent work in academia. All built up extensive experience as hourly-paid lecturers and through maternity cover posts whilst striving to gain a permanent HE role. All transitioned into academia in their 20's/early 30's.

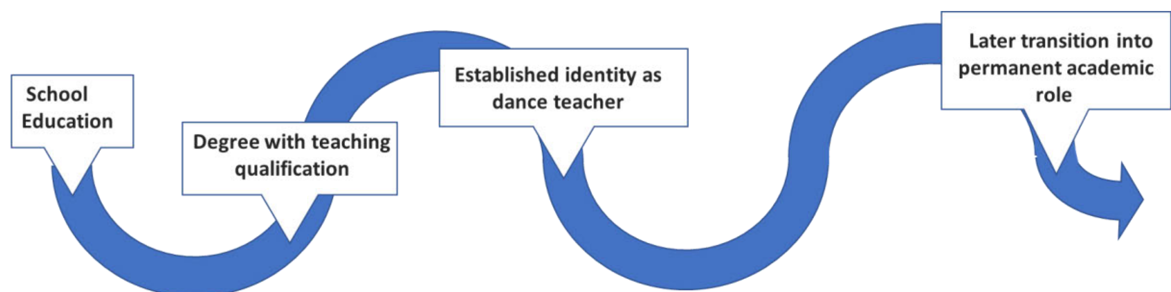

Figure 6

Typology 4 – 'The Dance Teacher'

Both participants within this typology, Kayley and Wanda, decided early on to train as dance teachers. Kayley achieved this through the completion of a B(Ed) degree (she later also studied for a master's degree) and Wanda through completion of a dance degree and then a dance based PGCE directly after school. Each participant had an extensive career as a dance teacher in schools/FE colleges and in the community before considering their next career move. Prior to applying for a full-time academic role, Kayley worked in an arts organisation full-time, but she decided she was at an age where she deserved a better wage. Wanda reported that she had come to a crossroads in her career and specifically wanted a course leader role in HE. Both transitioned into full-time permanent academic roles in their late 40's and both appeared very resistant to being described as an academic when they were interviewed.

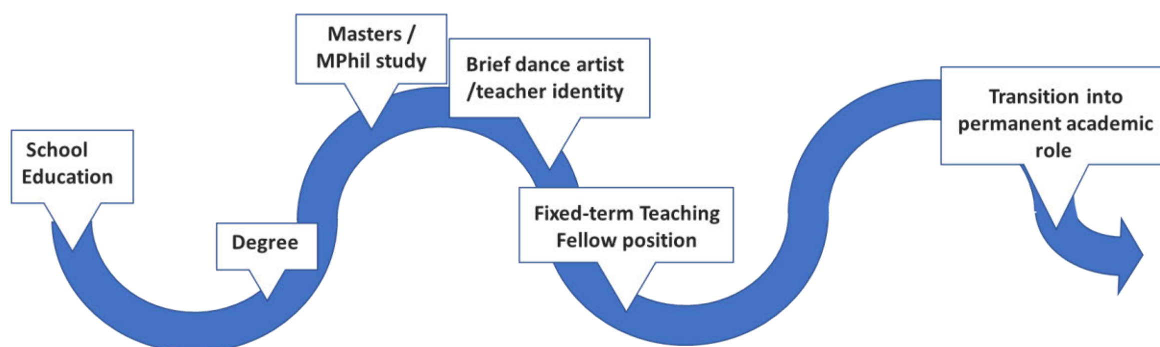

Figure 7

Typology 5 – 'The Assisted Academic'

The two academics in this typology, Cara and Helen, had followed a slightly different route into academia whereby they had each progressed directly from school into degree study and then directly into further postgraduate study. Both participants implied that they felt coerced into postgraduate study and struggled through their prospective courses. For Cara this was in the form of a PhD which she interrupted multiple times and subsequently chose to complete as an MPhil. Both participants worked as dance teachers prior to starting work in academia, actively sought out a career in HE and were turned down for other academic roles prior to gaining their first position. Both participants were offered a supported route into academia through an HE teaching fellow position where they were given initial training as an academic and completed the PGCE

HE course as part of this. After transitioning in their 20's, each had remained in their respective institutions for several years; however, Helen had focused on her progression as a research academic whereas Cara had progressed into management.

4.3.2 Motivations and the Transition Itself

For most dance academics in this study, a desire for more security and stability, particularly in relation to finances, was the main motivation for transitioning into an academic role. Prior to entering academia, most participants had experienced the fragility of a portfolio career either as a dance artist/teacher/in another dance-related capacity. Only a small number of studies have explored the experiences of dance-based academics in HEIs, however, these studies also report similar motivations for dance professionals' deciding to move into HE (Doughty and Fitzpatrick, 2016; Farrer, 2018). Similar findings were reported by Lam (2018) in her study on creative arts' academics. This may come as no surprise given that many professionals working in the dance industry do not follow what may have 'traditionally' been a linear career journey as an employee (Hotho, 2008; Nesje et al., 2018) and instead work as freelancers with portfolio careers. The three dance academics categorised under the typology of 'The Portfolio Dance Artist' had experienced balancing multiple roles at one time including different dance teaching positions in different contexts, performance roles, producing roles/choreography jobs, hourly paid work as associate lecturers and often whilst simultaneously undertaking additional self-study. In addition to balancing different roles, they reported the importance of networking to ensure they were aware of potential future jobs and could rely on others for recommendations. Other participants in the category of 'The Professional Dancer' also faced precarious work situations and commented that age had been a factor in their pursuit of a more stable career in academia. For some academics this was simply an expectation of a certain level of pay by a particular age. For two male academics, it was purposeful planning based on them realising that they could not rely on their bodies as a professional dancer long term and needed to plan their exit route from dancing/teaching. Danny stated, "It was a conscious choice to apply for this job, which is my first ever salaried job." Whilst he had led a successful career as a dance artist, he was aware of age and injury limitations and purposefully planned for a future career beyond performing. He discussed pursuing an MA with the knowledge that he would need such a qualification to become an HE lecturer. His current role was a part-time permanent role as he expressed that he was not yet ready to relinquish his performance work. Samuel, who worked in a part-time permanent role

in an HEI, similarly reflected upon the importance of stability and security in relation to age. He stated, “In a way, the big the lovely thing for me about knowing that I'm, you know, I've not got to go out there and set up workshops and chase bits of teaching, which is what I used to do when I was freelance.” For him, the timing of the offer was also key as it coincided with his children being at an age which required him to have more routine in his life. He knew that on the days he was working at the university he would be available to pick up/drop off his children and was happy to reduce his professional touring schedule. This finding reflects the existing literature around identity and career transitions in dancers, notably ballet dancers, in terms of age being an inevitable career longevity factor and the main driver for professional dancers transitioning into other careers which demand less of the body (Flower, 2019; Jeffri & Throsby, 2006; Middleton & Middleton, 2017). However, the literature relates specifically to retirement from a professional dancing career into another career and often focuses on agency and forward planning in the decision-making process. When considering this finding in relation to literature on HE specifically, age may be linked to the decision making process for those in other disciplines pursuing an academic role, namely in relation to stability, security and pay, but the link to age and bodily changes is likely to be dance-specific.

For other participants, whilst the benefits of a stable monthly income were acknowledged, it was the wider opportunities that HE offered that really attracted them to the sector. Shawn started working in academia as an hourly paid lecturer, this helped him realise what working in HE could offer, and he then actively pursued more hours before seeking out a permanent position. He stated,

> It's really different to the school teaching I was doing before and there's, it feels like there's real space for growth and development. Um so it was quite soon after kind of picking up more work I was going oh yeah, I'd really like to do more of this and I was always asking is there other more hours/more modules that I can work across?

Like Shawn, other participants who had worked in schools/FE colleges prior to working in HE, also actively pursued an HE role and saw HE as offering increased opportunity over other educational sectors.

As well as motivations for making the transition into HE, participants in this study were also asked about their initial experiences on entry to their new role. This was deemed to be important

due to existing literature reporting on the mismatch of expectations between what participants imagine their academic role will entail in comparison to what they actually experience (Boyd & Harris, 2010; Findlow, 2012; Smith, 2010; Wyllie et al., 2016) and this leads to the need for inevitable identity work. A series of five pictures were used to draw participants' memories back in time to their individual transition points and prompt further discussion with most participants using similes or metaphors to describe their chosen picture and how it represented their transition point (See Appendix O for a table showing each participant's choice of picture, accompanying quotations and further discussion). With seven out of 15 participants selecting the same picture, the most common description of this was "it was like walking into the unknown". This portrays their wariness of their new role and their possible lack of preparedness for the transition. A comparable simile was used by participants in a study on pracademics describing their entry into academia from a variety of other professional industries including law and criminology, allied health, and sports and physical activity, who described it as being "like falling off a cliff" (Dickinson et al., 2022, p.298). However, whilst there was consensus amongst the participants in this study and in the study by Dickinson et al. (2022) in relation to the significant amount of knowledge they had to pick up very quickly and the lack of time they had to do this, there were clear differences in relation to the extent to which participants felt supported in this process. Some dance participants reflected upon having the support of other academics in the dance department, however for others, the department was just them or them and one other, so this type of support was not available.

Another prevalent theme was the lack of induction that participants were offered upon entry with them stating that their intended induction never occurred or was inadequate for their needs. In contrast, two of the participants who were classified as 'The Assisted Academic' entered academia in a role which offered training and support built in as well as enrolment on a PGCERT HE course. Both participants selected a different picture or combination of two pictures and described the role of others in their transition process. The importance of support in the transition process is well-documented in the literature (LaRocco & Bruns, 2006; Medcalf, 2014; Monk & McKay, 2017; Smith, 2010) and given that both of these participants had remained at their respective institutions for over fifteen years and had progressed through the ranks to become senior lecturer and head of school respectively, it could be argued that this supported transition was key to their academic socialisation and identity process. In addition to support once in role, a

number of participants also discussed the importance of support from others in their lives in relation to the recruitment process, something which is not specified in the academic identity literature but which is highlighted as significant in literature looking at career transitions more generally (Fouad & Bynner, 2008). Interestingly, one dance participant, who had left academia to return to a dance teaching role prior to the second interview opted for the same picture as others who felt they had a supported transition but described it as feeling like “a balancing act”. Wyllie et al. (2016) reported on academics leaving the role if they could not successfully balance their previous professional identity alongside their academic identity and this appears to reflect this person’s experience.

4.4 RQ3 - What are some of the factors that assist them in developing an academic identity?

The importance of feeling valued (intrinsically and/or extrinsically), the importance of self-agency, the use of collaboration, the use of impression management and time were all prevalent assisting factors which arose from the views and experiences of the dance academics in this study. Some of these were factors controlled and utilised by the dance academics themselves to better enable their socialisation into and success within the field and others were context/institution-specific and therefore out of their personal control.

4.4.1 Feeling Valued

Multiple factors were raised by the participants in relation to them feeling secure in their academic roles but one which appeared prevalently throughout their answers was the need to feel professionally valued. Whilst it might be argued that individuals in any professional role need to feel valued to excel and build belonging, previous research on academia has raised this as a particular need for those moving into academia from another industry/sector (Clegg, 2008; Posner, 2009). In this study all participants moved into an academic role having already pursued other roles in the dance industry. Two of the participants transitioned earlier in their careers having worked in other roles whilst simultaneously studying for their master’s and PhD qualifications but the other participants had all had more established careers in the dance industry over a number of years. Therefore, they needed to adopt a new professional identity as an academic or to successfully balance their new academic identity alongside their previous/dual

identity as a dance professional. As with participants in Clegg's (2008) study it might be that participants in this study needed to look at ways to feel valued within academia. Clegg (2008) reported that her participants constantly felt they were under-achieving in HE due to the goalposts of success consistently being moved. However as with participants in this study, they found that they were able to navigate this and adapted their practice to ensure they could feel valued in their role. Some dance academics were able to feel valued through their teaching and seeing their students prosper in their degree courses or after graduation. Others, even if they did not feel sufficiently valued by their institution, were able to gain this recognition from the wider dance/research communities. For some, this value was intrinsic and could be seen through making a difference to a student in terms of influencing their continuation and/or a positive outcome. Hilda stated, "…that's what constantly, when students graduate and I see the difference between when they arrived as first years and how they are as graduates that, keeps re-instilling in me, we're doing something good here." The importance of seeing the value of the work she did with students was consistently evident throughout her interviews and may stem from her background in community dance practice. Her positive critical incident also focused on a similar situation where she had successfully managed to support a student through their degree and to deal with a previously challenging life experience,

> But found through the process of almost going through all of this that actually what she loved was facilitating other people to enjoy the arts. Because she'd been facilitated and that for me feels like, you know, a really big tick. And makes me feel really proud of the work that I do.

The impact of neoliberalism on the UK HE sector is well documented in the literature with research focused on the impact this is having on academics, including the need for academics to work above and beyond their contracted hours whilst being accountable for student outcomes, NSS and other league table results (Boyd & Smith, 2016; Davies & Bansel, 2005; Henkel, 2005; Shahjahan, 2020; Vostal, 2015; Wong & Chiu, 2019). Therefore, universities may be cultivating an environment where academics are motivated by their students and their achievements rather than the university sufficiently valuing them in terms of pay and role benefits in order to 'get more for less' (Davies & Bansel, 2005). However, not all academics felt that such intrinsic benefits were enough for them to feel satisfied within their job, they needed their achievements to carry external recognition as well. For example, Tess discussed the importance of having her professional input befittingly recognised through accompanying role benefits,

> But it was really positive because immediately they they recognised what I'd been doing and the work I was doing also got recognised. So for me that was huge and it was really positive. It didn't change, other than you know getting double the hours. They moved my grade up and since then, I've moved up and up. So there was an opportunity for me to sort of…I suppose have a place in the university because before that I think I was just this person in the, you know, in the institute that did these things.

This was particularly significant for her as she had faced a similar situation earlier in her academic employment where her professional input had not been recognised and where her request for increased research time was rejected. Helen reported that she felt valued externally by the wider research community because she had been invited to present her work at international events but when she returned from presenting at such events, she felt she did not experience the same level of recognition from her own institution,

> Because I just thought…um…you know, I'm I'm getting more respect for what I'm doing elsewhere than what I'm getting here, and I've been away and I've done these things. And you're still treating me the same and expecting me to do this admin…

Helen also mentioned that she had moved from the FE sector to HE because she wanted her role to incorporate more research. As she was not always able to achieve this, she reported that she would have considered moving on by now if it was not for the fact that she wished to provide consistency and stability for her children. She expected her research outputs to be internally recognised through being granted additional research time in her workload, but this did not initially occur and therefore left her questioning her place in the institution.

Other dance participants reported feeling valued when their objectives successfully aligned with those of their institution (Billot, 2010) and therefore whilst they may not have mentioned any monetary/time recognition, they felt included. Kayley described her positive critical incident as successfully influencing change within the dance course assessment design. It was also significant that such change reflected her own professional beliefs of valuing practice, something she had to fight for to be accepted by her dance colleagues. She stated,

> And because I'm very invested in that aspect of employability, knowledge exchange, working with partners in the sector, bringing that back to the students, I felt that, so that was a really critical moment for me to say, okay, you know, the fact that I haven't got book chapters after my name, isn't always what's the most important.

The positive impact of the incident on her self-concept was further strengthened through the validation of the students but also through the complimentary comments received from the course

external examiner in the end of year evaluation report. Her belief in student employability aligned with the institution's objectives but clashed somewhat with those of her colleagues. Kayley reported a resistance amongst her dance colleagues to change their views. She did not state how long they had worked in academia for but she had only worked in academia for three years, therefore, this might suggest she was better able to adapt to neoliberalist changes in the sector and the impact they were having on the academic role and students as customers (Wong & Chiu, 2019). The type of institution participants work at is also likely to affect what is valued and how staff are valued with Quigley (2011) raising differences between pre and post 1992 UK HEIs in relation to their focus on research versus teaching. Whilst this study gathered data from participants at seven different UK HEIs, only one of these was a pre-1992 institution and therefore it is not possible to consider potential differences and may suggest a need for more research on this.

4.4.2 Self-Agency

The importance of self-agency in helping dance academics to develop academic belonging and thus strengthen their professional identity as a dance academic was a major theme in this study. Such a finding corresponds with other literature on academic identity (Boyd & Smith, 2016; Clegg, 2008; Henkel, 2005). Dance academics valued the autonomy they were given over the role in terms of how they organised their own time and their ability to have flexibility over when they were and were not working on campus. Such a finding may not be unique to dance academics given that agency is referred to in many studies focused on the HE sector (Macalpine, 2012), however, it could arguably be more of a draw for those who have entered HE from other professional industries or for those who have moved from a role as an hourly paid academic to a permanent position, as was the case for many participants in this study. Kayley who had moved into academia having previously worked in schools and dance leadership roles valued the amount of agency she had over her time, she stated,

> So that is a positive for me. So you know more so than being in schools, much more so than being in an arts organisation where the hours and the pay are incredibly…um…inferior in a sense. In terms of the work life balance.

For Ben such agency allowed him to live further away from the university and prioritise his family over his job. This is something that has become common practice for more professions

since the pandemic but Ben had spent over thirty years in academia and recently retired, so it was something that he was able to benefit from much earlier on.

Dance academics also felt agentic in terms of being trusted to perform their role without consistent management oversight. Whilst Tess initially found such freedom rather daunting and unsupportive, she used it to her benefit in terms of moulding the job into what she wanted it to be and she highlighted that this was an important part of her job satisfaction,

> Nobody is actually looking if I'm even delivering lectures that are worth delivering, nobody does, so you really are, I don't know if it was the same for you, you're left on your own totally, and that was…I suppose that if I'd been checked up on and criticised, I might not have gone as far…

Whilst Tess's view differs from previous literature which focused on the increasing neoliberalisation of the HE sector and how this had affected the agency and autonomy of the academic role (Boyd & Smith, 2016; Henkel, 2005; Monk & McKay; 2017), she had moved into academia from working as a private dance teacher in another European country which may explain her view. The effect of neoliberalisation leading to a perceived reduction in role autonomy was evident in the reports from other dance academics in this study and they reported how this had led to them questioning their sense of self. Hilda discussed two separate times when she had questioned the expectations of herself as a senior lecturer/personal tutor. In each case she knew what outcome was most optimal but stressed that the institution's policies primarily supported the students as customers, and this led to a loss of agency as an academic. She stated,

> And…there's nothing I can do. I can't complain. I can't make a complaint, it's actually the student is affecting my life. You know, they're affecting how I feel about work. […] I feel like this shift of students paying nine grand a year and them being much more customers that it's shifted that contract we have with them.

Helen and Samuel also highlighted that the move to viewing students as customers affected academic agency and their accountability as an academic. Helen vocalised,

> So that…I would say, I would say the shift has gone from, you know that I am a, I am a a dance academic who has things to…worthwhile things to share and teach. Um and students want to learn that. Um...to, uh…students know what they want to learn, and they expect me to teach them what they want to learn.

These findings correlate with previous literature reporting on reduced role agency and autonomy (Clegg, 2008; Henkel, 2005; Monk & McKay, 2017). As with Monk & McKay's (2017) and Henkel's (2005) research, some dance academics specifically cited the changing HE policy

landscape, in regard to viewing students as customers, as a reason for reduced role autonomy. It might be argued that this view was more prevalent in academics who have been in academia for a longer period of time and have therefore experienced the greater marketisation and performativity that increased neoliberalisation has caused. However, such a view was not consistent across all participants who had spent over ten years in academia, so it is not clear as to why different academics, some of whom worked at the same institution, were more affected than others. Similarly, gender did not appear to be significant in terms of explaining how agentic dance participants felt in their roles. This contrasts with Clegg's (2008) study which reported gender as more significant than HE sector changes in terms of how agentic academics felt. However, given the small sample size of this study (15 participants) and Clegg's study (13 participants) and the unequal split of male and female participants (ten females, five males in this study) further research would be needed to further investigate this potential relationship. Previous literature has also raised the neoliberal HE landscape as creating more inequalities and challenges for disabled academics (Brown & Leigh, 2018; Olsen et al., 2020; Remnant et al., 2023; Waterfield et al., 2018) and black/minority ethnic academics (Magoqwana et al., 2019; Navarro, 2017). This study did not collect data on race/ethnicity or disability and therefore it was not possible to analyse further inequality as a result of these protected characteristics and intersectionality. It is recommended that future research studies address this and collect all possible demographic data.

At times, the differences between participants in terms of how agentic or not they felt in their roles appeared to be down to differences across institutions. One institution was highlighted by three participants as valuing dance as an academic discipline and recognising the need for it to be treated differently from other disciplines in the institution. All three participants felt that this recognition allowed them greater agency over the choices they made in relation to their roles. Whilst institutional culture is not a new concept, many studies focusing on academic identity are limited to case studies of only one or two institutions (Clegg, 2008; Dashper & Fletcher, 2019; Degn, 2018; King et al., 2014) and therefore this limits the ability to consider the effect of institutional differences on individual identity development. For other study participants the extent to which they felt agentic in their role appeared to be a personal construct rather than due to institutional culture with academics from the same institution reporting opposing views. Such varying perceptions may instead be due to differences in role expectations and personal values or as stressed by Smith and Boyd (2016) the individual make-up of academic roles in terms of

teaching, leadership, knowledge exchange and research responsibilities. By the point of the second interview, two participants in this study had made an agentic decision to leave their academic role but for Ben, this was due to retirement and for Paul, this was because he wished to return to his previous profession as a ballet teacher. Interestingly, opportunities for Paul to apply self-agency within his academic role were not evident in his interviews and this appeared to correlate with his choice of transition picture. Paul selected picture four (Please see Appendix F for image) and he described a high workload, the need to process a large amount of new knowledge very quickly and problems balancing his own doctorate alongside the academic role.

4.4.3 Collaboration and Support

A strong theme that arose within the study for participants to feel secure within their academic role was use of collaboration with colleagues, students and local dance networks. It appeared that they used personal skills/attributes developed throughout their professional lives to build a network and to nurture a collaborative environment where they could thrive. Arguably, they created their own networks of support through setting up collaborative opportunities. Rebecca described a collaborative approach to teaching that helped her cope with the extreme challenge of dual delivery teaching during the Covid pandemic. It was clear that building and drawing upon the support of others had been pivotal to her surviving the challenges. Interestingly, in literature which reported on the struggles faced by academics during the pandemic (Butler & Yancy, 2020; Gabster et al., 2020; Kovarovic et al., 2021), collaborative support for teaching was not reported as being a supportive factor, therefore this may be something more prevalent in practical creative subjects such as dance. Other participants described actively setting up collaborations across the university or with external parties, for example, Tess described the isolation she had felt when first starting at the university and explained how she had purposefully sought out mutually beneficial relationships with external dance institutions,

> So the university was always very separate from these other organised, practical organisations that did the dance practice and now I can see that there are regions, and I suppose, mutual appreciation of what what's being done across those organisations. And I think if we can solidify that, also work I've done with the college, we're finally getting those connections strengthened and coming together.

Ben also described a time when he had purposefully formed a collective resistance with like-minded colleagues when looking to oppose certain university initiatives,

> Yes, in this trying to connect to and then kind of finding allies, you know there are others who should also be... Uh, we have been working with, you know their stories who who are specialists in it, in immigration. You know doing loads of research into immigration and in in the UK or or you know. At the [Centre name removed] working on social justice, you know, finding allies. Uh, and just kind of…um…getting people to back off. So that's succeeded.

Such examples align to Henkel's (2005) recommendation that increased neoliberalism has led to a need for academics to group together and form a collective or community identity in order to thrive in this new academic environment. It also counteracts Rutherford's (2007) view that capitalism has resulted in people moving away from shared collective identities and instead focusing on their own agendas. Arguably, these collaborations evidence the value dance academics place on a shared identity and how they are using them to oppose or adapt to certain neoliberal changes in their workplace.

Whilst the importance of support is a recurring theme in the current literature on academic identity and factors that can assist in effectively socialising into an academic environment (Boyd & Smith, 2016; LeRocco & Bruns, 2006; Monk & McKay, 2017; Smith, 2010), discussion on collaboration specifically appears to relate more to dance academics. Many of the study participants worked as freelancers holding a portfolio career at some point in their career journeys prior to entering academia, therefore this could be an example of where they successfully adapted a previously honed skill to be advantageous to them in their academic role. As freelancers they would have needed to build mutually beneficial relationships in the field to network and secure future job opportunities. Georgia also described the dance studio as being more conducive to a collaborative approach than traditional lecture rooms or classrooms,

> It's a different way of being in the space, so you know, that probably feels a lot more casual sitting on the floor. There's a lot more sort of levelness between me and the students in that space. It's a bit more equal, democratic if you like.

Participants are also likely to have experienced collaborative working practices from a young age through their involvement in dance. Within dance, collaboration is embedded within the class culture, the processes of creating, rehearsing and performing dance and shared identity is often nurtured within a dance class or through being a member of a dance company/community.

Multiple previous studies have reported the role of a mentor as significant in nurturing a smooth transition into academia for new academics (Balen et al., 2012; Boyd & Harris, 2010; Scaffidi & Berman, 2011; Smith, 2010; Wyllie et al., 2016). The study by Wyllie et al. (2016) specifically focused on nurse academics who were transitioning into academia from a professional role in the caring industry which could hold parallels with dance academics moving into academia from a professional role. However, whilst supportive colleagues were mentioned at times by a number of the participants in this study, they were not described as either informal or formal mentors and did not appear to be the most significant factor in their socialisation. Instead, the role that participants personally played in proactively nurturing a community environment with other colleagues, students or the local dance community appeared to be more important. One possible reason for this difference may be due to the limited size of dance departments in universities compared to other departments. Many universities who offer dance as a subject have departments of under five people, it is only larger universities who offer multiple dance courses that appear to have a more substantial number of staff. This could limit the ability for dance academics to find a suitable internal mentor as whilst some institutions may officially allocate formal mentors to new staff, it has been argued that new academics often find their own informal mentors more valuable, often opting for mentors who they work closely with due to time pressures (Bennett et al., 2016; Boyd & Harris, 2010; Smith & Boyd, 2012).

Previous literature exploring successful transitions into new roles with new professional identities found that individuals often sought out a colleague as a role model and they would observe this colleague's behaviour with the aim of emulating them (Ibarra, 1999). One of the participants in this study (Katya) when discussing whether she would consider herself to be an academic recalled comparing herself to another dance lecturer and believing her to be the epitome of what a dance academic should be. This other dance lecturer worked at a different HEI, but she and Katya worked together on projects and Katya felt her self-efficacy as a dance academic grew through this experience. Whilst this female participant arguably modelled their identity on this other dance lecturer who did not have a doctorate qualification, as with another two participants in the study, she felt she could only authentically identify as a dance academic herself once she had gained a PhD.

4.4.4 Impression Management

A tool that many participants (nine out of 15) appeared to use to strengthen their self-concept as an academic and tackle their imposter syndrome in academia was impression management. This often involved them either 'performing' their identity as an academic through their choice of dress or adaptation of their behaviour or being selective in the information they presented to others in an attempt to control their external perception of themselves. Such impression management often arose at the first point of meeting someone new and introducing their job role. Whilst some participants expressed that they were happy to announce their discipline identity immediately and did not feel the need to withhold such information, others described waiting to mention dance until later in the conversation or of purposefully widening their answer to performing arts. Hanna, whose current role extended beyond dance to a management position within the wider Arts School stated, "Um sometimes I don't say I'm a dancer I, I'm uh, a lecturer in dance. Um so occasionally depending on who it is, I will sometimes say, oh, I lecture in performing arts." Shawn and Samuel also switched between using dance or performing arts in their professional identity answers. Samuel would alter his answer based on his audience and how he anticipated that they might react, but he was less sure of how or why he perceived this two-way judging situation to be necessary. Whilst he was aware of negative external perceptions of dance, he had not personally experienced them. Goffman (1959) stipulated impression management as a key feature of identity in terms of one managing identity expectations in front of specific audiences. Goffman (1959) suggested that an individual held agency over their use of impression management, but he also intimated that social context may play a role due to the audience coercing them into behaving in a way that was in-line with their identity expectations. Such a factor was also evident in this study, for example, Shawn stated that he adapted his answer based on his audience but also vocalised that he needed to show each audience an identity that they would most respect,

> And there's that sense that if you have got expertise or specialisms in quite a few different areas…people go oh well, Jack of all trades, master of none. There's that kind of expectation so I will kind of take some of them away to ensure people don't go well, he does all those things so maybe he doesn't actually know what he's talking about. So I will kind of limit depending on the the the audience, the crowd that I'm with to ensure there's not, I'm not again on the back foot having to prove or having to… you know, already kind of justify my position of being in that particular space.

Shawn's need to selectively choose an answer which would portray him in the best light with his current audience to avoid judgement alludes to the fact that he felt obliged to utilise impression management in order to meet external expectations and avoid shame. This finding mirrors that of Dickinson et al. (2022) who reported that participants in their study who had also entered academia from other professional fields adapted their identity responses based on their audience. Dickinson et al. (2022) described this as participants performing their identities with one participant describing themselves as a 'chameleon'. Participants in both studies appear to have developed the ability to determine the most optimal identity answer based on their audience and context with dance participants often opting to widen their answer to 'performing arts' or 'lecturer' instead of citing their dance specialism. Lawler (2014) classed this as enacting a form of 'role distance' to ensure their desired external image was preserved, implying the agency participants used in this decision making. However, as argued by Hancock and Garner (2011) the extent to which selected responses are an agentic choice and the extent to which they are influenced by the need to adhere to social norms and maintain normative order is not clear.

For some participants in this study, choice of dress and how they presented themselves was also a form of impression management. Some participants used dress to 'fit in' to their new academic identity and institution and this was particularly important at the transition point as a tool to counteract feelings of imposter syndrome. For example, Wanda stated,

> Um…but very early on, I think when I was going to the meetings, and you know what it's like in any new job, you know, you're sort of, you've got your notepad but like yeah I don't really know what I'm doing and I'm dealing with imposter syndrome. And I'd sort of arrive and just think, you know, do I look the same as other people.

She also described using dress as a way to 'perform' an expected identity and she explained how in her previous institution this had been as a contemporary dancer but she had changed the way she dressed in her current institution based on what other dance lecturers and dance students wore. This need to observe and adhere to an institutional dress culture in order to 'fit in' was also described by Rebecca,

> The previous place I worked, everyone kind of made quite an effort to look formal. Or not formal, but semi-formal. Um and so I kind of joined in with that. And it was quite a big deal. And I think because I was a visiting lecturer, and I desperately wanted a position as well there, that was probably part of it. And I was younger, all of those things play a part.

Some participants proclaimed that they specifically chose their outfit to perform the different role identities that they 'played' in their professional lives and the audiences they encountered. This included, for example, representing the university at open days, presenting at research conferences, when teaching students and when in meetings with senior management. This aligns with Twigg's (2007) argument that whilst very little academic literature focuses on clothing and dress, it is important to one's social identity. Whilst not a study specifically on academics but instead on Irish immigrants and their lived experiences of moving to the UK, Maye-Banbury (2021) also found that altering clothing was an accessible way for participants to proactively socialise into their new surroundings and re-assert their own identity. For Irish immigrants, having the ability to replace their coats was a way of asserting agency over their identity or as Maye-Banbury (2021) interpreted, a way of distancing themselves from a 'spoiled identity'. Tsaousi (2019) specifically explored the significance of dress in her study on academics and concluded that it was of great importance to academics in terms of them building their professional identity and as a way for them to externally portray their professional worth. Whilst for some dance academics in this study, this appeared to ring true, it was not the case for all, with some stating that they were happy to challenge normative institutional order by turning up to management meetings in dance wear and walking around the building in bare feet after a dance class. Tsaousi (2019) also highlighted dress as being important for female academics and whilst this appeared true of some female academics in this study and less common with the male participants, this was not so clear-cut and is an area that would require further exploration. One of the male participants (Shawn), stated that dress was not important to him but he reproted that it appeared to be for his female colleagues who often ensured that they changed their dress when moving between teaching practical dance classes and attending departmental/management meetings.

Studies on dance and identity have also raised dress as a principal way for dancers to assert dancer identity. One study focused on attendees of a ballet class in Scotland reported participants were happy to wear their hair in a bun and observe the ballet dress code of leotard and tights as it showed they were part of an elite ballet community (Whiteside & Kelly, 2016). Such affiliation to the dancer community could also be seen in this study with some participants selecting clothes which they felt denoted their identity as a contemporary dancer and another as a ballet teacher. For other participants, possibly those with a less embedded dancer identity, and with more

responsibility for research or leadership, the use of clothes to establish a 'dancer' identity was not as evident.

Participants also described how they would enact different identities based on the context and audience and how this would often involve emphasising or reducing certain behaviours or personal traits. Samuel stated,

> I'm very aware that I am always different versions of my selves, in that in those different relationships that I'm having. That I have a responsibility to be a little bit myself. And to be, oh, you know to be okay that I am the kind of person that I am. […] When I go in to do some movement direction with a theatre company that is a very different version of me than when I'm delivering a lecture to my students. Not a very different version, but it's a slightly different version because I'm, you know, I'm not in a teaching relationship.

Georgia also stated that whilst she did not feel the need to change her dress depending on the context/audience, she would change her vocabulary, tone and the way she used her body based on the role she was playing and whether she was 'performing' to friends, people on the street, the wider academic community, her students or her dance colleagues. Loveday (2016) reported on academics from working class backgrounds feeling the need to alter their accents as they were an embodiment of class and prevented them from being accepted into the academic environment. Whilst no academics in this study reported impression management in the form of changing their accent in this way, they did feel the need to utilise certain vocabulary in certain contexts in front of certain audiences, thus using language in a slightly different way to manage their professional identities.

4.4.5 Time

The impact of time on academic identity development has been discussed widely in the literature with mixed results regarding whether increased time in academia leads to an increased sense of academic identity and belonging, or, whether academic identity development is more likely to ebb and flow across one's time in academia (Wood et al., 2016). This study found that for some participants academic confidence did strengthen over time and inevitably led to their identity resonance (Tess, Helen, Georgia, Katya) and this was often directly linked to their research identity which they saw as a major aspect of their professional identity as an academic. For others, whilst their role confidence within academia grew over time, this was not enough to tie

them to their academic role (Paul) or they reported strong job satisfaction but were still resistant to being viewed as a 'traditional' academic (Wanda). Considering research identity as separate to one's teaching identity was advocated by Collins, Brown and Leigh (2022), however given that not all dance academics in this study reported that they held a research identity and that other aspects beyond teaching and research fed into their professional identity, such decompartmentalisation does not represent the 'academic' identity experienced by all academics.

Dance academics raised issues regarding imposter syndrome when they first transitioned into academia, but this did appear to dissipate over time. The concept of an individual who works in an academic role experiencing imposter syndrome has been discussed in previous literature into academic identity (Findlow, 2012; Knights & Clarke, 2014; Wakely, 2021) with Bothello and Roulet (2019) stipulating that imposter syndrome is more prevalent in academia than in other contexts or industries. As evident in a study by Dickinson et al. (2022), participants who had transitioned directly from another professional industry questioned whether their professional experience in the dance world was 'enough' to provide them with authenticity in academia, but this fear lessened over time. Whilst not a factor mentioned in previous literature, some participants also raised other identity factors as exacerbating their imposter syndrome, notably their gender as a female and their younger age in comparison to their academic colleagues. For example, Rebecca stated,

> And I think like…as a sort of female academic there's those like imposter syndrome type things that...I think you know, because I came into it even permanently quite young, particularly you know compared to like…not…my…you know not necessarily tonnes younger than my team but significantly younger than most of them…um. You know I felt this immense sort of pressure to…prove myself I suppose that you know, that I, was you know experienced enough and good enough to be there.

Increasing professional confidence with age rather than time in role appeared to be more significant to a number of dance academic participants in this study. For example, Tess, Rebecca and Kayley stated that they became less worried about external perceptions of themselves, thus they stopped behaving in the way that they thought was expected of them and instead developed an intrinsic confidence in their professional identities. Tess stated, "No I'm quite comfortable being the same person. Maybe like I say that comes with age. Maybe if I was younger, I would feel the need to adapt to the way I am." Rebecca iterated,

> …but it doesn't really bother me. It's kind of funny. So yeah, I suppose occasionally a bit of pressure. But to be honest, like, I don't, I don't mind. Like I just…yeah, I think I feel…and again, I think it's just getting older. Like, I'm very clear on what my style is.

Interestingly, however, this finding was limited to female participants. Given the unequal ratio of male to female participants in this study and due to there being limited mention of the impact of gender on academic identity development in previous research studies, this is an area which requires further research.

One area of participants' practice which did appear to affect their academic identity over time was their confidence in relation to research. Research has been raised in previous literature as an area of struggle for new academics (Boyd & Harris, 2010; Lam, 2018; Monk & McKay, 2017; Yang, 2022) which is important given that development programmes for new academics usually revolve around teaching rather than research (Smith, 2010). In this study, even those with a more supported entry into academia or with a PhD prior to entry pinpointed research as the area of academic practice where they felt less secure. However, for four participants there was a correlation between time spent in role and the development of a strong research/er identity. Over time they came to view and thus externally describe themselves as researchers. In a similar vein to that of Chinese academic participants in a study by Yang et al. (2022), over time these participants were able to find effective ways to incorporate research into their daily roles alongside teaching and other responsibilities like administration. Dance academics reported the influence of colleagues in helping to build their research identity through nurturing involvement in collaborative projects, building research groups or through them highlighting areas of good practice they felt could be turned into publications through action research. These four dance academics also reported the importance of building a research reputation external to their institution and this in turn reinforced their own sense of self as a researcher. However, as with participants in the study by Yang et al. (2022), dance academics also highlighted the need to gain a PhD as a factor pertinent to the development of an academic identity. Katya, who had followed an extensive career as a professional dance artist prior to entering academia, described her lack of research understanding when she first entered the academy, "But, it was, you know, it took me a while, even like several years being at [university removed] to understand what the Academy meant by research and the difference between that and professional practice research." But stressed that she now conducted various academic research projects as part of her current practice

and regularly discussed these in both interviews. But Katya specifically stressed the significance of gaining her doctorate qualification in developing her academic sense of self. Katya emphasised, "and I think what changed it as well was when I really started to get to grips and understand…um…what research means and is, in the Academy. And doing that and doing my PhD which nearly killed me psychologically." Some participants stressed that a doctorate qualification was needed for their own self-concept as an academic and/or was needed to be recognised as a true academic by their institution or the wider academic community. For example, Paul stated, "So there's research I'd like to do, but I just feel that I need to get the PhD done and to, because to have that academic identity, you need to have a PhD." And Tess in answer to whether she would describe herself as an academic, "I, I think I would now Lauren. You know after you get your PhD and you know some papers and people recognise your research and people come and talk to you about it." Samuel also stated,

> I've never thought of myself as an academic. It's not that, I just don't think of myself in that way. Um and it's a sort of an ongoing area of strangeness for me. Which is that I sort of have been talking about possibly doing a PhD for about seven years.

Out of the 15 participants in this study, four either had a PhD or were very close to completing one when starting their academic role. At the point of the study's data collection another two participants had completed a PhD, and another three were registered as PhD students. The significance of holding a doctorate qualification in relation to the development of an academic identity has been discussed in previous literature (Barrow et al., 2021; Dann et al., 2019; Smith & Boyd, 2012; Wood et al., 2016; Yin et al., 2022). One study by Dann et al. (2019) explored whether doctoral study impacted upon university lecturers' sense of self, framing this within the ever-changing HE landscape. As with some participants in this study on dance academics, some started a doctoral qualification whilst in role for personal interest/gain, others felt self-imposed pressure in order to be viewed as a legitimate academic and others were pressured into this due to HR changes in their institution putting their roles at risk (Dann et al., 2019). Only one participant, Shawn, stated that whilst he was currently pursuing PhD study, he did not need the additional qualification to authenticate his academic position as his academic experience held an equal amount of value for him.

When considering the development of an 'academic identity' over time, clarity is needed here over the difference between the participants who developed increased confidence in their professional identity and belonging in their academic role and those who developed an academic

identity. Previous studies have categorised participants based on their level or strength of academic identity (Boyd & Smith, 2016; Mula-Falcón et al., 2022; Smith, 2010; Yang et al., 2022). Smith (2010) developed a framework of categories including ‘resonant’, ‘dissonant’, and ‘rejecting socialisation’. Boyd and Smith (2016) used Smith’s (2010) categories, with the addition of ‘subverting’, but applied these specifically to academics in relation to their approach to research. Yang et al. (2022) created their own categorisations of the ‘disheartened performer’, ‘the miserable follower’, ‘the strenuous accommodator’ and ‘the fulfilled integrator’. If such a framework was applied to participants in this study in relation to the development of an academic identity over time, the following categorisations might be most apt: four participants would be seen as ‘resonant’; three as ‘rejecting an academic identity’; five as being ‘resistant to a traditional academic identity’; and four as ‘academic leaders’. Whilst it might be argued that all but one (the participant who had left academia prior to the second interview taking place) had positively socialised into academia, given that they had all been in academia for at least three years, not all were happy to describe themselves as an academic or to see themselves as having an academic identity. Those categorised here as academic leaders, had forged their own identity in academia which integrated typical academic aspects alongside strong leadership responsibilities. They could be described as resonant, but such a label does not appear to recognise their specifically chosen leadership and management route within academia. Those categorised as resistant to a traditional academic identity had effectively socialised into their academic roles but still felt that their practitioner identity was more prominent and had exercised agency in ensuring their professional identity and role in academia fitted their own values.

When discussing the impact of time on academic identity development previous literature has stressed that it is a concept which can ebb and flow over time (Degn, 2018; Wood et al., 2016) and that it requires ongoing work to enable one to calibrate different identity factors and feel confident in one’s own identity (Archer, 2008; Boyd & Smith, 2016). Literature denotes the changing HE landscape as a factor which can influence one’s ongoing academic identity and the need for continuous identity work (Boyd & Smith, 2016). Such identity work, due to neoliberal changes in HE with students now being viewed as customers, appeared to be evident amongst two of the participants in this study. These two participants both reported times when they questioned their role as an academic and were confused over what was expected of them. Both required negotiation over time to readjust their self-construct to align it to institutional/sector

expectations. However, for others, who also reported facing instances that required identity work, the causes were not due to the external HE landscape but instead down to personal factors such as times when they were struggling with working on their PhD study alongside their academic role and doubted their own abilities. Such personal factors were frequently evident in their critical incident reports. This aligns to Craib's (1998) view that one's identity is also directly influenced by emotions and in turn, this can cause the need for regular identity work.

4.5 RQ4 - What are some of the challenges they face in developing an academic identity?

Multiple challenges were raised by dance participants in relation to their development of an academic identity. These have been grouped under issues likely shared with academics in other/all disciplines and issues more likely to be specific to dance academics.

4.5.1 Shared Issues –

4.5.1.1 Knowledge/Expectation Clash

One challenge faced by ten out of 15 academics in the study was differences between their expectations of what the academic job would be like and/or conflict with how their prior professional knowledge and experience fitted into their academic role. The academic identity literature has previously reported such a mismatch between expectations and the actual role reality for new academics (Boyd & Harris, 2010; Findlow, 2012; Smith, 2010; Wyllie et al., 2016). Disparities often revolved around what academics thought their students in HE would be like, with them having overly high expectations of the students' motivations and ability (Findlow, 2012), a situation defined by Boyd and Harris (2010) as the 'academic bump', an issue also reported by dance academics in this study. Many academics had taught in other sectors prior to entering academia and had higher expectations of HE students than what they actually encountered. Cara pursued an academic position after having worked in Further Education (FE) and anticipated that HE students would be more motivated. Paul, having entered academia after teaching dance in the private sector expected students to be more disciplined, an assumption based on the calibre and reputation of the Russell Group University that he worked at. He reported that students complained about his focus on discipline and his strong ballet teacher identity.

For others, there was a mismatch between what they thought students should be learning and what students wanted to learn. For all these participants their expectations stemmed from their own personal experiences in education, training or in relation to their dance discipline and they found it difficult to assimilate their experience as a learner with their experience as an educator. This finding was also reflected in a study by Hockings et al. (2009) based on HE/HE in FE lecturers who had previously been schoolteachers. Some dance participants who had been in academia for a number of years had not felt these differences in expectation at their transition point but felt that they had grown over their time in academia due to the increased marketisation of the HE field leading to students being viewed as customers. However, some found it easier than others to adapt to these changes which could be a sign of how ingrained or not their personal beliefs and values around the purpose of HE and the role of an academic were. Wong and Chiu (2019) also commented on the need for academics to adapt to ongoing changes in the role of an academic but felt that such adaptations might have a longer-term impact on their values and their professional identities.

Another theme that participants in the study discussed in relation to mismatched expectations, which appears to be less prevalent in previous literature, was around their institution and/or new colleagues assuming knowledge and the extra pressure this imposed on them. Participants commented on the lack of sufficient induction upon entry and how there were many new processes that they were simply expected to know. Some appeared less affected by this lack of support and they found their way on their own, whereas others felt embarrassed to have to constantly ask for guidance from colleagues. Interestingly, participants who had prior HE experience having worked as hourly paid lecturers prior to starting a full-time role appeared to find this more of an issue than those participants with little to no prior experience of the HE sector. Academics with prior university experience found that their expectations were more aligned in terms of the types of students they would be teaching but they reported that they were unaware of the additional expectations of a full-time role, or had built up unrealistic expectations from working at a different type of HEI. Rebecca expected her role to be split equally between teaching, administration and research. She was surprised to discover research comprised such a small part of the role and to find out that she would not be allocated a set research day each week.

Georgia was shocked at the lack of academic resources she had access to in her full-time institution and was surprised by the extent of the role,

> I was a visiting lecturer. I was never at staff meetings. I was never invited. I didn't go to staff meetings. So it was the first time I was in that sort of environment as well. So like learning the kind of concerns and considerations of what happens behind the scenes of the actual teaching. Um yeah, it was quite an insight.

Conversely, Katya, held no prior knowledge of academia before starting a full-time role as a course leader in an HEI and stated,

> But I had no idea what I was walking into at [university removed]. I mean it was, I didn't even know what a VC was Lauren when I got the job. I had no fucking clue. And I had no fucking clue that there were 40,000 students there, let alone 2000 staff. I knew nothing.

However, she reported that she was happy that her ignorance gave her a blank slate on which to learn and whilst she masked her lack of sector knowledge to colleagues and others, it did not stop her successfully socialising into the field. However, given that she had been in academia for over 12 years and had gained a PhD qualification, her role was at the senior lecturer level, therefore it may be that her initial lack of knowledge stunted her progress through the academic ranks. A number of dance academics in this study were in similar positions, having worked in academia for over ten years but having only progressed to the ranking of senior lecturer. Given that internal academic promotions are often awarded via individual application to an academic promotions panel, and therefore require the academic to self-assess and evidence their readiness, it is not clear whether dance participants did not feel that they met the promotional criteria and therefore had not applied or whether they had applied and were unsuccessful. The academic promotional process has been criticised for requiring the candidate to demonstrate that they are already meeting the role responsibilities of the next level prior to promotion (Sang et al., 2015), and this is more challenging for mothers due to them taking maternity leave and balancing the dual identities of academic and mother (Acker & Armenti, 2004; Amsler & Motta, 2019; Gabster et al., 2020; Guarino & Borden, 2017; Minello, 2020). Whilst Katya did not have children and therefore may not have faced issues in relation to balancing such a dual identity, more research is needed into why she and other academics in this study have successfully socialised into academia but have failed to progress through the academic ranks as quickly as others.

4.5.1.2 Conflicting Values

Another major issue facing 12 out of 15 of the participants in this study was where their own values conflicted with that of the institution, or in some cases, their colleagues. Some of these differences were down to participants having developed strong professional values/beliefs in previous roles (notably as a dance teacher) which they then found conflicted with what was expected of them in HE. Previous research on those who have transitioned into academia from another industry, notably nursing or school teaching, have reported participants finding it difficult to balance their practitioner values against the values of their academic institution (Barrow et al., 2022; Jawitz, 2009; Shreeve, 2009). Jawitz (2009) also reported conflict between new academics who chose to prioritise professional practice development and those longer serving academics who prioritised research. These collegial value differences caused issues due to a lack of shared understanding of each other's priorities. Such collegial/institutional conflict wasevident in a number of dance academics' experiences and also revolved around a lack of alignment in relation to the importance of research. Two participants who had both had long professional identities as dance teachers prior to entering academia felt very strongly that degrees should revolve around preparing students for the world of work and that their role as an academic was to facilitate that. They were averse to research activity of any kind and could not understand the pressure they received from the institution/colleagues to conduct research. Kayley stated,

> Because if everybody in the team took research leave to do all their research, there'd be nobody to teach the students that are paying our wages. That's my view. So um I and I guess because I have that quite strong feeling.

She identified that such a conflict in values was based around questioning what the purpose of a university was. She stated that it was an ongoing difference of opinion that was raised by her line manager in her annual performance reviews and was also experienced through discussions with other colleagues. This finding resonates with a study on teachers who had started a role in academia (Yang et al., 2022). A number of Yang et al.'s participants still fully identified as teachers and struggled to understand why research should be a part of their academic role. Whilst some of the participants managed to better align their value differences and find ways to incorporate both teaching and research values into their roles simultaneously, for example through conducting action research through their teaching, others, labelled as 'miserable followers' remained resistant even after multiple years as an academic (Yang et al., 2022). In this study on dance academics, two participants had been working in full-time academic roles for over

three years and over six years respectively, therefore, similar to the ‘miserable followers’ in Yang et al.’s study, it may be unlikely that their values would adapt to suddenly valuing research in this way. In both cases it may be argued that the participants’ professional identities as teachers were more embedded and therefore more difficult to adapt.

In opposition to these ‘teacher’ values, five other dance academic participants in this study, stated that to be an authentic academic, you needed to be active as a researcher, and they felt that their values were in opposition to those of their institution in this regard. They reported having to fight their institution to gain dedicated research time and/or access to institutional research funding and they felt this conflict in values affected their ability to feel valued and recognised. For example, Helen stated,

> Well, yeah, I mean the the fact that it's, it's it's my research which gets squeezed by… it seems as though it's certainly my... I don't think it's uncommon elsewhere, but you know, the institution wants me to be…kissing the backsides of students all day. Um you know (laughs). Or responding to this deadline, that deadline, you know, administrative stuff.

Whilst Helen vocalised that research had always been ‘squeezed’, she argued that the values of HE had changed in the 15 years she had worked in the sector, with the emphasis now on students as customers. Georgia also reported that her institution did not value research in the way that she did or in the way that she was led to believe they did at the time of her recruitment.

> Because, you know, the messages I get is that it's, there's, there's a drive towards research, development and being more research active. And all of that stuff. And that's something that I endeavour to do. And then I then it feels like when I reach out for support, you know that that actually it's not always there.

Such a difference between individual and institutional values has been reported as a reason for academics failing to socialise into and remain in academia long term (Billot, 2010) due to the institutional values forming the institutional policies and strategies which academics have no choice but to adhere to.

Another factor reported as causing conflict between academics and their institutions related to the institution wishing to treat all disciplines in the same way and not understanding the individual needs of a practical discipline such as dance. Hilda described a time at a previous institution when she was in a fixed-term maternity leave role where the institution introduced anonymous marking. She stated this had been introduced with coursework or exams in mind and stressed

how it did not suit dance where many assessments were practical, and thus anonymisation was impossible. Such beliefs around trying to promote objective marking practices conflicted with her inclusive holistic views of teaching and assessment and subsequently the dance department as a whole actively resisted such change. However, in her current institution, she recognised that dance was allowed to be different and conflicts around discipline identity were not apparent.

For some, this conflict became more pertinent when working during the Covid pandemic. Rebecca's negative critical incident focused around dual delivery during Covid lockdowns. When describing the challenges of teaching a limited number of students face-to-face in a studio whilst simultaneously teaching the rest of the class online, Rebecca reflected on issues such as mask and headset wearing, wires limiting her dance movement and trying to ensure she was both heard sufficiently and remained in camera shot for all students. She stated,

> Um…and I think that the frustration was about the fact that it was kind of this one size fits all approach across the university. And there was just not, it just didn't feel like…it...it worked. It just didn't work for what we were doing.

Prior to the heightened issues that arose during the pandemic Rebecca had not faced such conflicting values in her current institution. Wanda expressed had not faced conflicting institutional values in her current role either but she did reflect on issues faced following the pandemic when the vice-chancellor introduced a curriculum re-design and failed to recognise the unrealistic expectations this placed on staff. However, she did iterate that the conflict was between all academic staff and this one individual,

> But I think they believed that she believed it was and that she'd got agreement and actually that hadn't happened. So that's the only conflicting moment where I've had points where I've cursed my institution, mainly because I just thought we were being asked to do something unnecessary at the wrong time.

Whilst research on the longer-term impact of the pandemic on individuals is still being undertaken and published, early papers reported on academics facing a lack of support from their institutions (Butler & Yancy, 2020; Kovarovic et al., 2021). Whilst other literature stressed the importance of understanding individual academics' circumstances to best support them during the pandemic (Mathews, 2020), a factor which is clear from the experiences of the dance academics, they were approaching this from the point of view of academics with additional identity responsibilities, for example, caregivers rather than considering the different challenges faced by those in different disciplines.

4.5.1.3 HE Workload

Considering role and time allocation, workload was another major theme in this study in relation to challenges and it is one that is likely shared by academics in varying disciplines. Workload is a common challenge that has been raised in multiple previous studies (Barrow et al., 2021; Boyd & Harris, 2010; Boyd & Smith, 2016; Hockings et al., 2009; Medcalf, 2014) with Davies and Bansel (2005) stressing that this has been exacerbated by neoliberalism pushing universities to measure the value of academic time in order to gain the most out of all academics. Many studies focus on the institutional/sector pressure for academics to undertake research and lack of time within the role to accommodate such activity (Boyd & Harris, 2010; Boyd & Smith, 2016), a factor reflected in the experiences of the dance academics in this study. Participants commented on the need to book annual leave to work on their PhDs, to dedicate their evenings and weekends to working on research and how it was always research time that was given up to enable prioritisation of marking and other pastoral or administrative tasks that arose.

Boyd and Smith (2016) found that this unrealistic expectation for academics to work outside of their contracted hours to conduct research and other such activities, became an additional challenge for those academics with children. Whilst nine male and female academics in this study had children, it was only females with younger children who had become mothers after transitioning into academia that raised issues around struggling with their work/life balance. They reported that they found it hard to adapt to their new mother identity whilst maintaining the academic identity they had built up prior to motherhood, with guilt being a common theme. This is a factor previously reported by Amsler and Motta (2019) and a reason for other female academics to report delaying having children to ensure their career is not negatively impacted (Acker & Armenti, 2004). Female dance academics described needing to leave meetings that overran to enable them to pick up their children from childcare and having to limit the amount of work they conducted outside of office hours and that this led to them feeling judged by their colleagues. Whilst there is limited discussion about the impact of motherhood on academic identity in the literature, McMahon et al. (2012) reported that women are likely to experience a greater frequency of career transitions than men. They iterated that this was due to them having

breaks from work because of childbirth and that more research into these transitions and the ensuing impact on their identity is needed.

Whilst the unrealistic workload and need for academics to work outside their contracted hours is viewed as the norm in the literature, dance academics felt that due to the additional expectations of a dance-based academic, the challenges they faced were amplified. Georgia reported being the first to become a mother whilst working as an academic in the department. She reflected on how she had to work on changing some of the ingrained cultures around the dance academic role, including scheduling student dance performances earlier in the working day instead of in evenings and weekends and not going to see as many professional performances. Rebecca focused on this view of dance academics holding a higher workload than others but analysed this from a research point of view,

> …research and professional practice are sort of like, it's quite a wide thing. So, for me, it always means the doing and the, and the sort of research side thinking about publications and speaking and presenting those kinds of things. So that for, for a dance academic, it sort of often means both. Which can mean twice the work in a way.

Hilda also raised the additional expectations of going to performances and dance classes and stated that she felt like she had to commit her life to work and found it very difficult to achieve a work/life balance,

> …there's a lot of um, commitment with the job that feels like if I'm going to keep feeding my own movement practice, that's a couple of evenings a week, if I'm gonna feed my own interests in terms of going to watch performances, that's another couple of evenings a week. And very quickly you can end up doing everything that's just related to your job with no balance.

She stated that she could not see a way that she could uphold her current dance academic role if she wanted to become a mother due to the need for her to attend multiple evening and weekend performances as well as regular professional dance classes in order to maintain her own dance technique and knowledge. Dance academics reported the need for them to balance the traditional academic responsibilities of teaching, administration, knowledge exchange and research alongside extensive professional practice demands of a dance practitioner. There does not appear to be any literature looking at the varying role demands of those in different academic disciplines and whether such disparities do indeed exist. Given that research has highlighted the additional often invisible academic labour undertaken by female academics (Amsler & Motta, 2019; Badley, 2016; Magoqwana, 2019; Navarro, 2017; Sang, 2018) and the ensuing impact that such unvalued

work is likely to have on their careers (Guarino & Borden, 2017; Heijstra et al., 2017; Sang et al. 2015; Shahjahan, 2020), further research is needed on the different types of work required in different disciplines and whether this can have further impact on one's ability to progress in academia. Discipline differences could be another example of where inequalities lie in terms of opportunities to evidence impact, workload and fulfil academic promotional criteria.

4.5.2 Issues Specific to Dance Academics

Many of the participants viewed themselves as different, with some implying that this made it hard for them to 'fit in' with other academics. Most identified this as being attributed to their subject specialism of dance. Some reported that they had experienced this throughout their life, rather than just in academia. Tess stated that she had felt different to her peers since school due to her overt commitment to dance.

> I did keep some friends from school so and got you know, closer to them. I think they sort of got me by then? I was just this odd person who you know could never do…what everybody else was doing cause I was at a dancing class and I would prioritise that.

Whilst she appeared proud of this uniqueness, she highlighted that the decisions she made in her early life had impacted on her current academic role. She described her route into academia as 'unconventional' and denoted this to limiting her promotional opportunities. Tess entered academia when she was in her late 40's having had an extensive career as a performer and dance teacher, she also studied for her academic qualifications later in life as she prioritised her dance career directly after school. Tess had worked in academia for over 15 years but was a senior lecturer, therefore it may be argued that she had failed to progress as quickly as other academics due to her previous professional experience not being sufficiently recognised in academia, particularly as she worked at a pre-1992 institution. Such a feeling of difference was also reflected on by Leigh (2019) who reported that her career journey into academia had left her feeling the need to fill her academic role with more desk-based activities in order to feel authentic, however she did not report issues with progression through academia because of this. Previous studies have highlighted the limitations surrounding academic promotion and how achievement criteria are predominantly based on research outputs (quantity and quality of publications) and amount of funding bids won (Heijstra et al., 2017, Steinþórsdóttir et al. 2019). Whilst the responsibilities associated with an academic role have increased over the years to

include a stronger focus on teaching, knowledge exchange and administration (Billot, 2010; Deer, 2003; Flecknoe et al, 2017; Heffernan, 2022), the academic promotional criteria fail to acknowledge these other role aspects (Heijstra et al. 2017; Navarro, 2017; Steinþórsdóttir et al. 2019). Tessa being a female academic may also be relied more heavily upon to conduct invisible academic labour in terms of mentoring, administration, committee membership and pastoral work, a factor that has been raised in the literature as likely to impact upon one's ability to gain academic recognition and thus progress through the academic ranks (Guarino & Borden, 2017; Heijstra et al., 2017; Magoqwana et al., 2019; Navarro, 2017; Shahjahan, 2020).

Paul followed a similar journey into academia and reported that he always felt different to others. He conveyed that this difference was primarily down to being a male dancer, but that often this was a positive difference. This feeling of difference continued into academia where he acknowledged that his self-concept remained as a dancer/dance teacher and that he never realised an academic identity. He stated,

> So there they put it up on their door to say I've published a paper. Well cause I was never published so I just put a picture of me when I was dancing up on my door (laughs). Like that's my identity, I'm a dancer…

And, "No, that was my main problem at the university the whole time. I think that was, you've touched on a sore point there. I think I had imposter syndrome the whole time I was at the uni." Whilst Paul's position in academia was as a teaching fellow, where there is traditionally less responsibility for research (Flecknoe et al., 2017), he still felt the pressure to publish which impacted upon him authentically assuming the identity of an academic and progressing his career in academia. Like Tess, Paul also worked in a pre-1992 institution, therefore this pressure to conduct research and publish, may have been related to institutional identity. The other 13 participants worked at post-1992 institutions which are traditionally seen as more teaching-focused, however, some of these participants still focused on the need to conduct research in order to be accepted as an academic.

Bourdieu focused on the importance of capital within the academic field and how someone entering academia as a student or staff member needed to hold certain capital to successfully socialise into the field (Bourdieu, 1988; Jenkins, 1992; Heffernan, 2022). Whilst Heffernan (2022) argued that the capital most valued in each academic field (department or institution) is often different, 'academic capital' in the form of one holding recognised academic qualifications

(Naidoo, 2004) is not always enough. One may hold extensive educational qualifications but if they do not hold the necessary economic and social capital to accompany them (capital determined by their parents and upbringing), they will still struggle to be accepted into the academic field (Heffernan, 2022; Jenkins, 1992). Such a view is evident in Georgia's experiences of academia. Georgia initially reported feeling different to others during her own degree studies due to her socioeconomic background and this led to her considering dropping out,

> I was really aware of my socioeconomic status when I arrived at university. I think it, it was really poignant to me that I didn't have the wealth of some people or that, the life experiences of, of some of my peers.

Whilst this initially affected Georgia's confidence in academia, she proceeded to complete an undergraduate degree, a master's degree and a PhD prior to starting work as a permanent dance lecturer. However, her arguably more 'traditional' route into academia, appeared to increase the difference she felt in regard to her academic dance colleagues,

> …I think there's different routes into academia. And that became quite explicit to me in the full-time job and the different levels of experience, knowledge and expectation. And trying to kind of find where I sit within that, and I think that's something that actually is still quite difficult. Um I work in a university where it's quite practice-oriented and I don't see myself as a practitioner, practice researcher. And you know, I think maybe what I do sits in a more traditional context, and sometimes um… it feels like I'm not sure where that sits in what we do.

Whilst Georgia's academic qualifications had provided her with the relevant capital to be accepted into the university, having overcome her feelings of difference based on her socioeconomic background she did not feel that her acquired academic capital was valued in the field of the dance department that she worked in, a field which instead valued non-traditional forms of knowledge focused around practice-as-research.

Socioeconomic background was also raised by Helen in relation to her acceptance into the academic environment, this time as a lecturer rather than as a student. Whilst she reported that she had never felt different to her academic colleagues because of her working-class familial background, a male colleague highlighted the difference to her. This was raised as her negative critical incident and involved a colleague offering to mentor her because he was impressed by how far she had gotten in academia with her working-class background.

> Basically said to me that a working-class person like me shouldn't really be in the university. And it's for that reason that he'd really like to support me because he'd like to see more working-class people involved in the university. Uh, and in my

> entire time of of working in higher education I had never once felt affected by my class.

Whilst this was raised as a negative critical incident in relation to her professional identity in academia, this was an example of where one's identity was directly impacted by other people in the field's perception of them. Helen went on to state that,

> And…and that that is an...it's an interesting, It's an interesting thing when you've been on that journey because you know if I have to define my class now, I can't say that I'm a working class person in terms of now. But I am the person, you know, I am all of those experiences from my past as well in terms of how I understand our sense of self. So I'm working class and potentially middle class all at the same time. Um and so, and because of that it doesn't make me think of myself in terms of class at all, because it's a blurry thing for me. Um I'm just, as far as I'm concerned, I'm just somebody that's worked really hard and and done well on the back of it. Um…so no I I don't really identify with class.

Helen was unaware of how the aforementioned colleague would have become aware of her background to have made such a judgement, especially as class was not an aspect of her identity that she associated with. Previous studies have stated that class is embodied and evident in one's mannerisms, habits, tastes and accent (Jenkins, 1992) and that difference in relation to these in a new field can lead to feelings of stigma (Loveday, 2016, Maye-Banbury, 2021). Loveday (2016) highlighted how some academic participants in their study consciously altered their accents to help them better 'fit in' to academia and overcome their sense of difference due to their working-class backgrounds. It might be argued that Helen associated more with her dancer identity and therefore her mannerisms, language and deportment, for example, were more determined by the discipline of dance as opposed to her class but interestingly Helen stated that it was more important for her to be viewed as an academic than as a dancer. Therefore, it appeared that she did not see herself as different in relation to class and differed from the academic participants in Loveday's (2016) study.

For some participants, their feeling of difference was specifically related to their subject specialism of dance and how that was viewed or how it fitted into academia. Whilst participants may have been personally proud of or comfortable being a dance specialist, they did not always feel confident with the wider perception of dance. At times, this manifested in behaviour where they felt they needed to withhold certain information about themselves or to manipulate the external view of themselves in order to be accepted. The perceived negative view of dance was sometimes felt within their institution. For example, Shawn stated,

> But in every other one I've taught in, it has been, you know, justifying the value of it. Particularly in the political climate that we're in at the moment. […] So I think it's, that justification to colleagues, the research world, as well as the institution to kind of fight for our…our territory.

Hanna further stressed that people's perception of dance is that it is a bodily-based discipline and they question its fit within academia,

> Um when I've said that in the past some people say. Did you say dance? With a quizzical look or… Uh oh, right? How? How do you study that then? Uhm or or…oh you must be really fit (laughs). Uh or even can you do the splits. Uh, yeah so I and I remember even once ages ago when I was doing my PhD and I think one member of staff at the university said, um… so you don't need a computer to study dance, do you?

She had moved from a dance-specific role in the university to a school-wide management position and highlighted that she felt more comfortable introducing herself and explaining her role to others now that she could avoid the negative connotations often associated with dance. Dance shares certain characteristics with nursing and events management in terms of it being a discipline that has only become a taught subject in HE in recent years (Doughty & Fitzpatrick, 2016; Farrer, 2018; Hagood, 2001); prior to this other vocational avenues existed for those wishing to pursue it as a career option. Findlow (2012) reported that nurse academics experienced imposter syndrome in academia due to their subject specialism and felt that nursing was at the bottom of the academic hierarchy. Dashper and Fletcher (2019) in their study on events management lecturers also highlighted the clear hierarchy of subjects evident in academia. They argued that this was exacerbated in the wider HE sector due to these newer courses being prevalent in post-92 institutions which were already held in lower esteem than pre-92 HEIs. However, it may be argued that dance as an HE discipline is further impaired due to its association with being a primarily bodily-based art form (Brandstetter, 2007; Harrington, 2020; McFee, 2013; Pickard, 2019). Giersdorf (2009) stated that due to dance being a bodily-based art form, it has connotations with production and manual labour which in turn is synonymous with being lower down the knowledge hierarchy. Such a view may be denoted to deep-seated views on the duality of the body and mind first introduced by Descartes (Leonov, 2018) but still prevalent in society today. The handful of research studies on dance lecturers which already exist also raised issues around the type of research that is valued within academia with practice as research, a form of research commonly associated with dance, often judged as lesser quality than more traditional written research outputs (Doughty & Fitzpatrick, 2016; Farrer, 2018). Interestingly, participants in this study were split in terms of the types of research they conducted, if any, and

those who conducted practice as research did not report any issues around how this was viewed or valued in HE.

Dance participants also stated that the negative perception of dance was something that they had been fighting for most of their professional lives so was not unique to academia. This theme was particularly prevalent in Tess' second interview as she stressed that she had been fighting this negative view of dance her whole professional career,

> Uh, you know I fought for dance in the country I lived in in Europe because it wasn't recognised um within the ministry and I fought until I got that recognised. […] And then even in my PhD I had to fight with my supervisors as to why I specifically only wanted to research dancers and not, you know, go in to another area maybe, which I could see how it would have fitted, but that's not what I wanted to do. So I was constantly defending dance.

Other participants raised the issue of the lack of government support for dance education and how this had impacted on them in previous professional roles but also how this affected how stable and secure they felt within their academic roles. Three participants (Shawn, Rebecca, Danny) highlighted how cuts to funding for arts-based subjects and the strong focus on graduate outcomes as a measure of a degree's worth was leading to imposed changes and cuts in dance departments in other HEIs which also threatened their continued identity as a dance academic. This mirrors findings from research on dance teachers in other educational settings such as schools (Vincent et al., 2020).

It is also interesting to note that some participants felt like they were lower in the hierarchy not just in academia but also in the dance industry due to their position as a dance lecturer. They felt that there was a general mistrust of those who worked in academic roles and that they were sometimes also reticent to state their dance academic role to other dance professionals for fear of being judged. Whilst some participants might have held multiple different professional identities across the dance industry and in academia, it appeared that they experienced issues of identity threat and a lack of belonging in multiple professional contexts. Previous research on dance has reported on the inherent hierarchy within the dance industry, not just in the form of dance company hierarchy (Pickard, 2012), but also in relation to work as a dance teacher being negatively perceived as holding less value than the roles of dancers/practitioners (Ballantyne & Grootenboer, 2012). Dance academics in this study had found ways to manage this negative external view by manipulating their identity to present the most optimal identity for their

audience/context, however more research needs to be conducted into the potential longer-term impact of this on these individuals.

4.6 Summary

This discussion chapter has reported the study's findings and interpreted them in relation to current literature and selected theory. Each of the study's research questions have been addressed in turn in an attempt to answer them by comparing the findings of this study with the findings of wider literature in the fields of dance and academic identity. It can be seen that the concept of the development of an early academic identity in school years has been reported in previous literature but there is little to no mention of this in studies exploring academic identity of those working in universities. Therefore, more studies considering an individual's full scholarly journey are required such as this study on dance academics. Embodied knowledge is evident in other studies focused on academic experiences, particularly those in the discipline of education. As participants reported in this research, such knowledge is not always valued in academia and it is hard to see where this fits alongside academic research and traditional academic subjects where knowledge is associated with the mind rather than the body. From this study it can be seen that one's professional identity in academia is something which is in flux across one's academic career journey supporting the theoretical view of identity as something which requires constant work (Giddens, 1991; Ibarra & Barbulescu, 2010). Dance academics also hold multiple identities and as theorised by Goffman (1959) utilise impression management techniques to manage these. However, it was less clear to what extent impression management was adopted agentically or whether this was as a result of external pressure, a factor less explored in the current literature.

The chapter has begun to establish how this study contributes new knowledge to the field and where further research may be needed, particularly in relation to potential gender differences, however, this will be directly addressed in the following conclusion chapter.

5.0 Conclusions

5.1 Introduction

This chapter begins by synthesising the main findings of the study and addressing these in the wider context of Higher Education. The way in which the research contributes new knowledge to the fields of professional identity and HE will be outlined with consideration given as to where further research is still needed. Recommendations for practice regarding nurturing academic identity in dance lecturers and in lecturers who have entered academia from another industry will also be highlighted. The chapter will finish with a reflection on the potential limitations of the study and how these were mitigated against where possible.

5.2 Overview of Findings

The first major finding was the five different typologies that were formulated based on the dance participants' distinctive career journeys – The Professional Dancer (five participants), The Traditional Academic (three participants), The Portfolio Dance Artist (three participants), The Dance Teacher (two participants) and The Assisted Academic (two participants). These typologies are an overall representation of the professional roles dance participants have held prior to entering academia and their entry into academia (in terms of age and career stage). Whilst in a small-scale qualitative study such as this, it can be hard to generalise, there were clear similarities between the career journeys of the 15 participants. Therefore, these typologies may also be representative of other dance academics' experiences and could be useful to include in future research projects with this population. It appeared that The Traditional Academics and The Assisted Academics may have experienced the smoothest transition into a permanent academic role. However, whilst The Traditional Academics' pre-held doctorate qualification and The Assisted Academic's HE support and training may have helped to ensure a positive transition point, the academics within these two typologies did not appear to have an academic identity which remained unwavering during their time working in the sector. Participants in each of the categories appeared to have moments when their professional identity in academia was strong and confident and others when they faced inherent identity threats. Therefore, the view of academic identity development as a factor which can ebb and flow over time (Archer, 2008; Quigley, 2011) was clearly evident within this study. Nevertheless, the academics in these two categories (The Traditional Academics and The Assisted Academics) did appear to be the most

likely to thrive and proliferate in the role over time as they seemed to have the most realistic expectations of the responsibilities of an academic and had managed to gain a positive balance between adapting to the changing HE context whilst also holding their ground around their own professional values. Even when going through periods of identity doubt surrounding their negative critical incidents, for example, these participants managed to use their academic confidence to address the issues they faced and either adapt their role where necessary or fight for what they believed in. Of these five participants, the three Traditional Academics had achieved a doctorate qualification, one Assisted Academic held an MPhil qualification and the other was nearing completion of her PhD. Two participants in The Professional Dancer typology who also appeared to hold this stronger confidence in their professional identity in HE and described times when they had happily fought for what they believed in had also already gained a doctorate qualification. Therefore, it could be suggested that having a doctorate qualification does afford greater credibility to academics and in turn fosters identity confidence.

Whilst an academic identity can be defined in the literature in relation to one's professional identity when working in an academic environment (Degn, 2018; Quigley, 2011) (in this case a university), and of self-concept and belonging within that environment, not all participants in this research study saw themselves as holding an academic identity. Importantly, whilst issues with imposter syndrome and being different to others in academia were raised, some academics did not view an academic identity as desirable and instead confidently defined themselves as practitioners or dance teachers in academia. Therefore, it is important to highlight that similar studies should focus on whether and how participants develop a suitable professional identity within their HE academic role rather than a 'traditional' academic identity.

Whilst the neoliberal HE culture was evident within this study, with participants raising issues around students as customers and the accountability that created, it appeared that some dance participants simply took this in their stride, perhaps due to the challenges they had faced within their dance careers to date. It is likely that similar findings would have arisen if the study had been undertaken in a less neoliberal culture as some of the strongest challenges raised were often due to the discipline of dance and how this was perceived rather than the direct effects of neoliberalism. However, it is likely that the negative critical incidents raised by some participants

might have differed or have been reported differently in relation to how supported or not they felt by their institution when facing challenges with students.

It is clear that study participants had differing views on the purpose of a university and for some their views appear to have been shaped by neoliberalism. They saw the role of an academic as being to prepare students for the future world of work in the dance industry and they gained their job satisfaction through student satisfaction, a view seemingly promoted by the Office for Students (OfS), the current governing body for UK HE. Other participants had conflicting views on this, and their values still revolved around the purpose of a university being to extend current knowledge and therefore the academic's role being to conduct research and use this research to inform their teaching. However, even with participants who believed in the more traditional purpose of universities, their view of the types of knowledge and research that should be valued within HE had progressed beyond the 'traditional'. This shows that as disciplines such as dance have been welcomed into HE and accepted as academic disciplines, there needs to be further movement in society in regard to what is accepted as knowledge. The Cartesian duality of the body and mind, with intelligence viewed as synonymous with the mind, needs to be challenged and changed in universities and beyond. It is not enough that academia has opened its doors to disciplines associated with practice and the body; this in turn needs to lead to a wider reconceptualisation of what research is, how research can be conducted and how it is evaluated.

This research demonstrates that HEIs who offer degrees in dance need to truly accept dance as a recognised academic subject and start to address ingrained views on measuring academic worth. Whilst most of the dance participants reported their belief in the need for research to be part of an academic's role, their view of what constituted research was wider than the traditional view of academic research. Therefore, it is argued that whilst academia's view of research is extending, this deserves further recognition through demonstration of its equal value in performance measures such as the REF. Given that universities are associated with knowledge creation by the wider society, they need to be the driving forces to start this journey of change and to move forwards with a refreshed view of what knowledge, research and intelligence can be. In turn, such a change could lead to studies such as this using a more practical methodology where participant career journeys were danced/improvised through movement for example. At the inception of this research, my views of what is regarded as valuable academic research were also impacted by the

Cartesian divide. Even though I value dance as a discipline and practical dance knowledge as embodied intelligence, this is evidence of the amount of work still needed to change the accepted research norm.

5.3 Original Contribution to Knowledge

This study has filled a substantial gap in research. It adds to the limited body of literature on dance and identity and specifically on the experiences of dance academics working in UK HEIs. Prior to this study there was only a handful of research studies focused on dance academics and even fewer of these were specific to the UK context. The study gathered the views of 15 dance academics from seven HEIs. Whilst it was a small-scale qualitative study, it extends further than previous studies on this population in the UK, for example, Farrer's (2018) study which focused on four participants and Doughty and Fitzpatrick's (2016) study which involved more participants but utilised focus groups and online conversations, so gained less depth of data. This study conceptualised five career typologies for dance academics and whilst previous studies have been conducted on dance careers (Ashton & Ashton, 2016; Jeffri & Throsby, 2006; Higdon & Stevens, 2017; Roncaglia, 2006; Middleton & Middleton, 2017) few studies have focused primarily on the careers of dance academics and none have accumulated the data in the form of career typologies. The five career typologies are a major contribution to knowledge in the field and may be useful in informing future studies which explore the experiences of dance academics.

Whilst some of the findings are likely to be specific to dance academics, or bodily-based disciplines, others add to and extend the literature on academics who have transitioned into academia from another industry. Whilst these latter findings might not constitute new knowledge, they demonstrate that some of the challenges faced, for example around mismatched/unrealistic expectations of the academic role and clashes in knowledge and experiences between industry and academia, extend across multiple discipline areas and therefore the recommendations which have been made in attempt to address these will apply to other disciplines. Knowledge which is likely to be more unique to dance academics, but may be shared with other disciplines such as sport which also rely on the body, include concerns regarding the impact of age and worries around how their discipline is viewed within academia due to the ever-present Cartesian view that knowledge is congruent with the mind and body-based knowledge is less valuable. However,

the study found that whilst such challenges may be faced throughout dance participants' careers, rather than solely when they are working in academia, the extent to which individual institutions supported and valued the discipline can make a significant difference to experience. As well as facing such challenges, the extent to which dance academics use skills nurtured through involvement in dance and from their experience of working as a freelancer managing a portfolio career to their benefit in academia was evident. Collaboration appeared to be most prevalent in this respect. This is something that has been less discussed in previous studies on academic identity, therefore, it is likely to be unique to dance academics.

The study found that whilst academic identity might be viewed as vital to those working as an 'academic' in a university context, some individuals working as 'academics' in dance departments in UK HEIs might not self-identify as an academic. Some hold perceptions about the label 'academic' which they view as negative and problematic. For others who do hold an academic identity and are happy to be identified as such, three reasons for this identity ownership were identified - holding a doctorate qualification, gaining wider external recognition as a dance researcher and acquiring a substantive permanent post in an HEI. Whilst the completion of a doctorate qualification is not a new factor as it has been discussed in previous studies on academic identity development with academics in other disciplines, the other two factors are less evident in the literature.

5.3.1 Methodological Contribution

From a methodological perspective, the study used a unique combination of methods which would be recommended for use in future studies of this kind on identity development. The study's use of narrative interviews initiated by each participant's creation of a timeline denoting significant events and people, alongside a second interview focusing on two critical incidents surrounding the participants' professional identity in academia was an effective way of gathering data on participants professional and academic experiences prior to working in a university as well as during their time in academia. Career timelines and narrative interviews have been used in previous studies on professional identity development (Kempster, 2006) so this is not unique in itself, but pairing them with a second interview focused on critical incidents and using reflexive thematic analysis due to my insider knowledge of the field, permitted a greater depth of data.

This authentic approach to data collection and analysis, reflected the need for individualisation when considering career journeys and professional identity development. However, it also allowed for shared experiences and patterns across the data set to be identified and led to the formulation of the five career typologies.

5.3.2 Theoretical Contribution

From a theoretical perspective, the study approached identity as something which is flexible and adapts over time. By focusing on academics at different stages in their academic careers, it therefore contrasts with studies which focus solely on early career academics, or those newly transitioned into an academic role such as Farrer (2018), Gale (2011) and Monk & McKay (2017).

Bourdieu's theories are commonly used in educational research (Heffernan, 2022; Reay, 2004; Webb et al., 2017), however, they are often limited to analysis involving capital and habitus (Reay, 2004). This study extended further to include discussion of capital, field and hexis, aspects of Bourdieu's theories which were deemed most beneficial to understanding dance academics' career journeys into and through academia. Bourdieu's theories influenced the need for data collection methods which allowed participants to reflect back on their experience of school and university as a student which may have impacted on their academic identity as a professional in academia. His understandings of hexis were also useful in discussing the way that dance academics embodied aspects of dance into their daily practice in HE and in their lives in general, dance behaviours which help to shape professional identity but may in turn make socialising into a mind-based academic environment more challenging.

The use of Goffman's identity theory (1959) as a framework recognising that one has multiple identities which are performed depending on the audience/context and considering aspects such as impression management, also contributes to new knowledge. Whilst Goffman's theory has been used in studies on identity in other contexts, very few studies have used this within academia. This study found that within a discipline such as dance, academics utilise impression management on a regular basis, by adapting their behaviour and terminology use and changing their dress/image. This is used as a strategy to counteract imposter syndrome and/or to manage an

external view of oneself and is something which requires further investigation given the ever-increasing demands on academics in this neoliberal landscape.

5.4 Implications and Recommendations

This research study focused on the views of dance academics, but it is likely that some of the challenges faced when first transitioning into academia may be faced by academics in multiple disciplinary areas. This may be especially true for academics entering the HE sector from another industry as opposed to transitioning from another academic institution. The first recommendation therefore centres on the initial induction period for new academics. Study participants reported issues with knowledge expectations, the lack of time allowed to understand new systems/processes and understanding how to initiate and conduct research. Therefore, it appears that HEIs need to scrutinise their existing inductions for new academic staff and potentially introduce a more comprehensive staggered induction for those new to academia. This comprehensive induction could include training around the expectations of the role, guidance around balancing time between teaching, research and administration and some specific sessions on knowledge, experience and professional identity adaptation. Whilst the study has recognised that one's professional identity is something that will fluctuate over time, and therefore considering the initial induction alone is not necessarily enough to secure one's academic identity development, it may help to ensure a smoother socialisation process.

The allocation of mentors has been recommended in multiple studies on academic identity development (Balen et al., 2012; Boyd & Harris, 2010; Scaffidi & Berman, 2011; Smith, 2010; Wyllie et al., 2016). However, whilst mentors may also be a helpful support for new academics, this study has shown that the informal mentor relationships that dance academics formed themselves with individuals inside or external to their institution were often more significant to their identity development. Therefore, academics should be given more flexibility around the allocation of a mentor and choice over whether they would benefit from an internally allocated one or not. They should be given time within their initial workload to accommodate mentoring meetings to ensure they are able to gain the full benefit from these.

A number of study participants highlighted the benefit of taking part in a study like this due to the space it allowed them to reflect on their career progression and future intentions. Therefore, it is also recommended that HEIs consider adopting a deeper reflection process into their professional development policies. The high workload expectation of academic staff is well-documented in the literature. Therefore, academics are not always allowed sufficient time and space to reflect on their professional identity and career journey. Providing them with the necessary space and tools to conduct such reflection may help them to develop a stronger professional identity within HE and belonging to their institution which in turn could ensure improved job satisfaction and therefore improved staff retention. Such an approach could be trialled in a small number of HEIs with academics in all disciplines to evaluate the impact of such an intervention.

Given the lack of studies focussing specifically on dance lecturers in HE in the UK, this study has contributed important new knowledge to the field. It utilised a small-scale qualitative design which allowed for some potential generalisation to the wider population, but to warrant further generalisation, a number of recommendations for future research can be provided. It is recommended that a similar study is carried out with dance academics in other countries to consider a wider global view. This would help to determine the extent to which the challenges reported are context specific. Interesting questions have been raised from the study surrounding the effect of other identity factors on academic identity, for example gender, age and socio-economic background, therefore, it is also recommended that future studies on academic identity specifically gather more detailed demographic data from participants and aim, where possible, for a representative spread of participants to allow for more cross-comparison of the data.

5.5 Limitations

It is well-acknowledged that identity is not a fixed concept but something that forms, adapts and reforms over time (Lawler, 2014), therefore, to achieve optimum results, studies focused on academic identity development benefit from a longitudinal design with data collection spread over a number of years. Whilst the study did not aim to gather and report on objective data about the participants' lives or measure accuracy in any way, data that are gathered retrospectively after the event will always be subject to some loss of memory or detail over time (Bott & Tourish, 2016; Kirk & Wall, 2010). I expected there to be some differences in development of academic

identity over time and predicted that there might be differences between academics depending on how long they had been in academia. However, the interpretivist approach undertaken in this study meant direct comparison between participants was not an objective thus, even after taking these slight differences into account, transferability from this context to other participants' experiences is still possible.

As discussed by Wyllie et al. (2016), another potential limitation in the study design surrounded the participant-researcher relationship. Due to using convenience sampling and because of the limited number of dance academics currently working in UK HEIs, I had anticipated that I would probably know some of my participants and that this prior relationship might affect the study. From an ethical perspective, I maintained distance from potential participants known to me during recruitment by limiting discussion of the research to email communication only. This was designed to try to remove any personal obligation participants may have felt in taking part. When conducting the interviews, I could feel that participants who were known to me 'opened up' a lot sooner and this may have allowed me to access a deeper level of data from these participants than those who were not known to me. However, even in research studies where none of the participants are known to the researcher there may be differences in researcher-participant rapport due to personality types and this cannot be mitigated against. I remained reflexive during the transcription and analysis phases of the study, ensuring any personal biases were written down in my research notebook and consideration was given to how these biases might affect my interpretation of the data (Gibbs, 2007; Sloan & Bowe, 2014).

As outlined above, I aimed to offer choice to my participants, given the ongoing pandemic, by offering them face to face or virtual interviews using Microsoft Teams video calls. It could be argued that this affected the consistency of the research. However, given both options allowed the participant and researcher to fully see each other's facial expressions and body language and both types of interview were audio-recorded, the credibility of the research was not deemed to be affected (Guba & Lincoln, 1982). In both cases the participant was able to query questions to ensure understanding and I was able to probe for further detail and check my interpretation was accurate. Guba and Lincoln (1982) also stress the need in qualitative research for a more emergent research design where adaptations are made based on what is best for the study and its

participants and where it is accepted that research may not be replicable due to the interpretivist nature of the study.

As part of the data collection process, I chose to select five pictures that might represent the participants' transitions into academia rather than asking them to select their own unique image. I did give them the option to describe their own picture if none of my pre-selected five were an appropriate fit, but no participants opted to do this. Whilst the pictures were used as a prompt for further discussion, were not deemed to be a 'true' representation and selected based on my reading of the literature on career transitions, in future I would ask participants to bring their own image along to the interview to take a more individual objective approach to the use of visual forms of data collection (Stephens, 2011). In hindsight and after further reading around the topic (Gauntlett & Holzwarth, 2006; Hughes, 2009; Petsilas et al., 2019), I conclude that my selected images were my subjective impression of what different academics might have experienced in their transition and I could have been more creative in my use of visual images.

I opted to focus this study on dance lecturers working in universities in the UK and did not include dance lecturers working in specialist institutions such as conservatoires. This decision was made based on the fact that many staff in conservatoires are on temporary casual contracts due to their continued professional involvement in the dance industry (Duffy, 2016) but only including participants on permanent academic contracts, may have limited the findings. Tregear et al. (2016) stressed the importance of conservatoires to the arts industry in the UK and stated that some staff in these institutions are beginning to be required to conduct research thus including them in future studies such as this to explore how this new addition to their role might affect their professional identity development would be beneficial. Some UK conservatories are now included in the university league tables, notably the TEF, therefore as they become more integrated into the HE sector, integrating the views and experiences of these specialist staff in research studies will be key.

Given the scale of this research study, generalisability to the wider population is not possible. The study recruited 15 participants from seven UK HEIs. However, there was no representation from Welsh or Northern Irish HEIs and 13 of the 15 participants were from post-1992 institutions which may have skewed the findings. The participants were a wide range of ages (early 30s to

late 60s) however, they had all worked in academia for at least three years and therefore there was no representation from those very new to academia. Given that not all participants held a doctorate qualification and the term ECA is used to denote those working in an academic role who have completed their PhD within the last five years (Bosanquet et al., 2017), the use of the term ECA in relation to my participants did not seem appropriate. Some participants would have fitted this definition even though they had worked in the academic field for over ten years, having gained their qualification whilst already working in an academic role.

The participants were a mixture of genders, with five male and ten female participants and a range of ages, however, numbers were not equal to allow for direct comparisons and data was not gathered on other protected characteristics such as race/ethnicity and disability. Given the focus on individual experience and career journeys, generalisability was not the aim of the study and instead the focus was on understanding individual cases before looking for any possible similarities. However, future studies could aim to recruit a more diverse group of participants to further improve the findings and recommendations.

5.6 Reflections

I approached this study from the perspective of an insider being a dance academic myself. Whilst the journey has not 'solved' my identity questions, it has allowed me to see that holding multiple fractured identities can be positive depending on how I utilise them. Reflecting on the participants' career journeys and experiences has also opened my eyes to the fact that my identity insecurity more likely stems from my links to dance rather than the academic context I am currently working within. I would not go as far as to say I have imposter syndrome as I feel that I do employ impression management techniques to adequately 'play' my different identity roles, but legitimacy is something which I will likely always continue to strive for. I do feel as if I have strengthened my identity as a researcher, but it will be interesting to see whether I hold stronger ownership (internally/externally) of the 'academic' title through completion of the doctorate qualification. I am also about to gain a new identity as a mother, an identity that many women in the study shared. This will bring new identity challenges and will inevitably be a time for increased identity work.

I certainly faced moments in the research when the participants' views about research and academia differed from my own and where I was forced to question my own judgements. But ultimately this has highlighted to me the importance of actively listening to other's stories whilst resisting the urge to project my experiences onto them. Since starting the research, I have progressed in my academic career and have gained line management responsibility. The academics who I line manage all entered academia from other industries and therefore bring extensive experiential knowledge to their academic roles. Thus, in terms of my own professional practice, I am ensuring I listen and create space for them to reflect on their career journeys to date as well as any critical incidents which occur in their daily academic practice. It is also important to me to consider my next steps as an academic and researcher and I will continue to deliberate over the experiences of the dance academics in the study in relation to the lived challenges and opportunities, particularly in relation to balancing my new identity as a mother alongside my professional identity in academia.

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Appendices

Appendix A – Participant Information Sheet and Consent Form

Researcher:
Name: Lauren Vincent
Email: pc806893@reading.ac.uk

INFORMATION SHEET

Research Project: An exploration into the development of academic identity in UK dance academics

Dear (insert participant name)

I am an EdD candidate at the University of Reading, UK undertaking research as part of my final thesis. I understand you are reading this request at a very unusual time where you will be facing many additional challenges and I would like to make it clear that your participation is voluntary, that all Covid restrictions will be followed as necessary and that it is your choice as to whether the interviews will be face-to-face or online. I am writing to request your participation in this research project.

What is the study?
This study aims to research the career journeys of dance academics in order to explore identity. It is of particular interest to the research how and when dance academics take a job in a UK HE institution and whether/how they develop an academic identity.

Why have I been asked to take part?
You have been invited to take part in this project because you work as a dance-based academic in a UK HEI and your views and experiences are essential to this research.

Do I have to take part?
It is entirely up to you whether you give your consent to participate. You may also withdraw your consent to participation at any time during the project, without any repercussions to you, by contacting the Researcher, Lauren Vincent, email: pc806893@reading.ac.uk

What will happen if I take part?

Pre-interview Timeline creation	Prepare a timeline detailing any important events and/or people in your career journey to date. Please email this to me at least 1 week before the 1st interview.
Interview 1	Face-to-face or virtual (on Teams) interview with the researcher (lasting approximately 1 hour). If face-to-face the researcher will travel to you and conduct the interview in a mutually convenient public place. This interview will be based around your career journey timeline and will involve discussion specifically around your transition to working as a dance academic in a UK HEI.
Critical Incidents	In advance of the 2nd interview please reflect on 2 critical incidents based on any experiences you have had that you feel affected your identity as a dance academic and be ready to discuss these at the 2nd interview. Please choose two contrasting experiences if possible, one which is/was a more positive experience

	for you and one more negative experience. These can be past experiences (since you began working as a dance academic) or experiences that occur during this period.
Interview 2 (approximately 2-3 months after the first interview)	Face-to-face or virtual (on Teams) interview with the researcher (lasting approximately 1 hour) based on further discussion of your two critical incidents, picking up on any relevant points from the 1st interview. If face-to-face the researcher will travel to you and conduct the interview in a mutually convenient public place. To be audio-recorded and transcribed with your permission.

The transcriptions of both interviews will be sent to you in order for you to check accuracy and to confirm that you are still happy for its contents to be used. The information gathered will be used by the researcher for data analysis.

What are the risks and benefits of taking part?
The information given by you in the study will remain confidential and will only be seen by the researcher and their two supervisors. You will be assigned a pseudonym, which will not be associated with your name and your place of work will also not be identified. No identifiers linking you to the study will be included in the final write-up or subsequent publications; all quotes will be anonymised. You may be interested in the findings from the study; I will be happy to supply you with a basic report on the findings once these are completed. Many participants that take part in narrative/life story research often find the process very useful for their own personal/professional reflection as well.

What will happen to the data?
Any data collected will be held in strict confidence and no real names will be used in this study or in any subsequent publications. We will transcribe the recordings from the interviews and anonymise them before analysing the results; the original recordings will then be deleted. Participants will be assigned a pseudonym name and will be referred to by that name on all data. Research records will be stored securely on a password-protected computer and only the researcher will have access to the records. In line with the University's policy on the management of research data, anonymised data gathered in this research may be preserved and made publicly available for others to consult and re-use. All anonymised research data will be retained indefinitely whereas any identifying information such as consent forms will be disposed of securely after the research findings have been written up. The results of the study may also be presented at national and international conferences, and in written reports and articles. I can send you electronic copies of these publications if you wish.

Who has reviewed the study?
This project has been reviewed following the procedures of the University Research Ethics Committee and has been given a favourable ethical opinion for conduct. The University has the appropriate insurances in place. Full details are available on request.

What happens if I change my mind?
You can change your mind at any time without any repercussions please contact Lauren Vincent if you do wish to withdraw, email: pc806893@reading.ac.uk

What happens if something goes wrong?
In the unlikely case of concern or complaint, you can contact Dr. Geoff Taggart, University of Reading; g.taggart@reading.ac.uk

Where can I get more information?

For more information, please contact Lauren Vincent, email: pc806893@reading.ac.uk

If you are happy to take part, please complete and return the attached consent form to Lauren Vincent.

Yours faithfully

Lauren Vincent

Data protection for information sheets

The organisation responsible for protection of your personal information is the University of Reading (the Data Controller). Queries regarding data protection and your rights should be directed to the University Data Protection Officer at imps@reading.ac.uk, or in writing to: Information Management & Policy Services, University of Reading, Whiteknights, P O Box 217, Reading, RG6 6AH.

The University of Reading collects, analyses, uses, shares and retains personal data for the purposes of research in the public interest. Under data protection law we are required to inform you that this use of the personal data we may hold about you is on the lawful basis of being a public task in the public interest and where it is necessary for scientific or historical research purposes. If you withdraw from a research study, which processes your personal data, dependant on the stage of withdrawal, we may still rely on this lawful basis to continue using your data if your withdrawal would be of significant detriment to the research study aims. We will always have in place appropriate safeguards to protect your personal data.

If we have included any additional requests for use of your data, for example adding you to a registration list for the purposes of inviting you to take part in future studies, this will be done only with your consent where you have provided it to us and should you wish to be removed from the register at a later date, you should contact Lauren Vincent – p806893@reading.ac.uk

You have certain rights under data protection law which are:

- Withdraw your consent, for example if you opted in to be added to a participant register
- Access your personal data or ask for a copy
- Rectify inaccuracies in personal data that we hold about you
- Be forgotten, that is your details to be removed from systems that we use to process your personal data
- Restrict uses of your data
- Object to uses of your data, for example retention after you have withdrawn from a study

Some restrictions apply to the above rights where data is collected and used for research purposes.
You can find out more about your rights on the website of the Information Commissioners Office (ICO) at https://ico.org.uk
You also have a right to complain the ICO if you are unhappy with how your data has been handled.
Please contact the University Data Protection Officer in the first instance.

University of Reading

Consent form

Research Project: An exploration into the development of academic identity in UK dance academics

Please complete and return this form to: Lauren Vincent, pc806893@reading.ac.uk

Please use tick box after each statement to confirm it has been read and agreed to.

1. I have read and had explained to me by ………………………………..… the accompanying Information Sheet relating to the project on:
…………………………………………………………………………………...

2. I have had explained to me the purposes of the project and what will be required of me, and any questions I have had have been answered to my satisfaction. I agree to the arrangements described in the Information Sheet in so far as they relate to my participation

☐

3. I have had explained to me what information will be collected about me, what it will be used for, who it may be shared with, how it will be kept safe, and my rights in relation to my data

☐

4. I understand that participation is entirely voluntary and that I have the right to withdraw from the project any time, and that this will be without detriment

☐

5 (a). I understand that the data collected from me in this study will be preserved and made available in anonymised form, so that they can be consulted and re-used by others

☐

5 (b). I understand that the data collected from me in this study will be preserved, and subject to safeguards will be made available to other authenticated researchers

☐

6. I agree to create a timeline in advance of the first interview

☐

7. I agree to take part in two interviews which may be in person or online through Teams

☐

8. I agree to the interviews being audio-recorded and transcribed

☐

9. I agree to write 2 critical incident reports, contrasting if possible

☐

10. I agree to the use of anonymised quotes in subsequent publications

☐

11. I agree to assign the copyright I hold in any materials related to this project to Lauren Vincent

☐

12. I have received a copy of this Consent Form and of the accompanying Information Sheet
☐

Name: ………………………………………………………………………………

Signed: ………………………………………...………………………………

Date: ……………………………………………………...………………………

Appendix B – Ethics Form

University of Reading
Institute of Education
Ethical Approval Form A (version May 2019)

Tick one:
Staff project: _____ PhD ____ EdD __√__

Name of applicant (s): Lauren Vincent

Title of project: An exploration into the development of academic identity in UK dance academics

Name of supervisor (for student projects): Geoff Taggart

Please complete the form below including relevant sections overleaf.

	YES	No
Have you prepared an Information Sheet for participants and/or their parents/carers that:		
a) explains the purpose(s) of the project	√	
b) explains how they have been selected as potential participants	√	
c) gives a full, fair and clear account of what will be asked of them and how the information that they provide will be used	√	
d) makes clear that participation in the project is voluntary	√	
e) explains the arrangements to allow participants to withdraw at any stage if they wish	√	
f) explains the arrangements to ensure the confidentiality of any material collected during the project, including secure arrangements for its storage, retention and disposal	√	
g) explains the arrangements for publishing the research results and, if confidentiality might be affected, for obtaining written consent for this	√	
h) explains the arrangements for providing participants with the research results if they wish to have them	√	
i) gives the name and designation of the member of staff with responsibility for the project together with contact details, including email. If any of the project investigators are students at the IoE, then this information must be included and their name provided	√	
k) explains, where applicable, the arrangements for expenses and other payments to be made to the participants	N/A	
j) includes a standard statement indicating the process of ethical review at the University undergone by the project, as follows: 'This project has been reviewed following the procedures of the University Research Ethics Committee and has been given a favourable ethical opinion for conduct'.	√	
k)includes a standard statement regarding insurance: "The University has the appropriate insurances in place. Full details are available on request".	√	
Please answer the following questions		
1) Will you provide participants involved in your research with all the information necessary to ensure that they are fully informed and not in any way deceived or misled as to the purpose(s) and nature of the research?	√	

(Please use the subheadings used in the example information sheets on blackboard to ensure this).			
2) Will you seek written or other formal consent from all participants, if they are able to provide it, in addition to (1)?	√		
3) Is there any risk that participants may experience physical or psychological distress in taking part in your research?	√		
4) Staff Only - have you taken the online training modules in data protection and information security (which can be found here: http://www.reading.ac.uk/internal/humanresources/PeopleDevelopment/newstaff/humres-MandatoryOnlineCourses.aspx Please note: students complete a Data Protection Declaration form and submit it with this application to the ethics committee.	N/A but have completed the student declaration		
5) Have you read the Health and Safety booklet (available on Blackboard) and completed a Risk Assessment Form (included below with this ethics application)?	√		
6) Does your research comply with the University's Code of Good Practice in Research?	√		
	YES	No	N.A.
7) If your research is taking place in a school, have you prepared an information sheet and consent form to gain the permission in writing of the head teacher or other relevant supervisory professional?			√
8) Has the data collector obtained satisfactory DBS clearance?			√
9) If your research involves working with children under the age of 16 (or those whose special educational needs mean they are unable to give informed consent), have you prepared an information sheet and consent form for parents/carers to seek permission in writing, or to give parents/carers the opportunity to decline consent?			√
10) If your research involves processing sensitive personal data[1], or if it involves audio/video recordings, have you obtained the explicit consent of participants/parents?	√		
11) If you are using a data processor to subcontract any part of your research, have you got a written contract with that contractor which (a) specifies that the contractor is required to act only on your instructions, and (b) provides for appropriate technical and organisational security measures to protect the data?			√
12a) Does your research involve data collection outside the UK?		√	
12b) If the answer to question 12a is "yes", does your research comply with the legal and ethical requirements for doing research in that country?			√
13a) Does your research involve collecting data in a language other than English?		√	
13b) If the answer to question 13a is "yes", please confirm that information sheets, consent forms, and research instruments, where appropriate, have been directly translated from the English versions submitted with this application.			√
14a. Does the proposed research involve children under the age of 5?		√	

[1] Sensitive personal data consists of information relating to the racial or ethnic origin of a data subject, their political opinions, religious beliefs, trade union membership, sexual life, physical or mental health or condition, or criminal offences or record.

14b. If the answer to question 14a is "yes": My Head of School (or authorised Head of Department) has given details of the proposed research to the University's insurance officer, and the research will not proceed until I have confirmation that insurance cover is in place.			√
If you have answered YES to Question 3, please complete Section B below	√		

- Complete **either** Section A **or** Section B below with details of your research project.
- Complete a risk assessment.
- Sign the form in Section C.
- Append at the end of this form all relevant documents: information sheets, consent forms, tests, questionnaires, interview schedules, evidence that you have completed information security training (e.g. screen shot/copy of certificate).
- Email the completed form to the Institute's Ethics Committee for consideration.

Any missing information will result in the form being returned to you.

A: My research goes beyond the 'accepted custom and practice of teaching' but I consider that this project has **no** significant ethical implications. (Please tick the box.)	
Please state the total number of participants that will be involved in the project and give a breakdown of how many there are in each category e.g. teachers, parents, pupils etc.	
Give a brief description of the aims and the methods (participants, instruments and procedures) of the project in up to 200 words noting: 1. title of project 2. purpose of project and its academic rationale 3. brief description of methods and measurements 4. participants: recruitment methods, number, age, gender, exclusion/inclusion criteria 5. consent and participant information arrangements, debriefing (attach forms where necessary) 6. a clear and concise statement of the ethical considerations raised by the project and how you intend to deal with then. 7. estimated start date and duration of project	
B: I consider that this project **may** have ethical implications that should be brought before the Institute's Ethics Committee.	√
Please state the total number of participants that will be involved in the project and give a breakdown of how many there are in each category e.g. teachers, parents, pupils etc. I am aiming to recruit 12 dance-based academics	
Give a brief description of the aims and the methods (participants, instruments and procedures) of the project in up to 200 words.	

1. title of project
2. purpose of project and its academic rationale
3. brief description of methods and measurements
4. participants: recruitment methods, number, age, gender, exclusion/inclusion criteria
5. consent and participant information arrangements, debriefing (attach forms where necessary)
6. a clear and concise statement of the ethical considerations raised by the project and how you intend to deal with then.
7. estimated start date and duration of project

An exploration into the development of academic identity in UK dance academics

The project will explore career journeys of dance-based academics and identity; focusing on academic identity. Dance is a recent addition to academia, and dance academics often enter academia following a professional dance/teaching career. Literature exists on academic identity in other disciplines but not in dance.

The research will be qualitative and narrative-based involving 2 consecutive interviews with 12 academics; the first focused around a timeline of major people/events in their career journeys; the second around 2 identity-based critical incidents. Narrative analysis will be conducted on the critical incidents and interpretive phenomenological analysis on interviews. Academics will be recruited initially through the researcher's own network via email and snowball sampling. Then, if needed, by emailing academics by searching dance HEI courses online. The only inclusion criteria is that they must work as a full/part-time dance academic in a UK HEI. All participants will be sent an information sheet/consent form.

Ethical implications involve gaining informed consent, possible bias due to researcher positionality requiring reflexivity and discussion of careers/identity being a potential sensitive topic requiring awareness, right to withdraw and signposting to support if needed.

A pilot study will start June/July 2021; full study in November 2021, data collection finishing Spring/Summer 2022 and write-up by January 2023.

RISK ASSESSMENT: Please complete the form below

Brief outline of Work/activity:	2 interviews with 12 dance academics around the UK. Depending on both Covid restrictions and participant preference, interviews may be face to face (and will involve the researcher travelling to the participant conducting the interview in the participant's place of work or a public place such as a coffee shop) or online using a video platform such as Teams. In either way, interviews will be audio-recorded. Interviews will be semi-structured and the first involve discussion around the participant's career journey timeline and the second around their identity-based critical incidents. Due to the sensitive topic of identity and career journeys, face to face interviews are preferable for interview 1 due to the ability to build a better rapport with the participants, to put them at ease and to pick up on visual clues more readily. Much is written about 'Zoom' fatigue and the effect of everything being screen based at the moment and therefore it is felt that this could affect how much participants are willing to open up/ length of the interview. It is also important that they are in a place where they feel comfortable, are able to chat for a longer period of time and that there aren't family members/colleagues in the background who might prevent the participant from opening up fully which is often the case in online calls (particularly if connection issues are also present).

Where will data be collected?	Through interview either online via Teams, or if Covid restrictions allow the researcher will travel to each participant's place of work/in a pre-agreed public place e.g. coffee shop.

Significant hazards:	-The researcher will be travelling alone – security/safety risks -The researcher may be travelling to places around the UK that she is not familiar with and using public transport to get there – could get lost -Additional Covid risks through travel and when conducting the interview -Risk of causing upset through discussion of a potentially sensitive topic

Who might be exposed to hazards?	-The researcher -The participant/s

Existing control measures:	-The researcher will only meet participants in recognised named public places e.g. place of work (HEI) or a coffee shop. Not the participant's home for example. -The researcher will ensure she carries a fully-charged mobile with her at all times -The researcher will ensure someone knows where she is going, who she will be with and for approximately how long. She will check in with that person as soon as the interview finishes and when she is travelling there and back. They will be fully aware of her travel plans -The researcher will plan out all travel in advance with contingency options -If severe Covid restrictions are in place at the time of either the first or second interview, these will be conducted virtually online instead to ensure all rules are followed. -If undertaken in person, social distancing measures will be adhered to at all times, masks worn if required, hands washed/sanitised and all equipment sanitised before and after use. If either the researcher or the participant has any known symptoms of illness in the 10 days prior to the interview/a positive test result, the interview will be postponed/ conducted online instead. -All the same Covid-safe measures will be used when travelling on public transport too and the researcher will drive in a private car if needed instead. -The researcher will make it clear to each participant in advance and remind them at the beginning of the interview that they are free to withdraw at any time and to not answer any questions that they do not wish to. The researcher will be aware of the participant's reaction to questions and be sensitive to signs that they may be uncomfortable/distressed and not probe further/ask if they would like to pause/end the interview. If required at any point, the researcher will direct the participant to additional support services if they do get upset e.g. MIND charity.

Are risks adequately controlled:	Yes

If NO, list additional controls and actions required:	Additional controls	Action by:

C: SIGNATURE OF APPLICANT:

Note: a signature is required. Typed names are not acceptable.

I have declared all relevant information regarding my proposed project and confirm that ethical good practice will be followed within the project.

Signed: Print Name …Lauren Vincent……. Date…14/02/2021…

STATEMENT OF ETHICAL APPROVAL FOR PROPOSALS SUBMITTED TO THE INSTITUTE ETHICS COMMITTEE

This project has been considered using agreed Institute procedures and is now approved.

Signed: …(approval in email)……………… Print Name………………………. Date…….
(IoE Research Ethics Committee representative)*

* A decision to allow a project to proceed is not an expert assessment of its content or of the possible risks involved in the investigation, nor does it detract in any way from the ultimate responsibility which students/investigators must themselves have for these matters. Approval is granted on the basis of the information declared by the applicant.

Appendix C – 1st Round of Interviews: Example of Interview Schedule

- So, could you start by telling me about how and when you first started dancing or developed an interest in dance? (prompts about any people who influenced it, where/how they carried out their passion for dance, why?)

- How did you experience dance throughout your school years?

- And what were you like as a school student more generally?

- At what stage did you consider dance as a future career option? What other careers did you consider? And why were these not pursued?

- What did you do after finishing school? (any important people in the decision-making process? Consider any other routes?)

- How was your time at [Institution removed] doing your [Course removed]? Any important people/ experiences? Did you have clear ideas about your future career goals at this point?

- What did you do after finishing this? (What influenced this decision? Career goals/ideas at this time? Dance teacher in schools until 2002?)

- During your earlier years of working, what was your identity? Teacher/ community practitioner etc.? Did you have any career goals/ aspirations?

- Then you got a job as a lecturer at [Institution removed] in 2002, how did this come about, would you class this as your transition into HE, or for you would that be your current position? You then left HE for a while, why was that?

- You did your MA later on in 2019, firstly did you do any other training/ qualifications in between? How did the MA come about?

- Then focus specifically on their transition into working as an academic in an HEI. Show 5 pictures and ask the participant to choose which most aptly describes this transition in a visual format. Or, if none ask them to describe a more appropriate picture. Use this to prompt further discussion in their own words.

- Follow up with questions about the transition not yet covered - How the move was made, why the move was made (or anything that influenced the decision). Any enabling/disabling factors? Expectations met/not? Any adjustments to personal life; expected/not? How did others in your life react?

- Now looking at the you in your current role in academia, how does this compare to when you started the role?

- Is there anything else you would like to add at this point?

Appendix D – 2nd Round of Interviews: Example of Interview Schedule

- When meeting someone for the first time and they ask what you do, what would you answer? If then questioned further around what your role entails, what would you say?
- Do you identify as an academic? How/what ways? Would others describe you as an academic? If not already mentioned – do you identify as a researcher?
- What modules/subject areas do you teach/ research (e.g. practical and more theoretical?)?
- If you currently teach practical lessons, would you like to continue this long term? Do you foresee any future changes? If you've had children, did this affect your ability to teach practical sessions at all?
- What do you wear to work? Is that important to your role identity?
- Are there other ways that you distinguish your professional identity e.g. does it require you to use certain terminology/language?
- What is important to you as a ???? (however they described themselves – what are your professional values)? Have you faced any conflicts here or across/between identities? And how did/does that make you feel?

- Now looking at your first (positive) critical incident, can you give a detailed account of this incident?

- What were the circumstances leading to this incident?

- Can you explain why the incident was important to you? People involved?

- How did this incident affect you in the short-term? Longer term? (feelings/practice)

- Do you feel this incident will impact on your future practice at all?

- Now repeat same line of questioning looking at the second (negative) critical incident…

- What do you enjoy about your current role?
- What challenges do you face in your current role?
- What are your future career goals?
- Anything else you would like to add?

Appendix E – Example of Anonymised Participant Timeline

1996-1999	Undergraduate. Heavily influenced by the Head of Dance and her peer. In 1998, during year 2, I was employed as a research assistant, and on the back of that, he began investigating funding for me to undertake a PhD. Mum and Dad (number 1 supporters throughout) thought this was an excellent idea.
1999	Graduated and accepted a fully funded PhD scholarship, with very little idea about what I wanted to study. Was recommended for part time dance marketing work.
2000	Met my future husband.
2001	Became disillusioned with the research degree. Missed a learning community and felt the need for a job, with people to connect with. Applied for a 0.8 post in FE, as I recognised the town as somewhere I had relatives. Got the job and moved with husband. Imagined I would be able to continue the PhD on a part time basis, in the 1 day a week. Had to give up the full-time bursary. Loved the job, met good, life-long friends, interrupted the PhD.
2002	Got made full time, bought a house. Picked up the PhD again, and undertook primary research.
2003	Got married. Interrupted PhD again.
2005	Had a baby in January. I went back in the September. Decided to complete as an MPhil thesis and had viva in March, passing in September. Began actively looking for posts in HE, spurred on by friend and colleague who was doing the same. Undertook a PGCE (post compulsory). College restructured and two close friends were made redundant. I stepped into Programme Leadership towards end of academic year.
2006 – 2007	Applied and got a fixed term Teaching Fellow Job. Arranged with FE job to have a one-year, unpaid sabbatical but never went back.
2007-2008	Started collaborating on research projects with a colleague. Got offered another year in the same role, so sold up and moved family nearer work. Towards the end of 2008-09, interviewed internally for maternity cover for an SL post in Dance and took on additional responsibilities in PA.
2009-10	Three-year contract given at the end of the academic year.
2012	Contract made permanent. Won a Teaching Award.
2015	Interviewed unsuccessfully for leadership role. Interviewed successfully for part-time leadership role. Undertook the Aurora programme with Advance HE. Life-changing experience.
2016	Awarded Teacher Fellow and Senior Fellow HEA. Applied for Associate Professor role and was successful.
2018 (Feb-May)	Time off sick – work-related stress.
2019 (July)	Became Head of School.

Appendix F – Interview Images

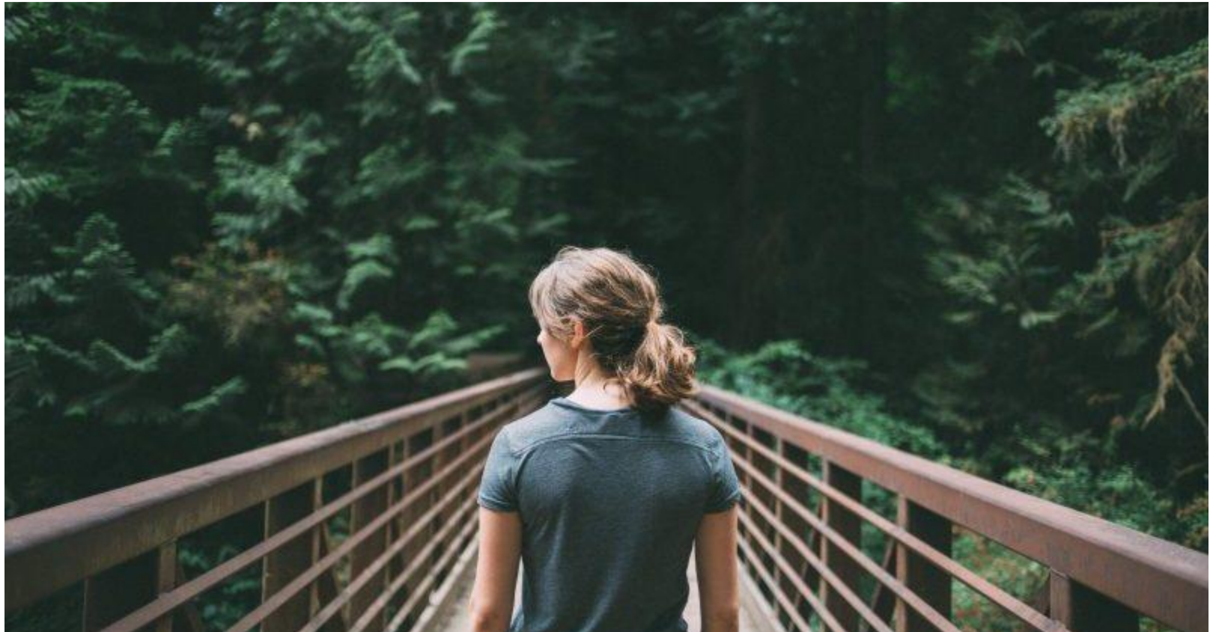
Picture 1

Purchased from DreamsTime – Dreamstime. (2021, July). *Broken Bridge* [Photograph]. https://www.dreamstime.com/

Picture 2

Purchased from Shutterstock - Shutterstock. (2021, July). *People Supporting Bridge* [Picture]. https://www.shutterstock.com

Picture 3



PXhere. (2021, July). *Person walking across bridge into forest* [Photograph]. https://pxhere.com/en/photo/1066902

Picture 4

Purchased from DreamsTime – Dreamstime. (2021, July). *People Balancing Boxes on Bridge* [Picture]. https://www.dreamstime.com/

Picture 5

Purchased from DreamsTime – Dreamstime. (2021, July). *People Crossing Millennium Bridge* [Photograph]. https://www.dreamstime.com/

Appendix G – Example of Critical Incident

I was waiting outside the sports hall where a guest teacher was delivering a dance masterclass. I was waiting for an opportune moment to enter and observe and take some photos. 2x male students from another course came up and went as if to enter the hall. I intervened and let them know that a class was going on and to please wait outside. One ignored me and continued walking into the hall and the other looked me up and down, swore at me, said they didn't care and they could do what they wanted. I was quite shook and upset. As I also teach dance that day I was wearing sports clothes with dance shoes on and was carrying a backpack. I had my lecturer pass round my neck but either they didn't care that I was a staff member or they didn't realise. I felt really undermined and wasn't sure whether to officially report the incident or not. I chose not to but it is still very clear in my memory and I have talked to multiple people about it since. It wouldn't be okay to talk to anyone like that but it really made me question whether they would have done the same to a male member of staff or to a lecturer wearing more formal clothing.

Appendix H – Example of Step 1 Analysis: Initial Thoughts

Initial Comments Int 1 Hilda

-Considers herself to have had a 'typical' start but also mentioned 'girl' straight away.

-Interesting to see that she immediately mentioned that she sees herself as lucky. She comes across throughout as very fortunate and appreciative of her situation and position. Especially as she calls it a community dance school instead of a private dance school…

-In teenage years dance became a more prominent part of her life – her identity developed. But still didn't choose dance as a subject at school…I wonder why not…'I didn't ever consider myself a performer' but did a dancer? And then felt that doing her BTEC in dance opened up new knowledge e.g. contemporary and career possibilities which may have happened earlier if she had chosen GCSE dance at school…

-Her parents encouraged her to take a gap year and focus on dancing and that qualification. Did they feel that nursing wasn't the best route for her? Amazing that she ended up taking 3 years out before going to university.

-Sees herself as very hard working and not as naturally clever as her siblings. Seems very mature in her approach to choices etc. as a young person for example with going to a comprehensive over a grammar school. But then still not clear why she went to a grammar school for 6th form…?

-Originally set on being a nurse even though she didn't really know why… Started focusing on dance without an end career goal in mind but did start to realise/think she was good at it and that did prompt her thinking about pursuing a dance career.

-Was set on getting a university experience. Introduced to term community dance artist and took that on. Her experience had given her the confidence to push herself further. Started her degree at 21, which at the time felt old, but doesn't now – I can understand that.

-Says she had the confidence/experience to go straight into lecturing… And she also called ballet a skill which maybe shows the feelings she has about it now…? But interesting that lecturing was her goal from university but she didn't go straight to a master's…Especially as her friend did do the master's straight away… And even remembers the moment she decided she wanted to be a lecturer. Articulates clearly what she felt a lecturer was as a student. Does seem to be a clear split between more traditional research but about dance and PAR…

- Could pick out clear influences from her degree and how they impacted her too ('shifted her thinking'). And one of these 'mentor' relationships went beyond the university course and they offered her work as with some of the other participants and similar to me as well. Also, a returning mentor – had an influence over a long period of time which is interesting.

-Clearly always goes above and beyond and volunteers for lots of extra things – proactive? Takes up all opportunities?

-Reading through her experience, I look back and wish I had maybe gone to a university as might have been exposed to more opportunities like that or actually possibly even to have a gap year to focus my next choice more but at the time I would never have done that…Hindsight is a wonderful thing…

-Interesting that she comes across as specialising in community dance practice but she seems to teach modules based around dance artist work/directions. Maybe that's how I also come across…

-Interesting when asked about her identity after uni, she states she was well-prepared to have a portfolio career but was more focused on the community work so focused on the roles where she felt her identity was 'true' and saw the other work as extra?

-Two sides almost of building and growing the CV and enhancing certain aspects and the who you know – importance of networking and making good impressions. She can articulate the transferable skills that she gained from her admin jobs.

-Seems quite clear about her values and sticking to them e.g. turned down FE job. And also seems very confident e.g. proposing the job share. Does one lead to the other?

-She wanted to pursue lecturing and had some ideas about what she needed to do that but still wasn't sure about exactly how to go about it. But also found that she was well-supported and developed in her first maternity cover role.

-Importance of timing…the time that she chose to do her MA fitted with events in her personal life as well as her professional life.

-Research – how to write up and create outputs from research is what she felt she had been missing. Wanted a fully theoretical master's interestingly…talks a lot about PAR so this seems a strange choice but a practical choice to fit in with the rest of her life.

-Her transition was the first maternity cover role and her reasoning is about immersion in university life which fully makes sense. Chooses picture 2 because of the people. And described it as joining a community. Enablers were certain people, her previous experience and knowledge. But then not getting to focus on her area of specialism and concerned that she wouldn't ever get that opportunity for development because there were others who had already 'claimed' it as theirs. Strong theme around ownership…Difficulty of being in a big team. Which a little bit goes against the research…And other challenge was the pastoral work.

-But did describe herself as an imposter because she felt she could do the teaching part but not the research part…(this was still pre-master's). She felt respected by the others who taught technique and choreography but not by those more theoretical/ established lecturers? Would she think of them more as academics?

-Interesting that later on she states that dance lecturers don't usually have a specialism but are different from other lecturers in that they do a bit of everything 'jack of all trades'. She starts the discussion about her transition as talking about the maternity cover job and then when talking about role expectations focuses on her current role…

Appendix I – Example of Coded Interview Data

Samuel Int 2 Analysis	**Exploratory Codes**	**Emergent Themes**
I - So this interview will um kind of follow up on some of the themes and things that we um discussed in the first interview, and and then we'll look more at kind of your current, your current role, your current position um and, uh, critical incidents, positive and negative. Um so can you start by telling me if you meet someone new for the first time and they ask what you do, what's your general reply?		
P – Oh God. That is so complicated. I never know what to say to that. I say, it depends who it is. If I'm honest, depends on who I'm speaking to. To some people I say I teach at a university. And then they might ask me what do you teach? And I say dance and performance. Or often I just say dance, or sometimes I just say performance. Um some other people I might say I run a theatre company. To some people I might say I run a dance company and to some people I might say I run a dance theatre company and I teach at a university. It's really, you know…uh…Yeah, and some people I…Yeah, it's it's it changes as well. For me it's changed for me over the years because I've changed what I do so much. And so yeah, it is really dependent on the context of who I'm speaking to. And because I do so many things. As well as teaching at the university I do, you know, I run a company and I run another project with adults with learning disabilities so you know, it's like really odd to try and say what I do (laughs).	Dreads the question Need for audience-specific answer *"Teach at a university" – specifically teach* Range of different answers with differing levels of specificity *Start, stop stunted sentences – remembering, unsure* <u>Holds multiple identities</u> Difficult question	Audience specific answer Self as teacher at a university Answers focused on dance and/ or performance Difficulty due to holding multiple identities
I - Yeah. No, that makes sense, and what, when you said there about sometimes you say dance and performance and sometimes dance or performance what, why might you veer to one or the other depending on that person?		
P - I used to really feel uncomfortable telling some people that I…was a…did dance at all. So I think there's a sort of carry over from that I sort of…uh, so often feel like there's some kind of weird judgement on that with some people somehow. Uh, but I've I've learned to be less, uh, distrusting	Reluctant to admit to a dance identity Pre-empting external judgement	External negative perception of dance Increased identity confidence over time

Samuel Int 2 Analysis	Exploratory Codes	Emergent Themes
of people or something I think. And also I recognise that a lot of people find that really interesting that you do that, or you know. Um…and…*yeah*, it's sort of why do I choose why it? When do I talk about when do I say I teach dance and when do I say I teach performance? When do I say I work at a university? (laughs) Uh I really don't know. I don't know what are the drivers on that, it's just that it's almost like intuitive or something. Like in the moment there is a sort of an intuition that it's better to say…Like it's better to say I run a theatre company rather than a dance company like it's sort of intuitive response in that moment. Depending on how that person has spoken to me before that. Like I'm making a judgement about how they will judge me or something (laughs).	Lack of self-confidence Questioning self Answer is intuitive based on the audience *Repetition of 'intuitive' building strength, trying to explain* Attempt to save face	Questioning self Self as intuitive to most socially accepted answer Impression management
I - And for those that you, let's say for those people that you say you work in a university. What, are there any typical kind of follow up questions or comments around that?		
P - I suppose if it's in [place removed], they say which one? Cause they normally assume I work at the university or at [university name removed]. Uh, and often they will say oh what do you teach? And and then I have to get into this and then and then because you're in a conversation, it's easy to say, Oh well, I teach some dance and I teach some performance, performing arts students. And then people generally know that you know that they're similar anyway, or something. Or what's the different types. What's the difference between those? Or, or generally people then say Oh so and so does dance. My daughter does dance or I did dance when I was younger. Generally, it seems that lots of people have some sort of connection to dance in some way. It feels like a thing that a lot of people love. So it's quite easy then to talk about. Talk about it with people.	*"I have to…" – resistance/ reluctance* Purposefully vague answer People relate it back to them and their experience/s Positive focus of conversation due to positive connection to /view of dance	Finding common ground General positive perception of dance
I - No, yeah, that makes sense. And do you identify as an academic at all? Would you use that term?		
P – No… I I would, I'm very, I'm always moderately uncomfortable with that. And um…It is the area of being in a university where I always feel	*Stunted start to the answer- uncomfortable* Self-doubt	Lack of self-concept as an academic

Samuel Int 2 Analysis	Exploratory Codes	Emergent Themes
like…uh…like a bit of a fake or something. Like even though I've taught at university since the 90s (laughs) on and off, and then I've had a contract since the early 2000s, I've never thought of myself as an academic. It's not that, I just don't think of myself in that way. Um and it's a sort of an ongoing area of strangeness for me. Which is that I sort of have been talking about possibly doing a PhD for about seven years. And…I've written a couple of articles, I've written a couple of articles with other people. Uh, you know, sort of journal articles or articles in books. But they're mainly around practice. And the main bit of what I've done in those things have been to do with practice. And then writing about practice so… Um and I… I'm genuinely interested, I didn't use to be genuinely interested in sort of academic writing for dance. I've always been genuinely interested in academic writing for other things. I've always been slightly suspicious of some of that, well I think I've always been, in the past been somewhat suspicious of academic writing in dance. Uh, and it's partly to do with how that relates to the profession. I think it's partly to do with my…uh, being, I'm going to be really blunt, my…opinion of some of the…work in dance that takes place in an academic context. And…um… I suppose I don't, I often don't think it's very good.	Imposter syndrome Time hasn't bred increased confidence Lack of academic identity PhD as sticking point - reason for lack of academic identity? *'Mainly around practice' – not seen as rigorous* Growing interest in dance academic writing *Suspicious – doubting authenticity?* Theory/ practice split Doesn't rate the integrity/ quality of academic work in dance	Time as insignificant in academic self-concept Importance of PhD to academic identity Developing interest in dance research Initial view of dance research as lacking authenticity Need for research to be contextualised in practice

Appendix J – Step 4 Analysis: Example of Hierarchical Themes

Wanda Step 4 analysis Int 2

Self as enabler (established theme)

Self as working beyond the institutional expectations (emergent themes)

Passion for teaching

Self as working harder than other course leaders

Adapting practice to best develop the students

Practice adaptation

Happy to go outside of job responsibilities

Adaptation of lecturer practice

Ability to adapt practice wherever needed

Transfer of knowledge

Understanding of self – importance of sharing the burden

Efficient strategic approach

Need for self-care

Identity confidence growth

Pride

Self-awareness of own strengths

Self-confidence

Personal communication skills

Self as understanding her staff team

Self-efficacy

Pride

Self-confidence in following her beliefs

Self-efficacy as a dance expert

Reflection on/ recognition of own skills

Self-efficacy, self-belief

Growing confidence in self and her ideas

Self as enabler

Importance of effective communication

Aware of potential impact of age on her practice

Awareness of potential of age

Collaboration

Collaborative practice

Team approach – focused on solutions

Shared leadership – collaborative approach

Lack of institutional structural hierarchy

Collegial team support

Collaborative approach

Lack of institutional hierarchical power dynamics

VC as driven by personal gain over shared values

Shared resistance – institutional belonging

Importance of collaborative leadership

Individual versus group achievement

Personal identity versus shared team identity

Collaborative leadership approach

Importance of nurturing shared leadership

Nurturing shared ways of working

Dance team as different from other arts courses

Resistant to term 'academic'

Need to challenge the mind/body split in academia

Resistance to being identified as an academic

Belief in academic as being synonymous with theory

Self as lacking academic identity

Dance lecturer role as encompassing more than the term 'academic' implies

Lack of specific research focus

Balancing multiple identities

Taking control of balancing her different identities

Current professional identity fulfilling all interest areas/ underlying identities

Lasting practitioner identity

Association of self with movement identity

Identity split between different worlds

Self-concept as a practitioner and dance teacher

Identity conflict

Unrealistic expectations of self following birth

Self-challenge – adaptation to her professional identity

Challenge of returning to work

Loss of institutional belonging following maternity leave

Professional life impacting personal life

Mother identity in contrast to professional identity

Decreasing dance identity

Challenge of physical bodily change after birth

Lack of desire/ ability to relocate for a job

The importance of agency

Self-agency to veer away from university protocols

Socialising the institution to the dance norm

Exercising self-agency to follow professional judgement

Inability to plan for the effects of the pandemic

Lack of agency – forced to enact something she did not believe in

Personal choice to dress ‘correctly’

Asked to raise concerns – agency restored

Self-agency restored

Agency to focus teaching on areas of strength

Loss of control and agency

Importance of role agency

Agency as dependent on positive results

Autonomy to be innovative

Incident as institutional conflict – quashing lecturer agency

Ease of being able to live by her own values

Need to adapt with university restrictions

Willing to provide further explanation for those with interest

Positive deviance when needed

Positive deviance from university processes

Aware of external dress expectations

Need to follow own professional judgement

Self as leader

Views of a course leader position

Self as nurturing others' research pursuits

Self as leading change

Course leader identity

Professional identity as a dance course leader

Role ownership

Self as leader

Ownership and pride in job title

Nurturing view of self as a leader

Leadership development through previous negative experiences

External recognition of her leadership skills

Strong view of self as a leader

Self as practising values-led leadership

Impression management

Dress as nurturing belonging

Dress as creating her identity as a contemporary dancer

Dress as influenced by institutional culture

Impression management

Dress as reflecting discipline identity

Need to dress and behave like others to counteract imposter syndrome

External projection of her identity

Dress as a way to distinguish her different identities

Lack of externally projected identity as a dance teacher

Identity split between personal and professional audiences

External view of self as 'invincible'

External identity reputation

Professional values

Nurturing embodied values

Education as beyond dance to student identity development

Belief in the impact of the hidden curriculum

Self as counsellor/ nurturer to students

Nurturing belonging through her practice

Pastoral care as built into dance as a discipline

HE sector change – increased need for pastoral care

Self as 'Mum' to students

Pastoral support

Belief in the importance of her pastoral work

Ensuring others feel valued

Somatic, holistic approach

Embedded values

Importance of valuing all

Consistent embodied values

Nurturing student belonging

Nurturing belonging

Lecturer role as beyond teaching dance

Importance of feeling valued

Recognition through gaining HE job

Saw the value of her own practice

Impact of own student support

Evidence of her own impact on the student

Job as fulfilling her current interests

Institutional acceptance and recognition

Incident as positively validating her professional identity

Shared values with the institution

Ability to see own positive impact

Impact of her actions

Self-fulfilment through her role

External recognition, validation

Job satisfaction

Lack of conflict in current role

Positive view of institution

Current job satisfaction

Opportunities within the role

Conflicting institutional/collegial values

Challenging her own personal values

VC as challenging the institutional identity she was used to

Staff exhaustion

Self-challenge – values conflict with the institution

Lack of institutional understanding/empathy for staff

Facing increased challenges as lecturers

Arts lecturers as demanding self-attention

Conflict with the institution

Academic identity struggle

Less confidence in HE compared to FE

Imposter syndrome on entry to HE

Initial self-doubt

Self as lacking in comparison to others

Questioning self over course leader ability

Internal pressure to dress like a course leader

Self-struggle

Questioning self – practical efficacy long-term

Self-doubt over own leadership capabilities

Self-challenge as a leader

Self-guilt, disappointment

Self-struggle, lack of options

Lacking self-confidence

Self-doubt – impact of age on practice

Appendix K – Step 4 Analysis: Example Including Participant Quotes

Established Themes	Page and Row Number	Quoted example
Self as enabler	11 41-44	"She's a success story. And I put more hours into her than I should but I'd do it again at the drop of a hat for the next student. And she's now such an all-round human being cause she's gone to the dark place and we've found a way out of it"
	5 14-17	"I don't think my technique class is the best thing since sliced bread. I know what I'm good at. And I'm good at Project leading. I can take students from A to Zed. And I can creatively produce show projects and all of that, that's what I'm good at"
	11 7-9	"Um…and I think coming here and slowly developing the atmosphere, the ethos, the course content, the team and feeling now…how secure we were in that even when we were asked to pause in a pandemic."
	3 1-2	"I think my role is as an enabler whether that is for my staff and my students. Um I think…it suits me and my personality which is not a massively arrogant personality and wants the glory."
Collaboration	8 44-47	"And that feels like it pays dividend when they move forwards and they bring on 1st years and then, and then I suppose we are also working constantly those transferable skills and those graduate attributes…that aren't the dance steps. They are their people skills, you know having each other's back."
	14 11-15	"but I think probably as a course leader what I would hope that [names removed] know that the way that I work is I share a fair bit. I put it on the table so the 3 of us can unpick it. Particularly with [name removed] as she and I are full time and we've been together since day 1 of running the course. So we're instinctively putting in and whilst we are different personality types."
	3 13-18	"But I think that's my personality as well, that I, will always you know, somebody says, That was a stunning project you've just done with the students. And I'll go, thanks, but they, they, they did so much to it. And then actually, if you pick it apart, I realised they couldn't have done what they did without me doing what I did, but I don't really like the spotlight shone on me. So I think that's probably a relatively helpful personality trait to be able to run a connected degree."
Resistant to term 'academic'	1,2 42-43, 3-5	"Not in any way, shape, or form. And I don't, I think that comes that… and I'm sure I said this last time. […] I don't know you very well. So I find academic, in my mind, I appreciate I am experienced, and I do know my stuff. And I'm doing the job I am so there is a sense I am a dance academic but I think because I feel to still be such a practitioner across all fields."
	2 16-21	"So it feels wrong, I almost feel I'm putting myself in a very small box if I say I'm an academic. And I also don't think I'm

		super sorted, I'm never going to be the person who writes a book, never going to be the person that does a PhD, I don't think. Because I've got too many things I really love doing and a lot of them involve facilitating others to do it. Um so yeah, I think I would, I would twitch a bit. I think I would feel imposter syndrome, if people were saying I was a dance academic. I would say, well I don't think I am."
Balancing multiple identities	6 1-4 1 18-21	"But then so I had [name removed] when I was 33/34 and I would say by about 36/37, I'd changed my whole fitness levels more than I'd ever done before having her. Right, you can be what you want to be you know, you can be a mum and you can be fit and you can be strong okay and I completely changed how I worked in the gym and everything." "Do you mean people in, in this world? Or do you mean standing in the playground with my five year old daughter 10 years ago and someone saying what do I do? [I – Yeah anyone]. God! Um (laughs) I mean, those worlds are two extremes. But, but I suppose they've always played out, because I realise that they're completely contrasting"
Identity conflict	10,11 44-46, 1 5 32-37	"Cause I'd just parked ever being course leader because I thought it meant, you know, I'm born and bred here. I thought that's that. I've got a child and a husband and a job. I can't course lead if a job ever came up at [university removed] and they wouldn't look at me anyway. And I can't course lead at [university removed]" "And I think that I then had a very easy birth and I thought, okay, you know, I'm taking the amount of time off that I really need to take off and then I'll come back. College have been great in that my full-time post is cutting back to a 0.7, I'll come back in and pick up where I left off. Youth company and all the projects and I do remember just feeling physically quite gobsmacked that I didn't feel as strong or the same (laughs). And I didn't look the same in the mirror you know. So for a while that was a bit peculiar"
The importance of agency	12 2-4 13 15-19 12 44-47	"It's like have you got the tools to talk someone down from a tall building do it, cause you're not gonna just wait until you've got the rule book open to see if that's the right order of things, so you're just gonna do it" "So that's the only conflicting moment where I've had points where I've cursed my institution, mainly because I just thought we were being asked to do something unnecessary at the wrong time. We could have given it way better focus if we weren't just coming back after a pandemic. And I also realised I had to ask things of myself and my staff when we didn't have the…energy in the tank to do it" "But we weren't and we were okay so we have always felt that we've been able to play out the ideas. So I might have a pipe dream idea, work it down a bit, maybe run it by our external

	11 27-30	early on if it was a nuts ideas and she would go no that sounds fabulous. Great me too" "And knowing her history, she'd lost her Dad a number of years previously and I thought I've just got to instinctively go with this and I can't, I can't follow the correct protocol, I've just got to save this girl. So I did and I just sort of put everything she needed to that point"
Self as leader	14 44-45 11 13-16 3,4 47-48, 1-3	"If I left here, I think it would be potentially to do more with the other areas that interest me but at the moment holding the course leadership allows me to have the interest" "…so we postponed it, put it on ice and moved the year around and then I made the call cause it's a collaborative module with costume I made the call to do a film project which was great for them." "So my my week looks like probably every other lecturer. But then within it, I'll attend those meetings, I'll do the thing. I'll do the stuff. And I also feel for me the…I might have said this before, but the sense of as a course leader, I feel I am the buffer, and the buffer to [names removed] and to my visiting tutors, but I'm the buffer to them, not needing to deal with politically incorrect comments, the crap that can come from up high that is asked of you to solve"
Impression management	6,7 41-43, 1 1 34-39 7 19-23	"And there are certain days now where I think, Well, that's nice, that I don't have to wear my kit today. That was really nice this morning that I actually didn't need to think about (laughs) oh what sports bra do I put on. I was like Oh I haven't got to exercise today so oh, I can wear normal clothes" "No, no, if you have any awareness that I'm rolling around a studio all day, like none of you can compute that (both laugh). But hey, I think if they saw what the day looked like, they'd be quite shocked. I think they might think they know, Oh I know somebody who's a dance teacher. And then that's me, you know, so to someone else, they'll tell someone, they've got a friend who's a dance teacher, I don't think they've got any idea what that actually means." "Actually, we had a (laughs) we had a Zoom meeting at the end of yesterday for course leaders and my sort of, he's not a dean, my director who is a good friend just sent me a message and said long day? And I was like not really. Well you're sitting down that's a rare thing. Actually, I've had quite a long day in that sense. I've been to gym, we've done this and I've stood for, so actually I'm sitting down for an hour"
Professional values	3 33-36	"So there's a there's a line. He's trying to build a baseball field in a in a farmland. And he says, if you build it, they will come. And it sort of feels like that here, that if you build it with a sense of the ethos, and all that's playing out is my pastoral ethos, I think for me and [names removed] follow. And it's great because they've come in and they thrive with it, too. And we just, it works"

	12 9-11 8 41-44	"And we work in an art form that is…body-language based. Making a safe space is sort of what we do and moving and feeling better and all those happy chemicals are sort of written into the job description." "I am then most comfortable in there cause I know we've got it all going on all surfaces. We've got the art form working, but actually if I can also bring on that little person who's needing nurture there and I can give the identity of that role to and then they believe in themselves a bit more then they become better as a member of the group"
Importance of feeling valued	10 32-33 12 23-25 10 41-44	"Oh I think probably, although it's not necessarily the one, I think getting the job here was a really key moment in my life." "She then got back dancing, she got back all the things she was missing and not able to do so feeling lower anyway. And it just, it felt a really valid journey that I saw play out. Like a lot of the time, you just do your thing don't you and you don't necessarily see where it goes" "Um so that was very definitely a point of Wow you know people think I've got this. And I suppose by being…somebody who certainly at college and at uni did everything asked of her but was a mouse, that was quite a big thing. To truly be offered the job of my dreams as it were at the place I want it."
Job satisfaction	14-15 45-47, 1-5	"So I love, I've been doing a lot of work with um…[name removed] in terms of all the movement in practice stuff and working with him a little bit. And then doing some stuff with around the background stuff for some of his stuff he's been doing with [name removed] for [programme name removed]. I love the fitness, strength and conditioning and I adore really sort of specifically using types of training to find your way through movement for rehabilitation and um like particularly with working with friends who you know are doing some type of sports thing getting all behind the scenes of coordination and fitness training for them."
Conflicting institutional/collegial values	14 30-32 4 9-12	"So yeah I think that's, that's the first time I've felt a bit aggrieved at this university but actually it was to do with 1 person. And now we've got to unpick the problem but um…it will not be anywhere close to what it was" "But at the moment, we've just had a year of, not a year but this academic year so far, we've had a curriculum change restructure, slightly insanely placed by a Deputy Vice Chancellor who has now just left. So setting up a new template on the back of a tricky old couple of years…slightly insane"
Academic identity struggle	9 17-19 10 38-41	"It was only slight panic at the very beginning as to whether I was right for the job you know. Could I do this job that I'd been given. So it was a little imposter syndrome moment over whether I was gonna be found to almost as to whether I had the skill set." "And I looked at all the other people who'd come to the interview and I just thought they all looked so serious and

		about 10 years older than me and they definitely had written books. And they weren't in dance kit and I just remembered thinking…I've got it wrong. I should be looking like that so of course I'm not going to get the job."
Self-struggle	5 5-8 13 44-47	"But I think that's me starting to worry whether I have the capacity to keep dancing for longer. I actually think I'm fine. I think my head goes, How, how long will you be able to…? And then I have fear. But I think that's…when I move and I dance I don't, there's not an issue" "And then we came back and we obviously had to shift our year around because we'd been on lockdown and so we put different projects in different, so we had lots of big things to go live with so we were quite on it and needing lots of time with the students. And I therefore think I just wasn't in a good place to be the leader they needed"

Appendix L – Step 6 Data from 1st Round of Interviews

	Paul	Hanna	Tess	Helen	Cara	Shawn	Kayley	Rebecca	Ben	Samuel	Hilda	Danny	Wanda	Georgia	Katya
ACADEMIC MOTIVATION/S															
Self-agency		X	X	X	X	X	X	X	X	X	X	X	X		X
Evolving dance identity		X	X	X	X	X	X	X	X	X	X	X	X	X	
Institutional/ role benefits						X	X	X	X	X	X	X	X		
Staged transition						X		X			X	X		X	
SUPPORT															
Self as enabler	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Lack of support	X		X			X				X					
External support/ influence	X	X		X	X	X	X	X	X	X	X	X	X	X	X
Parental Support	X						X	X			X				X
BELONGING															
Shared identity			X		X	X	X	X	X	X	X	X	X	X	X
Academic confidence over time	X												X		X
Research confidence/ growth									X		X			X	X
Desire for belonging	X				X	X				X					
EARLY ACADEMIC IDENTITY															

	Paul	**Hanna**	**Tess**	**Helen**	**Cara**	**Shawn**	**Kayley**	**Rebecca**	**Ben**	**Samuel**	**Hilda**	**Danny**	**Wanda**	**Georgia**	**Katya**
Early academic influences		X	X	X	X	X	X	X	X		X	X	X	X	
Lack of early scholarly identity	X						X			X					
SPLIT IDENTITY/IES															
Other identities	X	X		X	X			X	X					X	X
Style-specific identity	X	X						X			X			X	
Balancing different identities	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Identity conflict	X		X	X		X	X	X	X	X				X	
WIDER ISSUES FACING ACADEMICS															
Changing HE landscape				X				X	X						
HE workload	X							X				X			
HE hierarchy									X		X				X
Insecurity of casual work						X		X							
Knowledge/ expectation clash	X	X			X	X		X		X	X	X		X	X
PERSONAL CHALLENGES															
Academic resistance							X						X		

	Paul	**Hanna**	**Tess**	**Helen**	**Cara**	**Shawn**	**Kayley**	**Rebecca**	**Ben**	**Samuel**	**Hilda**	**Danny**	**Wanda**	**Georgia**	**Katya**
Self-struggle	X	X		X	X	X	X	X		X	X	X	X	X	
Self as different	X	X	X				X	X	X		X		X	X	
OTHER															
Innate dancer identity	X														X

Those not present in over half of all cases are highlighted.

Appendix M - Step 6 Data from 2nd Round of Interviews

Table of themes Int 2

	Paul	Hanna	Tess	Helen	Cara	Shawn	Kayley	Rebecca	Ben	Samuel	Hilda	Danny	Wanda	Georgia	Katya
PROFESSIONAL FULFILMENT															
Job Satisfaction											X		X		
Importance of feeling valued	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
The importance of self-agency	X		X	X	X	X	X	X	X	X	X		X	X	X
Research identity		X		X				X	X	X	X				X
Academic self-concept			X	X										X	X
POSITIVE SOCIALISATION STRATEGIES															
Collaboration			X	X	X	X		X	X	X	X	X	X	X	
Self as enabler	X		X	X	X	X	X	X	X	X	X	X	X	X	X
Professional values	X	X				X	X	X		X	X	X	X		X
Impression management		X			X	X		X		X	X	X	X	X	
Self as leader					X								X		
Balancing multiple identities		X	X		X	X	X	X		X			X	X	
PERSONAL CHALLENGES															
Self-struggle	X	X			X			X	X	X	X	X	X	X	
Academic identity struggle	X					X				X		X	X		X

	Paul	Hanna	Tess	Helen	Cara	Shawn	Kayley	Rebecca	Ben	Samuel	Hilda	Danny	Wanda	Georgia	Katya
Resistant to term 'academic'						X		X			X		X		
Struggle with the negative perception of dance		X	X			X									
Identity conflict	X			X		X				X	X		X	X	
Rejection of academic identity							X								
WIDER ISSUES FACING ACADEMICS															
Conflicting institutional/collegial values	X			X	X	X	X	X	X	X	X		X	X	X
HE sector change									X			X			
HE Workload			X					X			X			X	
EMBODIED COGNITION/ EXPERIENCE															
Embodied dance identity	X	X		X			X				X	X			X
Dance identity development		X			X			X							X
Embodied knowledge	X									X					

Those not present in over half of all cases are highlighted

Appendix N – Narrative Examples of Each Career Journey Typology

Typology 1 - 'The Professional Dancer' - Katya

Katya's official dance education started when she began studying GCSE dance at school, prior to that she had only experienced folk dance through her family links. She was invited to attend other additional free dance classes and workshops prior to her starting a foundation degree in dance. She then completed a degree in dance at a vocational dance school before starting her career as a freelance professional dancer. After two years of freelancing, she managed to gain enough dance performance work to not have to supplement it with any other form of paid work. She worked as a dancer in high profile companies/projects until she was in her late 30's and decided that she needed a more secure and financially stable career. She then worked as head of performance at a vocational dance school. However, she decided to leave this job after only a few months and instead applied for a course leader position on a university dance course. She has worked at this HEI for over 12 years progressing to senior lecturer level. However, she has continued to work as a performer and dance artist alongside her academic role when opportunities arose. She has also completed her PhD since working in academia.

Typology 2 - 'The Traditional Academic' – Georgia

Georgia started dance when she was four years old after hearing about a neighbour who danced. She took classes in ballet, tap, jazz and modern and then started ballroom and Latin when she was a teenager. She also took GCSE and A Level Dance at school as well. Dance became an important part of her life and she started assisting and then leading her own classes at her dance school prior to starting university. She did not get into the vocational dance school she initially applied for but completed a dance degree at a university before progressing straight into a Master's in dance at the same university. She developed a strong interest in dance writing during her A Levels and started university with the aim of becoming a dance writer but found it challenging to know how to pursue this line of work. After finishing her studies, she started working in a range of part-time jobs including those in dance writing, admin and research. She became interested in research and working in a university and applied for PhD studentships. She

was initially turned down but after further encouragement applied for another and was accepted. She studied full-time for her PhD whilst doing hourly paid lecturing work. Following completion of her PhD, she successfully gained a full-time permanent post as a lecturer. She has worked at the same HEI for over seven years in which time she has progressed to senior lecturer level.

Typology 3 – 'The Portfolio Dance Artist' - Shawn

Shawn started dancing at secondary school as it was a rotational subject in the curriculum. Due to the encouragement of a passionate dance teacher, he took GCSE and A Level dance and engaged in other after-school dance clubs and dance festivals. He ended up applying for drama courses at university but at the last moment changed his course to a combined dance and drama course following his parents' persuasion. He was interested in teaching from an early age and took on additional teaching responsibilities in school and in university. Shawn described being nurtured for a portfolio career during his degree course and being offered his first part-time teaching job at his old school upon graduation. Shawn worked teaching at the school alongside jointly setting up a dance company with a peer. He juggled these dance-specific jobs as well as a part-time customer service role before being offered some hourly paid lecturing work at his previous HEI. He developed an interest in HE lecturing and built up enough work across different institutions that he was able to give up the school teaching. He was then encouraged to complete a Master's qualification at one of these HEIs. He was then offered a substantial permanent post at a different HEI and moved his life cross country to accommodate the job. He started a PhD whilst in this post but since the 1st interview had secured a new job working as a lecturer at a vocational dance college.

Typology 4 – 'The Dance Teacher' - Kayley

Whilst she started formal dance classes in ballet, tap, modern and acrobatics at age six, Kayley originally developed a stronger interest in gymnastics. After giving up gymnastics at age fifteen, she returned her

focus to dance with the intention of becoming a dance teacher. After school she completed a Bachelor of Education four-year degree in dance and physical education (PE). Upon graduation she started a full-time teaching job as a PE and dance teacher at a secondary school but quickly reduced her PE hours and increased her dance hours. After two years at this school, she started a new job as Head of Dance at a specialist arts secondary school. She worked within this role for seven years before moving across country to accommodate her husband's job. At this point she became a freelance dance teacher, working a range of different positions, including hourly paid lecturing work, alongside having two children. She then proceeded to work a full-time post at an arts organisation facilitating various educational projects prior to applying for a full-time post at an HEI. She has worked as a lecturer at this HEI for the past five years.

Typology 5 – 'The Assisted Academic' – Helen

Helen started dance through attending an after-school club at secondary school. She then proceeded to study performing arts at GCSE and A Level before completing a degree in dance at university. After graduation she started a Master's course at the same institution for which she received funding and simultaneously worked part-time as a dance teacher in an FE college. She then moved into an FE teaching job full-time not long after graduating from her Master's degree. However, she actively pursued an HE lecturer job as she wanted a role that entailed more than just teaching students. She ended up securing a fixed-term job as a Teaching Fellow at an HEI and was supported alongside the role to complete a PGCERT HE which she credits as helping her understand the responsibilities of the lecturer role. Following an initial extension to her teaching fellow contract, she managed to secure a position as a lecturer at the same institution. She has worked at the same institution for over 15 years and has built her research reputation alongside her teaching. She has presented her research world-wide and is currently writing a book. She is now a senior lecturer and is also completing her PhD part-time alongside her academic role.

Appendix O – Table showing Participant Picture Selection and Accompanying Quotes

Participant	Picture	Comments
Paul	4	"I think uhhh you know it was all about crossing bridges and going across and I think the balancing act of everything is just, when you're first going into academia that balancing act is just huge. You are balancing marking, you're balancing papers, you're balancing your own learning because when you first get into academia, I don't know what your experience was, but my experience was that I had no idea what I was doing you know you're just like ah there's a paper to mark. There is the criteria what do I do." "And so that balancing act for me was very much that picture of balancing, trying to balance everything on top of it."
Hanna	Mixture	"It's interesting because as I'm looking at them, I can see that actually they might correspond to various experiences…um as an academic um. I know a lot of people who, uh, maybe feel like the person carrying lots of boxes on a rope bridge, that wasn't me…" "So, actually it was quite smooth in terms of a passage to a permanent academic post, which I guess is kind of how I'm interpreting starting, getting into work as an academic. I felt umm, and again I was head hunted for that job and got it."
Tess	3	"Because the person is on their own, and they're finding their own way, they're not being…manipulated or pushed or… I mean even towards my PhD, I knew what I wanted to do"
Helen	4	"Yeah, if I think about it in terms of there being a big load. But somebody is there to help you carry it and meeting you in the middle of the bridge…yeah…I I think yeah, because, because that that role was designed to be supportive."
Cara	2&3	"There's something in between those two things from, in that it was, it was a supported transition, but definitely into an unknown." "But just a bit of a sense, particularly with the research side that, oh, she can just get on with it, she'll know what that is. And I think that's probably a third picture at the forest and not really knowing, that's yeah, that's more the research side of it (laughs)."
Shawn	1	"There's a sense of building that that sense of of building, but also um, compared to the other ones, for me there's an openness with this one, whereas the others are either quite gender based or quite, there's there's really clear people in it."

Participant	Picture	Comments
		"Um but yeah, this this feels...and I like the sense of building something, something is being built. Something is being developed there. There's, there's the promise of possibility."
Kayley	2	"Uh, so the people so the physical bodies. And then for me it's all about that connection between different partners and people and places." "So my transition back into higher education was absolutely about me wanting to make a difference to the industry by working with new artists, young artists that were training to go into it. That was absolutely why I wanted to move."
Ben	3	"I mean there is also 5 in so far as it is becoming part of a community but then I think I was kind of a bit of a loner. And I kind of liked the fact that it's kind of going into the unknown. Cause even then it wasn't a particularly established field, it wasn't that established."
Rebecca	3	"…that picture for me sort of says like there's a lot of unknown there, you're at that point, you've arrived, you're definitely there but you are like oh shit, now I've actually got to go in there and I don't particularly know what that holds. And I think like…as a sort of female academic there's those like imposter syndrome type things that...I think you know, because I came into it even permanently quite young, particularly you know compared to like…not…my…you know not necessarily tonnes younger than my team but significantly younger than most of them…um."
Samuel	3	"Um I'd say if I'm honest, picture three is the most like how I felt about entering the sort of institutional world of it like I was entering this place that I wasn't quite sure that I wanted to go into. And that felt quite mysterious to me. And and I had some, you know, I sort of like had a bit of resistance to it."
Hilda	2	"I felt *really* like I was looked after and held and part of the team…Um I felt like I was part, I think, probably picture 2. Yeah picture 2 because I was part of something and I was going in and being part of it rather than suddenly being like…" "But I'd got confused about the language internally. But I was able, I was in a safe enough place that. Yeah, I felt like oh, that was an okay thing to kind of get wrong and stuff."
Danny	3	"It's a woman walking past a bridge into woodland and you can't really see what she's going into…it's this big dark shifting mass of shapes. Which is how I… now know it feels like to go into HE from, I think probably from any setting."

Participant	Picture	Comments
		"But it is a sort of shifting sea of stuff you don't really know what it is until you're in there. Which sounds negative but it has positives as well as negatives. In my experience more positives than negatives for sure."
Wanda	3	"Um, that one [picture 3], but not negatively, like, in a really positive way." "So I was in a very happy place. And it also just felt like the world was my oyster."
Georgia	2	"Because I think that for me it really feels like…I… people have been really generous in their…in their giving opportunities and their opening doors and, and sharing their knowledge and…and…" "I just…I think that knowledge has always been given to me by somebody who knows. As opposed to me finding it out for myself. So when I look at those other images where it's a person standing by themselves, I don't…I don't feel that's representative because this really reflects that I've been really supported from lots of different perspectives throughout that, that kind of career journey."
Katya	3	"Because I just had no idea what I was walking into and it is a dense forest for sure. For sure. Not the in the sense of not…I just didn't know. Cause like if I backtrack right to you know, half an hour ago when we were chatting or even more, no one told me about university when I was a kid. I had no clue about universities other than the *tiny* little visits I'd done as a professional artist where it seemed like the dancers who are studying dance didn't do any dancing. And that's all I knew about universities."

Seven out of 15 participants selected picture number three as the best representation for their transition into academia, with the word 'unknown' being a recurrent description. This choice implies that whilst some support may have been available, they were unsure of what they were transitioning into. Some of these participants had previous experience in HE as hourly paid lecturers and still found that the transition into a permanent role held many unknowns. Samuel's choice of this picture also represented him being unsure about the job choice and slightly resistant to join a large institution that challenged his personal agentic values. Tess on the other hand, saw the picture as representing her independence and the fact that she was making the choice alone and held agency over the decision. Whilst most of these seven participants described the transition in a slightly wary way, Wanda saw the picture as being fully positive and representing a new venture in her life that she was excited to embark upon.

Three of the 15 participants opted for picture two. Both Georgia and Hilda described the importance of the people in the picture and how this represented how supported they felt. Georgia saw her transition as being majorly influenced by others and perceived that she had only ended up in the position she was in due to the positive actions and beliefs of others. Kayley, also focused on the people in the picture but rather than viewing the picture as specifically describing her transition, she described it as the joining of a group of people who were all coming together to help students progress into the world of work and specifically the dance industry.

Two of the 15 participants selected picture four but viewed this picture in quite different ways. Helen saw the picture as representing the amount of work she needed to tackle when entering academia but that she was fully supported in the work. Paul, on the other hand, described the picture as showing that transitioning into academia for him felt like a balancing act and did not mention any support until prompted to discuss enablers in his journey.

Two participants, Cara and Hanna vocalised that none of the pictures directly represented their transitions but discussed different aspects from different photos. Cara described a combination of pictures two and three, given that she felt supported in all aspects of the role except from research. Hanna described how fortunate she was in her transition given that she was headhunted to apply for the academic position before she had fully completed her PhD and that she found the transition straightforward. Shawn was the only participant who opted for picture number one. Interestingly his first reason revolved around the fact that the other pictures either had too many people in them or denoted gender too strongly, something which other participants did not mention. However, like the participants who chose picture two, Shawn focused on the transition as being about building new opportunities.