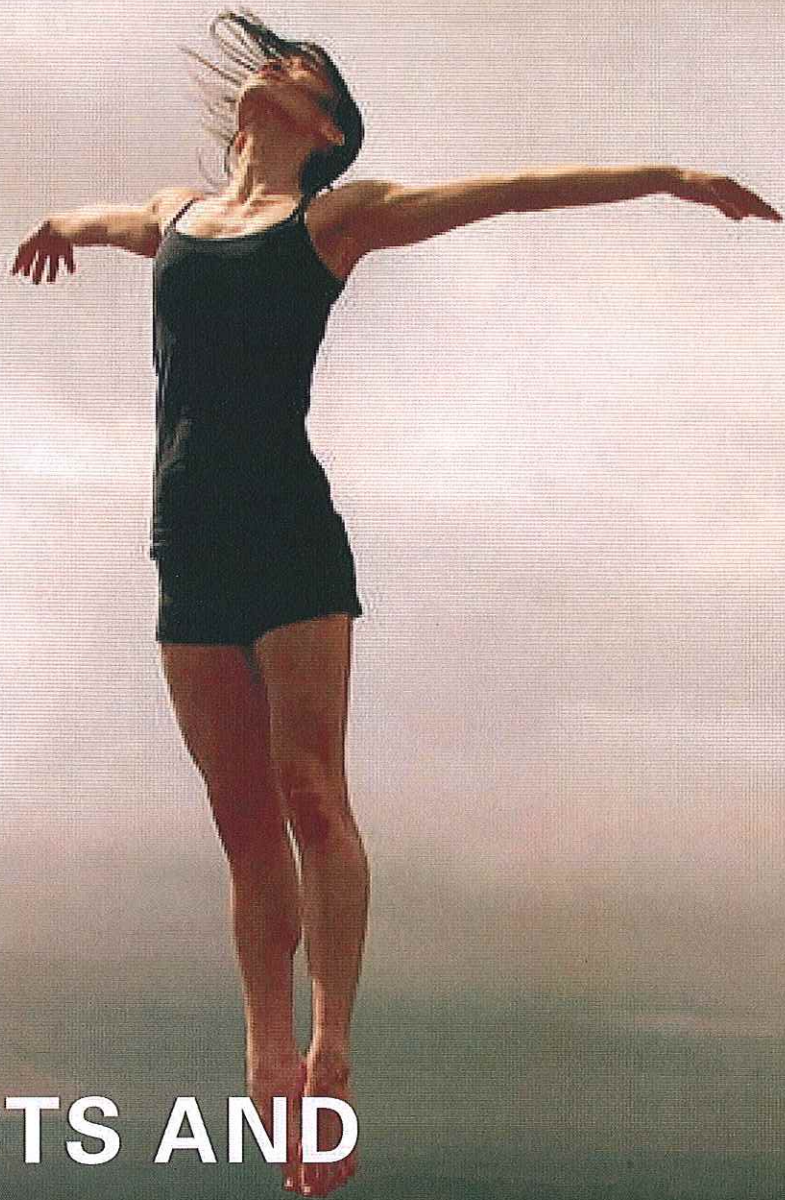


Rosie Kay Dance Company Photo: Brian Slater, Dancer: Hsiu Hsuan Tang



ABSTRACTS AND BIOGRAPHIES:

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Beyond the body: Psychological tools for performance enhancement and wellbeing in dance

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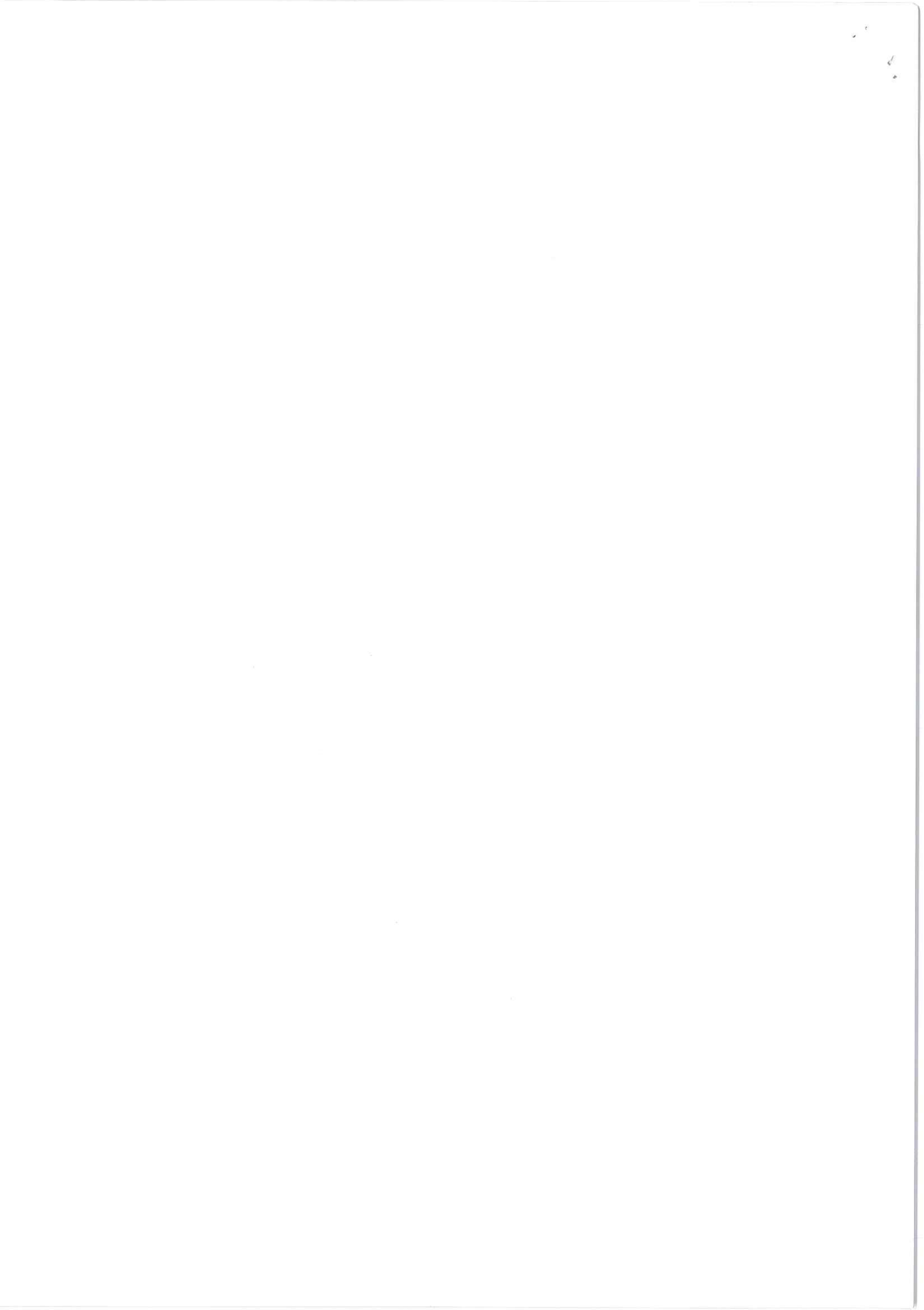
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Professor Joan Duda
Professor of Sports Psychology, School of Sport and Exercise Sciences,
University of Birmingham

Biography:

Professor Duda is internationally known for her expertise on motivational processes and determinants of adherence and optimal functioning within physical activities as well as the psychological and emotional dimensions of sport, exercise, and dance. She is experienced in developing, implementing and evaluating theory-based interventions in healthy and clinical populations across the lifespan. Her work is marked by an integration of major theoretical frameworks, methodological advancements and incorporates field to lab-based studies employing sophisticated quantitative techniques and qualitative approaches. Joan leads the Motivating Healthy Lifestyle theme within the Centre for Obesity Research and is associated with the Center on Healthy Ageing and Institute of Sport, Exercise and Movement.

Professor Duda is Past-President of the Association for the Advancement of Applied Sport Psychology and has also been a member of the executive boards of the North American Society for the Psychology of Sport and Physical Activity, the Sport Psychology Academy, Division 47 of the American Psychological Association, and the International Society for Sport Psychology. She is currently on the Scientific Committee of the European College of Sport Sciences. She was Editor of the Journal of Applied Sport Psychology, was on the Editorial Board of the Journal of Sport and Exercise Psychology for 17 years and currently is Associate Editor of Motivation and Emotion and an Editorial Board member for the International Journal of Sport and Exercise Psychology, Psychology of Sport and Exercise, Journal of Clinical Sport Psychology, Scandinavian Journal of Medicine and Science in Sports, and the European Journal of Sport Sciences. A Fellow of the Association for the Advancement of Applied Sport Psychology, the European College of Sport Sciences, the International Association of Applied Psychology and the American Academy of Kinesiology and Physical Education, Professor Duda has published over 220 scientific and applied papers and book chapters. She is the editor of the book *Advances in Sport and Exercise Psychology Measurement* (1998) and co-editor of the *Handbook of Applied Sport Psychology Research*, with D. Hackfort and R. Lidor (2005).

Professor Duda has been an invited keynote speaker in numerous countries around the world. In 1997, she was named the Visiting International Scholar by the Australian Sport Psychology Society. Based on her academic record and contributions to the field, she was appointed to Sub-Panel 46 for RAE 2008 and was the recipient of an honorary doctoral degree from the Norwegian School of Sport Sciences (2008). She is presently Principal Investigator or Co-investigator on projects (totalling over £3 million) supported by diverse funders including the European Commission (FP7 Health; see www.projectpapa.org), the UK Medical Research Council/National Prevention Research Initiative, the Economic and Social Research Council, BUPA Medical Research, The FA and the Association of Applied Psychology.

Presentation title:

Introduction to the day: Dance psychology: Perceptions, history and milestones

Sue Glasser

Movement at Work Coach, Applied Psychotherapy (Dip), Group Facilitator,
Organisational Consultant, AHPP(Accred), Choreographer, RBS Dip TTC

Biography:

Sue Glasser is a choreographer and coach, combining movement and psychology to assist work-related issues. Movement at Work enhances physical and emotional well-being via creativity, confidence and relationship skills. Trained at the Royal Ballet and London Contemporary Dance Schools, Sue had a twenty-year dance and teaching career then qualified in Applied Psychotherapy. Sue is an accredited Group Facilitator and Organisational Development Consultant with the UK Humanistic Association of Psychology Practitioners and holds an OCN Workplace Mediation Certificate. She is mentored by Robert Lee PhD, faculty of Gestalt Institute of Cleveland USA, a key Relational Gestalt Theorist in relationship functionality and Neurobiology.

Periodic work in South Africa, where Sue grew up, keeps her engaged with the Rainbow Nation. Clients include: Ashridge Business School Coaching Alumni; Academy of Executive Coaching; University of Cape Town Psychology Department; SA College of Applied Psychology; PKF Finance & Accountancy; Vodacare SA; ICRAF World Agroforestry Centre (Kenya); Save the Children; RNIB; Dance UK; The Natural History Museum; University of Sussex Institute of Development Studies; Bath Centre for Psychotherapy & Counselling; LSE Corporate Social Responsibility Conference; PCSR Psychotherapy and Politics Conference; University of Strathclyde School of Psychological Sciences and Health (pending); Private Coaching Practice.

Presentation title:

Facilitated question and answer session

Throughout the day we will be offering you various opportunities to explore your interests. In this Q&A session, we would welcome hearing what drew you to the conference and what questions you bring. We will offer you a few ways in which you can ask your questions. We will do our best to encourage dialogue with the issues you raise. We will also point you in the direction of finding answers going forward. Please observe confidentiality with questions, discussions and contributions to the conference.

Professor Howard K Hall (PhD)
Professor of Sport and Exercise Psychology, Faculty of Health and Life Sciences,
York St John University

Biography:

Howard Hall is a professor of Sport and Exercise Psychology and Chair of Sport Related Subjects in the Faculty of Health and Life Sciences at York St John University, UK. Howard began his academic career as a social geographer, gaining a BA (Hons) from the University of Staffordshire. He subsequently trained as a Physical Education teacher at Leeds Carnegie School of Human Movement in the UK before embarking on post-graduate education in the USA. He received an MSc in Sport Psychology from the University of North Texas and a PhD in Kinesiology from the University of Illinois at Champaign-Urbana and he has spent the last 25 years working in the University sector in the USA and the UK.

Howard's research interests are broadly in the area of achievement motivation and he has published his research in various leading journals in the field of sport and exercise psychology. The principal focus of Howard's research has been on goal-setting as a motivational tool, how achievement constructs influence motivational processes and more recently he has become interested in how perfectionism influences motivational processes. Howard is currently applying his interests in motivation to understanding children's health behaviour. He is leading a team of researchers at York St John University who are working in partnership with research teams at other European Universities on a large scale European Union funded project. This research is examining the promotion of adolescent health through an intervention aimed at improving the quality of motivation and participation in physical activity.

Throughout his career Howard has served the field of sport and exercise psychology in various capacities. He served as section editor of the International Journal of Sport and Exercise Psychology for more than 12 years and he currently sits on the editorial board of The International Journal of Sport and Exercise Psychology and the Journal of Sports Sciences. He has also served as vice-president of the International Society of Sport Psychology from 1998-2010 and is currently president of the International Association of Applied Psychology, Division 12 (Sport Psychology) and Chair of Active York.

Presentation title:

Perfectionism and dysfunctional achievement striving in performing artists

Abstract:

While perfectionism is a personality characteristic that may energise heightened achievement striving and lead to considerable success, it may also elicit a range of maladaptive processes which undermine motivation, impair performance and contribute to psychological distress. This presentation is informed by research on perfectionism in social, clinical and sport psychology. It will present evidence to suggest that perfectionism may have paradoxical effects on those seeking to excel.

After first outlining the nature of perfectionism, the presentation will attempt to differentiate perfectionism from adaptive achievement striving, and explain the process by which perfectionism may undermine the quality of motivation and contribute to disaffection and burnout in both aspiring athletes and performing artists. The presentation will offer some practical strategies for those working with performing artists exhibiting perfectionistic tendencies. These strategies will focus upon modification of psychological mechanisms

which underpin debilitating patterns of cognition, affect and behaviour, and they will suggest how perfectionism and its destructive effects might be successfully managed in performance contexts while enabling individuals to sustain high quality motivation in their pursuit of excellence.

Key references:

- Hall, H. K., & Hill, A. P. (2012) Perfectionism, dysfunctional achievement striving and burnout in aspiring athletes: The motivational implications for performing artists. *Theatre, Dance and Performance Training Journal*. 3, 216-228
- Hall, H. K., Hill, A. P., & Appleton, P. R. (2012) Perfectionism: A foundation for sporting excellence or an uneasy pathway toward purgatory?
In Roberts, G.C. & Treasure D. (2012) *Advances in motivation in sport and exercise: Volume 3*. Pages 129-168. Human Kinetics Publishers.
- Hall, H. K., Hill, A. P., & Appleton, P. R. (2013) Perfectionism: Its development, and its influence on emerging talent in youth sport.
In Lidor, R. & Cote, J. *Conditions of Children's Talent Development in Sport*. Pages 117-137 FIT Publishers. ISBN 978-1-935412-46-5
- Hall, H. K. (2013) From adaptive achievement striving to athletic burnout: The debilitating influence of perfectionism.
In D. Hackfort and I. Seidelmeier (Editors) *Bridging Gaps in Applied Sport and Exercise Psychology*, Pages 53-78. FIT Publishers. ISBN 978-1-935412-30-4
- Hall, H. K., Jowett, G. E. & Hill, A. P. (2014) Perfectionism: The role of personality in shaping an athlete's sporting experience.
In A. Papaioannou & D. Hackfort (Editors). *Fundamental Concepts in Sport and Exercise Psychology*. Taylor & Francis. Publication date January 2014.

Professor Jon Arcelus
Consultant Psychiatrist and Visiting Professor in Eating Disorders,
Loughborough University Centre for Research into Eating Disorders (LUCRED)

Biography:

Professor Jon Arcelus is a Consultant Psychiatrist in Eating Disorders at the Leicester Eating Disorders Service. He is a trained Child and Adult Psychiatrist and Professor in Eating Disorders at Loughborough University. Professor Arcelus has special interests in clinical research in the field of eating disorders, i.e. clinical treatments, exercise and sport.

Presentation title:

Eating disorders and dance: the role of exercise as a maintaining factor.

Abstract:

Aims of the presentation:

- 1 To give an overview of the prevalence of eating disorders in dancers.
- 2 Discuss the role of exercise as a mood regulator and maintaining factor of eating disorders in dancers.
- 3 Discuss briefly management of eating disorders in dance.

Key references:

Arcelus, J., Witcomb, G.L., and Mitchell, A. Prevalence of eating disorders amongst dancers: A systemic review and meta-analysis, European Eating Disorders Review (In press). Goodwin,

H, Arcelus, J., Marshall, S., Wicks, S., and Meyer, C Critical comments concerning shape and weight: Associations with eating psychopathology among full-time dance students, Eating and Weight Disorders (In press) Goodwin,

Arcelus, J, Geach, N, & Meyer, C. Perfectionism and eating disorder psychopathology among dancers: The role of high standards and self-criticism (submitted).

Dr Peter Lovatt
Reader in the Psychology of Dance, Head of the Dance Psychology Lab,
University of Hertfordshire

Biography:

Peter Lovatt is a Reader and Principal Lecturer in Psychology and he runs the Dance Psychology Lab where he addresses research questions such as: what's the link between dancing and neurodegeneration? How does dancing change the way people think and solve problems? And, why is the way we move linked to our hormonal and genetic makeup? Peter has a BSc in Psychology and English, a MSc in Neural Computation and a PhD in Experimental Cognitive Psychology.

He carried out his post-doctoral research at the University of Cambridge. Before becoming a Psychologist, Peter was a professional dancer. He trained in dance and musical theatre at the Guildford School of Acting. Peter combined the study of dance and psychology in 2008 and since then his work has been reported on TV, radio and in the national and international press. He has been invited to give many keynote talks around the world, he has given five TEDx talks and he's appeared on many popular TV shows, including Strictly Come Dancing: It Takes Two and the Graham Norton Show.

Presentation title:

Self esteem in training dancers

Lana Ashton, Director, PerformEffectiv.

Rosie Kay, Director, Artist in Residence, Rosie Kay Dance Company,
University of Oxford

Nick Allen, Clinical Director, Birmingham Royal Ballet

Biographies:

Lana Ashton

As a Performance Practitioner, Sport and Dance Scientist, Injury Therapist, and Educator Lana is dedicated to working across all performing arts genres and sporting disciplines. Her established commitment and experience integrates applied physical conditioning with her work as an international consultant, presenter, tutor, and researcher investigating performance psychology and training. Lana specialises in the psychological response to dance and sport injury, injury prevention and management, rehabilitation and conditioning. She has been an invited lecturer at the Royal Academy of Dance and the University of Toronto, presented at IADMS annual conferences, and continues to enhance her passion for dance, and learn from the impact of injury, personal experiences included. Lana's practice offers applied methods and models creating understanding of thought processes, language patterns and behaviour, to bring about choice and positive development.

Having been involved in the world of dance from the age of six Lana has more than 18 years' experience working with students and professionals in a diverse capacity; coaching dancers, singers and actors to British, Commonwealth and World Championship Powerlifters. She holds a high (Hons) degree in Sport Psychology and Coaching Sciences, is an experienced personal trainer, Yoga Sports Coach™, accredited H/NLP master practitioner, hypnotherapist and sport and remedial massage therapist. Currently Lana works both independently as director of her own business PerformEffectiv. and in collaboration with international experts, addressing the increasing psychological and physical needs of performers and athletes. Lana strives to gain further insight, put theory into practice, and psychology into motion.

Rosie Kay

Rosie Kay (born Scotland) trained at London Contemporary Dance School and formed Rosie Kay Dance Company, based in Birmingham in 2004. The company regularly tours the UK and Internationally with dance theatre productions. Theatre based works include Asylum, The Wild Party, Double Points: K, Supernova and 5 Soldiers - The Body Is The Frontline, There is Hope for the company as well as dance films 5 SOLDIERS, The Wild Party and 22. Outdoor works include The Great Train Dance, which took place on a steam train on the Severn Valley Railway and Ballet on the Buses created with Birmingham Royal Ballet. Rosie Kay Dance Company was nominated as Best Independent Dance Company by the National Dance Awards, Critics Circle 2012. Most recently Rosie Kay Dance Company has toured Nationally with There is Hope, a work that explores religion, faith and belief. Kay was choreographer to the musical feature film, Sunshine on Leith (Dir. Dexter Fletcher produced by DNA and Black Camel). Kay collaborated in the creation of Sluts of Possession, which premiered in August at Edinburgh Festival, a work made in collaboration with the Pitt Rivers Museum film and music ethnographic archive. Kay also created Haining Dreaming, large-scale outdoor work in the Scottish Borders in a large country house and estate. Rosie Kay is the Leverhulme Artist in Residence at the School of Anthropology and Museum Ethnology, University of Oxford with special interest in the Unit for Biocultural Variation and Obesity and is currently researching linking artistic practice, ethnographic research methodology and clinical studies to aid research into a range of physical and mental conditions. Rosie Kay is a

former Rayne Foundation Fellow which has led to secondments with Anthony Minghella in Africa and an attachment with the 4th Battalion The Rifles which lead to the work 5 SOLDIERS. Kay is Associate Artist of DanceXchange, Birmingham Hippodrome and a Fellow of the Royal Society of Artists.

Nick Allen

Nick Allen is the Clinical Director of the Birmingham Royal Ballet and is based at The Jerwood Centre. He is a member of the Sports Advisory Group for Arthritis Research UK's Centre of Excellence in Sport, Exercise and Osteoarthritis. Alongside this he has worked as an external Consultant to Great Britain Gymnastics, England and Great Britain Hockey, and the Lawn Tennis Association's High Performance Centre in Warwickshire. He was part of Team GB at the Olympic Youth Festival in Sydney in 2007. Prior to moving to The Jerwood Centre he was Head of Medical Services for a top Premiership rugby club. He has been invited to present at a number of conferences by various organisations, including the British Association of Sports Medicine, the Royal Society of Medicine, British Rheumatology Society, UK Sport, England Rugby and the UK Strength and Conditioning Association. He is Honorary Lecture for Queen Mary's University London and lectures on the M.Sc. in Sports Medicine QMUL and Nottingham University.

His Doctoral thesis was in dance epidemiology. His other research interests lie in optimising performance through screening, the relationship of vitamin D and bone turnover markers to bone stress related injuries, the management of tendinopathies and cardiac risk.

Presentation title:

Psychology of injury

Abstract:

Isolation, loss of identity, frustration, fear, pain and resulting financial challenges are just a few of the considerations a dancer struggles with when injury occurs. There are a reported 80% of UK dancers found to experience at least one injury a year and a proposed 94% of dancers ignoring or self-managing their injuries. Contemporary research reveals that dancers often work and train while injured, whether injury is acute, chronic, or recurrent. Addressing the psychological and the psychosocial aspects of injury is critical and often overlooked given the psychology of injury research suggests dancers desire information and education regarding injury management.

Grounded in the research, Lana Ashton (Psychology Researcher) will introduce this three part presentation, address key issues, explore the demands placed on the dancer and describe the environments influencing the process of injury and how we frame recovery.

Rosie Kay, Director, Choreographer and Performer, will discuss her experiences of career threatening injury, how that affected career choices and tools for dealing with regular post-operative rehabilitation periods. Secondly, Kay will draw on her experience as a choreographer to look at injury prevention techniques in contemporary dance practice, the demands of choreographers on dancers bodies in creating new works, and building in training and prevention into creation periods.

Nick Allen, Clinical Director Of Birmingham Royal Ballet's Jerwood Centre for the Prevention and Treatment of Dance Injuries will then look at how decision making in patient management is influenced by the psychological aspects of injury; how a major company

provides support for this, as well as how decision making in professional and elite performers is influenced by the bio-psychosocial model of healthcare.

Together we will build upon and gain insight into the experience and strategies for managing injury and provide practical tools highlighting how to facilitate well-being through the recovery process.

Key references:

Krasnow, D., Kerr G., Mainwaring, M. (1994). Psychology of Dealing with the Injured Dancer.

Mainwaring, L., Krasnow, D., & Ashton, L. (2010). Preventing, understanding And managing dance injuries with psychological research and practice. The 20th Annual Meeting of the International Association of Dance Medicine and Science. Oct. 28-- 30th. Birmingham, UK

Ashton,L,(2009). A validative study of a proposed psychological response to dance injury model. Thesis. Bournemouth University.

Mainwaring, M.,Krasnow,D.,Kerr,G. (2001).And the Dance Goes On: Psychological impact Of Injury.

Nordin--Bates, S.,Walker, I.,Baker, J., Garner,J., Hardy,C., Irvine, S., Jola, C., Laws, H., Blevins, P., 2013. Injury, Imagery, and Self--esteem in Dance Healthy Minds in Injured Bodies? Journal of Dance Medicine & Science, 15 (2) pp.76--85.

Jennifer Curry, Director of Development, Dancers' Career Development

Barnaby Ingram, Bar Manager, The Gun, London

Isabel Mortimer, DCD Beneficiary, Certified Personal and Executive Life Coach CPCC, ICF endorsed Certified Professional Co-Active Coach, Organisational Relationship and Systems Coach

Biographies:

Jennifer Curry

Jennifer graduated from the University of Surrey with a BA (Hons) in Dance and Culture with Professional Training. She then obtained an MA in Cultural Policy and Management from City University, London. Jennifer has experience working and volunteering within the arts and cultural sector, at organisations such as The Place, The Fleming Collection, The Royal Society of Literature and most recently at the New York City Center in New York. Jennifer joined Dancers' Career Development in 2010. In her role as Director of Development Jennifer is responsible for all organisational development, working closely with the Board of Trustees on policy, strategy and governance as well as managing DCD's team of staff. Jennifer also works to generate increased revenue for the charity through establishing diverse fundraising streams, whilst raising DCD's profile in the wider dance sector and beyond.

Barnaby Ingram

Barnaby began dancing at the age of three in Southampton. At the age of 12 his training at Emjay School of Dance was interrupted by a jet-ski accident which left him with a broken patella and was advised that he would not be able to walk unaided again. Despite this, Barnaby proved the specialists wrong and continued his formal dance training at Doreen Bird College of Performing Arts from '97-'00, where he graduated at the age of 19 with a BA (Hons) degree in Dance and Theatre Performance. From '00 he enjoyed a nine year dance career, performing globally. His credits include TABALUGA & LILLI, Oberhausen, Germany; CATS, Stuttgart, Germany; Disney Cruise Line; CATS, International Tour; PROMISES, PROMISES, Sheffield Crucible Theatre; LES LIAISONS DANGEREUSES, Adam Cooper Productions, Japanese Tour and Sadlers Wells; PHANTOM OF THE OPERA, West End; CHESS, Royal Albert Hall; CHICAGO, West End.

At the end of 2009, having satisfied his career goals and with five knee operations under his belt, Barnaby made the difficult decision to change career at the age of 28. Throughout his childhood and during his time as a 'jobbing' dancer working for Corney & Barrow Wine Bars, he developed a passion for wine and turned to the DCD who, along with offering psychological support, helped him obtain his Wine & Spirit Education Trust (WSET) Level 3 Advanced Certificate. Whilst he found the transition more than trying at times, funding from DCD has greatly helped him in his new career in the drinks industry and is now Bar Manager at ETM Group's multi-award winning gastro pub, The Gun in London's Docklands. In January 2014 and with continued support from DCD, Barnaby will begin studying his WSET Level 4 Diploma which is the key-stepping stone to becoming a coveted Master of Wine.

Isabel Mortimer

Isabel is a Personal and Executive coach CPCC, Certified Professional Co-Active Coach, and an Organisational Relationship and Systems Coach (both endorsed by the International Coaching Federation, ICF). Isabel specialises in Leadership development, cultural change, and enabling positive team dynamics. Isabel is an established leader, having been Resident

Director for Matthew Bourne's New Adventures Dance Company. During her successful 22 year career as a professional dancer and choreographer she worked with some of Europe's most innovative directors; performing principal roles in London's West End and taking centre stage on Broadway. Throughout her time as Resident Director she coached and mentored people from all walks of life, as well as performing artists. Performing made her aware of the power of choice in every moment.

She learnt to be highly tuned to herself, and other people. She has amazing skills of understanding and intuition, and is able to get to the heart of a situation fast. In 2007 Isabel joined Connectwell, a people and organisational development company. She led cultural change and team development work in organisations such as the BBC, AstraZeneca, Action for Children, Royal Borough of Kingston, British Airways, British Gas, Greenpeace, The Royal Commonwealth Society, International Passport Services, Royal Mail and Strategic North (see www.connectwell.co.uk). In 2010 Isabel became a visiting lecturer at Birkbeck University specialising in personal development planning. In 2011 Isabel became an approved coach for the 21st Century Legacy 'Be The Best You Can Be' programme for primary and secondary schools. A programme to discover student's unique potential and empower them to pursue and fulfil their dreams (see www.21stcenturylegacy.com).

Isabel is a graduate of the prestigious Clore Fellowship Programme. This is a highly regarded leadership programme, for recognised leaders who specialise in the arts.www.cloreleadership.org Isabel has endless energy for people realising their unique potential, and pursuing the powerful impact they create in the world, when they unleash that focus, flow and drive.

Presentation title:

Empowering change: An introduction to career transition and identity for professional dancers

Abstract:

The aim of the presentation is to introduce key themes around career transition and identity for dancers. The panel will focus on three areas: The dancers' story: Barnaby Ingram, a professional dancer for nine years, will offer an introduction to career transition from a dancer's perspective. Barnaby was supported through the transition process by DCD and will soon begin studying for the WSET Level 4 Diploma, working towards his goal to become a Master of Wine. Developing an understanding of career transition and identity.

Isabel Mortimer, former principal dancer with Matthew Bourne's New Adventures, DCD beneficiary and certified Life Coach, will develop the understanding around the unique challenges faced by dancers before and during their transition, including loss, isolation and identity. During her successful 22 year career as a professional dancer and choreographer Isabel worked with Europe's most innovative directors; performing principal roles in London's West End and on Broadway. The support service: DCD's programme of free support services is a unique and specialised programme designed to help professional dancers navigate a positive transition. Jennifer Curry, Director of Development will highlight the services available and introduce practical hints for professional dancers and those within the sector.

Key references:

Beyond Performance. Building a better future for dancers and the art of dance. Mindy N. Levine. The aDvANCE Project. 2004

A Golden Thread: Holding Up Identity in a Professional Dancers' Career Transition. Alison Golding MSc Dance Science. 2012.

http://www.ted.com/talks/angela_lee_duckworth_the_key_to_success_grit.html?source=email#.Uo6bEiz3tGZ.email

The following table shows the results of the regression analysis. The dependent variable is the natural logarithm of the number of employees. The independent variables are the natural logarithm of the number of sales, the natural logarithm of the number of assets, and the natural logarithm of the number of liabilities. The results show that the number of sales is positively correlated with the number of employees, while the number of assets and liabilities are negatively correlated. The adjusted R-squared value is 0.12, indicating that the model explains 12% of the variance in the number of employees.

Sue Glasser

Movement at Work Coach, Applied Psychotherapy (Dip), Group Facilitator,
Organisational Consultant, AHPP(Accred), Choreographer, RBS Dip TTC

Dr Carol Chapman

Counselling Psychologist, Assessing Clinician, BAPAM
Lecturer, MSc in Performing Arts Medicine, University College London

Dr Ann Thomas, Chartered Psychologist,
Consulting Psychological Services, London

Biographies:

Dr Carol Chapman

Carol is a Counselling Psychologist and Performance Coach. Since the 1990s, using methods based upon solid research and clinical evidence, she has been helping musicians, actors, dancers, artists and other performing artists to identify, understand and overcome their problems and fulfil their potential. Carol has always been an active researcher and previous projects included studies on music performance anxiety and the identity and motivation of composers and songwriters.

She is currently developing accessible specialist psychological support services for performers. She devised the Performance Psychology syllabus for the new UCL MSc in Performing Arts Medicine and is active as a research and clinical supervisor and examiner. She presents her findings, research and ideas at conferences and occasionally is asked to appear in the media. With a lifelong involvement and passion for the arts, she loves helping artists to lead happier, more successful lives. She has also, over many years, worked as Practice Counsellor at a Health Centre in South East London.

Dr Ann Thomas

Ann is a Chartered Psychologist and Chartered Health Psychologist specialising in cognitive behaviour therapy for dancers. This is a form of therapy which examines the negative views persons hold about themselves and changes these. The therapy has an evidence base and has been shown to be highly effective. She is a registered practitioner with BUPA and all insurance companies and is registered with the British Psychological Society. Ann Thomas is currently writing a book on Cognitive Behaviour Therapy for Dancers. She has also taken part in a BBC documentary about dancers thinking styles and their worries.

Presentation title:

Panel: Where to find help: The practitioner in professional and educational contexts

Abstract:

In this discussion about how to get help, we hope to hear in more depth about your interests and what you want support for. The panel members will outline the contexts in which they work and share their experience of working with dancers. Please observe confidentiality with questions, discussions and contributions to the conference.

Professor Dave Collins
Professor and Director, Institute of Coaching and Performance,
University of Central Lancashire

Biography:

Professor of Coaching and Performance at the University of Central Lancashire and Director of Grey Matters Performance Ltd. Dave has over 150 peer review publications and 40 books/book chapters published. Current research interests include performer and coach development, cognitive expertise, and the promotion of peak performance across different challenge environments. From an applied perspective, Dave has worked with over 60 World or Olympic medalists plus professional sports teams, dancers, musicians, and executives in business and public service. Previously, as PD of UK Athletics, Dave directed the programme which progressed the team from 24th to 6th (World then Olympic) 21st to 3rd (World Indoors) and 12th to 1st (European Team). He has coached rugby to national level, is a senior coach in weightlifting and a qualified and experienced PE teacher/educator. Dave is a Director of the Rugby Coaches Association and Director of Coaching for iZone Driver Performance. He is also a Fellow of the Society of Martial Arts, the Zoological Society of London and the British Association of Sport and Exercise Sciences, an Associate Fellow of the British Psychological Society and an ex Royal Marine.

Presentation title:

The psychological keys to developing talent in dancers

Abstract:

My aims in this presentation are to help teachers to understand the psychological aspects of talent development and understand what they can do to optimise the talent development processes for their dancers. I approach this by first considering what TID is NOT, then what it should be. On this basis I then present ideas on what this looks like in practice, offering suggestions on process and procedures for practical use.

Key references:

- MacNamara, Á. & Collins, D. (2009). More than the 'X' factor! A longitudinal investigation of the psychological characteristics of developing excellence in musical development. *Music Education Research*, 11(3), 377-392
- MacNamara, Á., Button, A. & Collins, D. (2010). "The Role of Psychological Characteristics in Facilitating the Pathway to Elite Performance. Part 1: Identifying mental skills and behaviours". *The Sport Psychologist*. 24, 52-73.
- MacNamara, Á., Button, A. & Collins, D. (2010). "The Role of Psychological Characteristics in Facilitating the Pathway to Elite Performance. Part 2: Examining environmental and stage related differences in skills and behaviours". *The Sport Psychologist*. 24, 74-96.
- Collins, D. & MacNamara, Á. (2012). The rocky road to the top: why talent needs trauma, *Sports Medicine*, 42 (11): 907-914.
- Collins, D., Button, A. & Richards, H. (2011). *Performance Psychology: A Practitioner's Guide*. Oxford: Elsevier.

Dr Imogen Aujla
Senior Lecturer, Dance and Course Leader MSc Dance Science,
University of Bedfordshire

Biography:

Dr Imogen Aujla is a Senior Lecturer in Dance at the University of Bedfordshire and leads the new MSc Dance Science. She originally trained as a dancer before specialising in dance science. Dr Aujla's research interests cover both the optimisation of performance among elite dancers, and the impact of recreational dance on the health and well-being of non-dancers. Dr Aujla's area of expertise is talent, in particular the factors that influence commitment to the talent development process.

Presentation title:

The role of passion in dance participation and performance

Abstract:

The term passion is often used in dance, and it is generally accepted that in order to succeed, one needs to be passionate about one's art. However, passion has only relatively recently been conceptualised in a way that can be used in empirical research. The aim of this presentation is to introduce the Dualistic Model of Passion (Vallerand et al., 2003) and supporting research. The model posits that two types of passion exist: harmonious, an autonomous and flexible form of activity engagement; and obsessive, a controlled and rigid form. The role of the two types of passion in relation to performance, well-being and engagement or participation in dance will be explored, and practical strategies will be put forward to help educators encourage a healthier, more harmonious type of passion among their student dancers.

Key references:

Rip, B., Fortin, S., & Vallerand, R. J. (2006). The relationship between passion and injury in dance students. *Journal of Dance Medicine and Science*, 10(1-2), 14-20. Vallerand, R. J., Blanchard, C., Mageau, G. A., Koestner, R., Ratelle, C., Léonard, M., Gagné, M., & Marsolais, J. (2003). Les passion de l'ame: On obsessive and harmonious passion. *Journal of Personality and Social Psychology*, 85(4), 756-767. Vallerand, R. J., Mageau, G. A., Elliot, A. J., Dumais, A., Demers, M., & Rousseau, F. (2008). Passion and performance attainment in sport. *Psychology of Sport and Exercise*, 9(3), 373-392. Padham, M., & Aujla, I.J. (in press) 'The relationship between passion and the psychological well-being of professional dancers', *Journal of Dance Medicine and Science*.

Dr Eleanor Quested
Research Fellow, School of Sport and Exercise Sciences, University of Birmingham

Dr Eleanor Quested is a Research Fellow in the School of Sport and Exercise Sciences at the University of Birmingham in the United Kingdom. Dr Quested has accrued eight years of experience as a lecturer in sport, exercise and dance psychology. She has been invited to deliver motivation-related workshops to athletes, dancers, coaches, coach education experts and dance teachers.

As a research fellow at University of Birmingham, Dr Quested's work focuses on the overall management and implementation of an EC-funded project, both within the UK and across the eight European partner universities. Specifically, this involves the development and testing of a theory-grounded coach education intervention intended to foster an empowering motivational climate, and in turn optimize motivation and promote well-being among young football players. Alongside this work in the domain of sport, Dr Quested remains actively engaged in research concerning the social-environmental and motivational processes associated with adaptive and health-conducive dance participation. Dr Quested collaborates with colleagues at the University of Birmingham (Professor Joan Duda, Dr Nikos Ntoumanis, Dr Paul Appleton, Dr Jennifer Cumming, Dr Jos Bosch, Dr Vikki Burns), as well as at the University of Valencia, Laban and University of Bedfordshire.

Dr Quested's PhD thesis 'Social-psychological determinants of well- and ill-being among vocational dancers: A self-determination theory approach' was completed at the University of Birmingham under the supervision of Professor Joan Duda. Studies from this thesis have been published and presented at academic conferences around the world.

Dr Quested has been the recipient of young researcher awards from the European College of Sport Science and the British Association of Sport and Exercise Sciences. She is regularly invited to review for leading sport and exercise psychology sport science and dance science journals. In 2008, Dr Quested worked with part of a team at the University of Birmingham to host the inaugural Dance Psychology conference.

Presentation title:

The motivational climate: Introduction, overview of the research, impact on health and well-being

Biography:

Dr Charlotte Woodcock is a Lecturer in Sport and Exercise Psychology at Staffordshire University. Charlotte began her consultancy life seven years ago working in a variety of sports in the UK and USA. Since 2010, Charlotte has worked with vocational ballet students providing consultancy services to young dancers across the country. Charlotte has published internationally recognised research in applied sport psychology. She is an Accredited Sport and Exercise Scientist (British Association of Sport and Exercise Sciences), Chartered Scientist (Science Council), and Chartered Psychologist (British Psychological Society).

Presentation title:

Mental skills training: Overview and application in dance training

Abstract:

Performers who excel tend to utilise mental skills such as goal setting, imagery, self-talk, and relaxation more consistently in training and performance than their less successful counterparts (Calmels, d'Arripe-Longueville, Fournier, & Soulard, 2003; Orlick & Partington, 1988). The perceived importance of these psychological techniques for achieving performance excellence has led to the development and delivery of mental skills training programs in sport. The aim of these programs is often to target psychological characteristics associated with optimal training and performance experiences such as self-confidence, motivation, and attentional focus (Calmels et al., 2003).

Preliminary research supports the transferability of psychological skills training from sport to dance, and points towards the potential benefits such programs hold for training and performance experiences (Noh, Morris, & Andersen, 2007; Nordin-Bates, 2012). The aim of this presentation is to introduce the four main mental skills, and describe how they are currently used by dancers. The presentation will also identify the core components of what makes an effective mental skills training program, and consideration is given as to how such a program may be integrated into dance training.

Key references:

- Calmels, C., d'Arripe-Longueville, F., Fournier, J. F., & Soulard, A. (2003). Competitive strategies among elite female gymnasts: An exploration of the relative influence of psychological skills training and natural learning experiences. *International Journal of Sport and Exercise Psychology*, 1, 327-352.
- Orlick, T. & Partington, J. (1988). Mental links to excellence. *The Sport Psychologist*, 2, 105-130.
- Noh, Y. E., Morris, T., & Andersen, M. B. (2007). Psychological intervention programs for reduction of injury in ballet dancers. *Research in Sports Medicine*, 15, 13-32.
- Nordin-Bates, S. M. (2012). Performance psychology in the performing arts. In S.M.Murphy (Ed.), *The Oxford Handbook of Sport and Performance Psychology* (pp. 81-114). New York, NY: Oxford University Press.

Biography:

Elsa is a UK-based dance educator and scientist with a full-time portfolio career. She currently lectures in anatomy, body conditioning and research at London Contemporary Dance School and works as the Dance Scientist and Health Educator for young gifted and talented dancers at the DanceEast Centre for Advanced Training. Additionally, Elsa acts as a Consultant Educator and Research Associate for numerous organisations, most recently working with Dance Up (formerly Hampshire Dance) on the VitaliSE Step Change project, to mentor early-career dance artists in the development of work in health settings and provide a robust research and evaluation framework for that project. Her academic research explores the optimisation of dance training and performance, drawing on positive psychology and flow-based frameworks to cultivate satisfaction and happiness; for further details see: www.elsaurmston.wordpress.com. Elsa also sits on the Education Committee for the International Association of Dance Medicine and Science.

Presentation title:

Positive psychology in teaching and learning: Research and teaching perspectives

Abstract:

Positive psychology is a growing area of focus amongst researchers and practitioners, in which the aim is to 'catalyse a change in the focus of psychology from pre-occupation only with repairing the worst things in life, to also building positive qualities' (1). Research in dance and positive psychology suggests relevance in optimising functioning in terms of teaching, learning and performance (2,3). Drawing from a range of qualitative, research-in-teaching projects, the focus of this presentation is to examine how positive psychology, with a particular emphasis on Csikszentmihalyi's flow theory (4) can inform everyday practice in the teaching and learning of dance, through its explicit focus on the positive aspects of human experience. Results from these studies suggest that positive psychology frameworks, can contribute to rich learning contexts that allow for prosperity in learning, teaching and performance, for teachers and students alike. Findings provide some insight into the facilitation of wellbeing in a learning context, by supporting students to self-actualise their potential and find satisfaction and happiness in their journey towards better dancing.

Key references:

1. Seligman MEP, Csikszentmihalyi M. Positive psychology: An introduction. *Am Psych*. 2000;55:5-14.
2. Hefferon KM, Ollis S. 'Just clicks': an interpretive phenomenological analysis of professional dancers' experience of flow. *Res Dance Ed*. 2006;7(2): 141-159.
3. Urmston E, Hewison J. Risk and flow: experiencing flow to facilitate and optimise risk-taking in the practice of contact improvisation. Presented at the 22nd Annual Meeting International Association of Dance Medicine and Science, October 2012, Singapore.
4. Csikszentmihalyi M. *Creativity: Flow and the Psychology of Discovery and Invention*. New York: Harper Perennial, 1996.

Dr Charlotte Woodcock
Lecturer, Sport and Exercise Psychology, Staffordshire University

Jennie Hancox,
Doctoral Researcher, University of Birmingham

Biography:

Jennie Hancox

Jennie Hancox (formally Norfield) is a doctoral researcher at the University of Birmingham. Having been awarded a B.Sc. in Psychology and M.Sc. in Dance Science with distinction, Jennie combined her experience to study a Ph.D. in Dance Psychology. Under the supervision of Dr Quested and Professor Duda her current research focuses on exploring the motivational processes and psychological well-being of dancers. Jennie is also a visiting psychology lecturer for the M.Sc. Dance Science at Trinity Laban Conservatoire of Music and Dance and Performance Psychology Workshop leader for Elmhurst School for Dance.

Presentation title:

Introduction to mental skills for dancers

Abstract:

The purpose of this workshop is to explore key elements of a mental skills training program. The workshop is designed to enable delegates to gain hands-on experience of developing core components of a mental skills training program such as (a) identifying dancers' strengths and areas for development, (b) taking a multiple goal approach for striving towards dance targets, and (c) using the method of centering to enhance dancers' skills in focusing attention, emotional control, and releasing unwanted tension. Specifically, the workshop will involve creating performance profiles for dancers (Butler & Hardy, 1992), setting goals for dance training and creating an action plan for their achievement (Filby, Maynard, & Graydon, 2009), as well as performing a brief centering exercise (Rogerson & Hrycaiko, 2002). This introductory interactive session is designed with teachers and dancers in mind. The session will give teachers tools to support effective mental skills use by their dancers, and provide dancers with ways to refine current mental skill use to enhance training experiences.

Key references:

Butler, R. J. & Hardy, L. (1992). The Performance Profile: Theory and Application. *The Sport Psychologist*, 6, 253-264. Filby, W. C. D., Maynard, I. W., & Graydon, J. K. (1999). The effect of multiple-goal strategies on performance outcomes in training and competition. *Journal of Applied Sport Psychology*, 11, 230-246. Rogerson, L. J. & Hrycaiko, D. W. (2002). Enhancing competitive performance of ice hockey goaltenders using centering and self-talk. *Journal of Applied Sport Psychology*, 14, 14-26.

Presentation title:

Positive psychology: The teachers' perspective

Abstract:

In this practical session, we will focus on a range of gentle improvisation tasks to explore ideas introduced in the lecture. The risk-taking nature of Contact Improvisation (CI) is both a potential source of pleasure and a barrier to fully immersed participation. More subtle movement vocabularies, in which personal space is utilised to initiate movement ideas, can be difficult to access without taking physical, emotional and psychological risks (1,2). This session is focused on utilising flow (3) as a framework to optimise the practice of risk-taking in CI. By cultivating attention on the activity in the moment, we will explore how the autotelic characteristic of flow might be realised and whether the rewarding but riskier elements of CI can be more readily embraced. Participants will engage with physical improvisation tasks and explore how the practical application of flow theory may scaffold their transition towards fuller, embodied engagement in the unknown. Participants wishing to experience the session will need to be prepared to move, but there is also space to observe as you wish. Time will be provided for discussion at the end of the session, to share ideas in relation to other areas of dance teaching.

Key references:

1. Keogh M. Boston focus jam observations: Establishing the connection/trust that allows for risk taking. Available at website: Martin Keogh: Contact Improvisation. <http://www.martinkeogh.com/resources/Trust-risktaking.html> Accessed: 13.11.13
2. Paxton S. Drafting interior techniques. In Cooper-Albright A, Gere, D (eds) Taken by Surprise: A Dance Improvisation Reader. Middletown, CN: Wesleyan, 2003, pp.175-183.
3. Csikszentmihalyi M. Creativity: Flow and the psychology of discovery and invention. New York: Harper Perennial, 1996.