'Maybe I can take you by the hand and we can do this':

Transitions, Translation and Transformation in Creative

Dance.

Thesis submitted in accordance with the requirements of the

University of Liverpool for the degree of Doctor in Philosophy by

Julie Rachel Hanna.

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Abstract:

Title of Thesis: 'Maybe I can take you by the hand and we can do this':
Transitions, Translation and Transformation in creative dance.

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This is an explorative and qualitative research study that uses critical and
reflexive ethnographic methods (Denzin and Lincoln, 2002). It explores the
dance artist's role in participative and somatic dance, recognising dance as a
culturally constructed mode of human action (Buckland, 1999, p. 4). The dance
artist is often under-represented and largely invisible in the dance-health
literature. This study contributes to this gap in knowledge by exploring the
embodied and intersubjective experiences of a group of independent dance
artists practicing in a specific, creative, social, and cultural dance domain. Data
was collected by adopting an ethnographic attitude of 'being there' (Geertz,
1988, p. 1) and embedding myself, as the researcher, in the field of study for
a 12-month period. I engaged in a self-critical and self-conscious analysis
(Etherington, 2004), thereby making explicit my orientations and assumptions
as a researcher with a background in health care and occupational therapy.
This is therefore an inter-disciplinary study exploring the potential transfer of
knowledge between arts and health sectors. Data gathering methods included
participant listening, observation and felt body experience to further
understanding of the dance world experienced by this group of dance artists.
Data was analysed using primarily ethnographic content (Glaser and Strauss,
1967), and some narrative thematic analysis (Riessman, 2003, 2008) of the
dance artists' partial life stories. The study findings suggest that social and
intersubjective relations are key in this dance-health practice in enabling the
dance artists, acting as Guides, to facilitate a heightened awareness of
somatic and subjective lived body experience. The dance artists empower
others to translate and find meaning, as they transition between different mind-
body experiences.   Corporeal learning and acculturation take place by
participating in the creative dance practice, which both reflects and influences
everyday life (Koff, 2005). This experience of embodied transformation is
understood from the perspective of a salutogenic approach to health
(Antonovsky, 1996) with an emphasis on capability, meaning and a sense of
coherence. This is exemplified by a sense of congruence between the dance
participants' inner and outer physical experience (Blackburn and Price, 2007,
p. 69). Essentially, the body is explored within a specific group of dance artists
situated in a particular social and cultural dance-health setting. This doctoral
research therefore seeks to bring embodiment before the sociological gaze
(Crossley, 2007, p. 80) exploring the subjective and intersubjective lived body
experience from a social perspective

Thesis Title: 'Maybe I can take you by the hand and we can do this': Transitions, Translation and Transformation in creative dance.

Contents

Transcribed interviews and field notes conventions:

. . .	Small amount of content has been omitted. This is often mmm, repeated words and other hesitations. All non-speech sounds have also been omitted such as sighing, clicking fingers, laughing.
[. . .]	A longer extract of speech or field notes have been omitted. This is usually because the deleted speech is not relevant or doesn't make sense.
[words]	Words have been inserted to help the sense of the extract.

Terms:

dance artists	Term used to describe the professional dancers in this study.
dance movers	Term used to describe non-professional dancers.
contemporary dance	Contemporary dance embraces different styles of dancing which may be described as experimental, emerging from the 1960s (N. America) and 1970s (UK). Contemporary and modern dance are referred to within the thesis as some dance educators and researchers use different terms. Contemporary is however understood within this thesis as a more eclectic term encompassing many different dance styles.

creative dance	Term used to describe the dance practice at the heart of this study. Characteristics of this dance style include improvisation, non-competitive dance, participatory (for professional dancers and non-professional dance-movers), somatic awareness, absence of an audience (often), open form or non-choreographed and facilitated by independent dance artists.
contact improvisation	Style of contemporary dance characterised by balance and touch, partnering, no set choreography, witnessing others' dance, risk-taking actions, trust and awareness.
Somatic	Subjective experience where attention is paid to body sensations and perception and is associated with mind-body and holistic connections.
arts-health	A term used to encompass and transcend terms used in this field such as: arts and health, arts in health, arts for health, healing arts.
dance-health	A term used to encompass and transcend terms used in this field such as: dance and health, dance and wellbeing, health benefits of dance.
her/she	11 out of 12 dance artists interviewed were women. The female pronoun is used throughout to refer to the dance artists.

Abbreviations:

DA (plus number 1-12)   Dance artist interviewees

CI   Contact Improvisation.

CIC   Contact Improvisation Class.

CIJ   Contact Improvisation Jam

ALDDC   Adults with Learning Disability Dance Class.

1   Chapter One Introduction

This is a qualitative study drawing on critical, reflexive and embodied ethnographic research methods in order to explore the particular culture of a group of contemporary and creative dance artists. Dance is recognised as both socially constructed and culturally specific (Blacking, 1983, p. 8). The study seeks to further understanding of the relationship between dance and wellbeing by adopting a sociological perspective towards health and the body. The study design has been informed by ethnographic methods where data is gathered via the immersion in a life world setting. The researcher assumes an ethnographic attitude of being there (Geertz, 1988, p. 1). Data collection methods have included interviews, participant observation and felt body experience (Potter, 2008). Analysis has been inductive and iterative beginning at the start of the data gathering process and continuing throughout the writing phase of the study. Ethnographic content analysis (Glaser and Strauss, 1967) has been non-linear and reflexive.

My interest in this field of study arose initially from experiences working in the field of arts-health whilst seconded from the NHS to Liverpool City Council. I worked for five years within the Liverpool Culture Company, the delivery team for Liverpool's European Capital of Culture 2008 (Liverpool 08) (Garcia, Melville and Cox, 2010, p. 3). As Creative Health and Wellbeing Manager I facilitated the design and delivery of a joint programme between arts, culture and health and social care sectors. I had not worked in this field before and questions emerged for me as I sought to understand more about arts-health methods. I increasingly became interested in the experience, skills and values

of the artists involved in leading participative arts-health projects. I was motivated by my experiences to study for a Master's in Research Degree following my secondment with the Liverpool Culture Company. I had intended to explore the experiences of a diverse and heterogenous group of artists. Throughout this period dance performance and participation had, however, been strongly represented within my work with the Liverpool 08 arts-health programme. One example was the Waiting Programme which facilitated dancers, as well as other artists, to perform in primary and secondary health care waiting rooms (Chaturangan, 2012). Dancers were the first artists to respond to my invite for interviewees for my master's study. Following conversations with my academic supervisor we agreed that the research would have a stronger coherence and trustworthiness whilst enhancing transferability (Nowell, et al., 2017, p. 3) by having a more specific focus. This current inquiry builds on findings from this phenomenological study. It is more usual for dance research in certain fields, such as phenomenological inquiry, to be carried out by dance researchers with backgrounds in professional dance and choreography (Legrand and Ravn, 2009, p. 398). However, my interest in arts-health, and dance-health, from the perspective of a health care practitioner, and non-professional dancer, motivated the development of the proposal and subsequent carrying out of this study.

As a study in dance-health the role of the body has been central throughout. One of the features of body studies is the range and variety of disciplines contributing to this expanding academic field. Academic inquiry in this field draws on diverse literature sources, theoretical perspectives and methodologies from a number of disciplines including: the arts; health;

biological and neurological sciences; disability studies; psychology; psychotherapy; sociology; anthropology; and media and cultural studies. The arts, health, sociological and anthropological perspectives are particularly key to this inquiry. Increasingly over the last three decades there has been a growing acknowledgement and understanding in sociology of the role of the living body and embodiment within social and cultural contexts (Blackman, 2012; Shilling, 1997; Shilling, 2018; Potter, 2008; Streeck, 2015). Shilling (2008, pp. 2-3) identifies three key strands in sociological body studies: external and structural management of the body; inner concerns with the body's own experience of its embodiment; and pragmatism which seeks to combine, in a dynamic relationship, external and internal environments of human beings and their actions. These different standpoints to some degree are reflected within, and inform, this study's approach. However, particularly significant are connections between inner and outer subjective embodied experience within a physical culture of dance (Allen-Collinson *et al.,* 2018, p. 284; Aalten, 2007, p. 109).

This study adds to current knowledge by increasing understanding of the role and perspective of dance artists practising within a specific area of dance-health. The study illuminates the effects of consciously transitioning between different mind-body experiences whilst participating in a specific creative dance culture. Dance artists enhance awareness and translate meaning emergent in these shifts in experience with the power to transform individual identity and wellbeing. This knowledge and understanding, in addition, has potential to contribute to interdisciplinary learning across the arts and health

domains and to enhance understanding of the lived body and intercorporeality with relevance to occupational therapy.

1.1 Context

1.1.1 Arts-Health

In this study an exploration of the experience of the first person, subjective body (James and Hockey, 2007) is situated within a specific dance culture in an arts-health context. Origins of the relationship between arts and healing may be traced back to ancient Greece and to understandings about the role of art and music invoking a state of harmony in the body (Pilgrim, 2016, p. 432). Contemporary arts-health practice emerged in the UK from the 1980s onwards (White, 2009, p. 1). A recent report focussing on creativity and health (All Party Parliamentary Group on Arts, Health and Wellbeing, 2017, p. 20) explores the role of the arts in improving physical and mental health and wellbeing. The arts in helping to address questions about being alive, sick or dying (Pilgrim, 2016, p. 440) make possible connections to a range of human experiences. However, participation in the arts can be challenging, enabling people to access a range of emotions such as anguish, crisis, and pain. When positioned within an asset and salutogenic approach (Antonovsky, 1996) to the creation of health, the arts may be key in promoting wellbeing (All Party Parliamentary Group on Arts, Health and Wellbeing, 2017, p. 16) whilst encompassing this breadth of human experience.

1.1.2 Health

During the last couple of decades there has been considerable research into the concept of wellbeing at a time of development in the arts-health movement (Parkinson and White, 2013, p.1) with UK Government interest and advocacy (All Party Parliamentary Group on Arts, Health and Wellbeing, 2017; Department of Health, 2007; Health Development Agency, 2000). This study is concerned with wellbeing particularly in relation to mental and social wellbeing. Mental wellbeing is defined as a dynamic state which enables individuals to more fully develop their potential, build strong and healthy relationships with others and contribute to their community (The Government Office for Science, 2008, p. 6). The Foresight Mental Capital and Wellbeing Project found that a large proportion of the UK population were not flourishing. This suggests that although this group do not require specialist mental health services, their level of wellbeing has the potential to be significantly enhanced (The Government Office for Science, 2008, p. 61). National health policy must take account of structural, political and social determinants of health and the development of approaches that acknowledge these wider aspects, and their impact on health and wellbeing (Navarro, 2009). Therefore, the promotion of mental health is an essential aspect of health promotion (Sturgeon, 2006, p. 121) where there is an emphasis on a more biopsychosocial model of health (Engel, 1977). The boundaries between health and disease, wellness and sickness, in Engel's model are perceived as ambiguous, mediated by these cultural, social, political and psychological issues (Engel, 1977, p. 132).

Ambiguity is characteristic of current crises in contemporary society faced by public health providers, where cultural traits, such as rising obesity, harmful drug and alcohol use, depression, and anxiety are undermining levels of wellbeing (Hanlon *et al.,* 2012). Distress may be linked with instrumental attitudes to bodies. This objectification of the body arises from societal norms centred on idealised images of the body which in turn result in cultural beliefs that link ideas of the beautiful inner self with a beautiful, outer body image (Featherstone, 2010). Featherstone (2010) goes further to explore cultural norms and beliefs which impact on what the body does as well as how the body looks. In this way, health and wellbeing are complex and linked to societal demands interconnected with biological and social factors. These wider determinants of health do not easily fit within orthodox medical models of health focussing on the individual (Egnew, 2005, p. 255).

In order to confront and manage some of the current social and cultural causes of distress in contemporary society, Hanlon et al., (2012) propose an integrative approach to public health. Their model is based on re-integrating dimensions that, the authors suggest, have become separated by modernity itself in order to increase awareness, in relation to others and the planet, to promote health. This entails a rejection of a world view structured around binary categories such as; interior and exterior, objective and subjective and individual and the collective. In addition, Hanlon et al (2012) suggest the development of approaches that acknowledge connections between science, ethics and aesthetics, and where the latter, encompasses creativity and the arts.

Alongside developments in public health there is an increasing trend to promote wellbeing and health by adopting self-care and self-management approaches. These approaches have been in response to financial constraints in health care delivery at a time when the population is ageing and living with multiple conditions combined with a consumerist western health care system seeking to offer patient-centred choices (Pilgrim, 2016, p. 431). Up to 80% of care offered in the UK is self-care (NHS England, 2019) defined as the actions that individuals take, on behalf of themselves and with others, to promote their health, wellbeing and wellness (Self Care Forum. 2019).

1.1.3 Dance-Health

It is within this social and cultural context that this study explores issues of body and embodiment in the field of dance-health. It takes account of sociological perspectives of health and the body. Dance is considered to be culturally specific (Blacking, 1983, p. 89). This study is about understanding the body as our action in the world (Gadow, 1980, p. 174) through a specific dance culture where the body is perceived as both subject and object and intentionality and meaning are found in movement (Merleau-Ponty, 1962, p. 137). Therefore, it is a sociological study of health which is deeply concerned with movement and embodiment, their relationship to health and ultimately the potential relevance to aspects of health care practice. In this way this study is connected to the transfer of knowledge between arts and health domains and the meaning embodiment has within wider societal, health professional and care contexts.

The origins of this research study are rooted in questions arising from the lack of visibility of the role of a specific group of dancers which is reflected in the dance-health literature. The dancers are identified in this study as dance artists. Many of the dancers use this term to describe their role and identity as professional artists with a specific practice in dance. In contrast the term dance mover is used to describe non- professional dancers. The inquiry focusses on a specific dance practice and pedagogy. The network of dance artists within this study have diverse dance backgrounds. During interviews and other conversations, the dance artists describe their practice differently, reflecting their individual dance training and experience. However, some particular characteristics emerged.

This study focuses on a contemporary dance type which is creative and improvised. This creative dance is identified as experimental and contemporary with its roots in dance styles which emerged in the UK in the 1950s and 1960s and were becoming more widespread by the 1970's (Roche, 2011, p. 108). The developments in dance in this period were reflected in changes across art forms. Artists began to embrace a greater freedom and responsibility in the creation of their work. In addition, there was the development of the 'open form' which led in contemporary dance to the rise of less set choreography and more improvised practices, frequently valuing the process over the final product (Carter, 2000, p. 180-182). Contemporary dance practices are eclectic, often making connections with everyday life experiences and peoples' emotional and intellectual interactions and

behaviours, through the language of the body (Arts Council England, 2016, p. 12).

The independent contemporary dancer engages in many unique ways of moving rather than being defined by a specific style of movement (Roche, 2011, p. 109-110). Dancers' learning is not primarily by viewing posture and movement in a mirror but rather is guided by kinaesthetic and proprioceptive sensations which enables them to respond to body weight and develop movement sequences (Ravn, 2017, p. 73). This creative dance practice enables professional dancers and dance movers of different abilities and skills to join together in dance, reflecting less hierarchical and more participatory practices (Carter, 2000, p. 181).

The dance practice within this study draws on somatic movement and sensory awareness in developing mindful movement (International Somatic Movement Education and Therapy Association (ISMETA)., 2018). Somatic movement approaches include movement patterning, experiential anatomy, and developmental movement. These approaches in a dance context are often associated with dance for personal and community development within contact styles of dance. Somatic practices develop the potential for moving interactively, playfully and intuitively with others (Fraleigh, 2015, p. 5). Throughout this thesis this multi-faceted dance practice is referred to as creative dance. Many aspects of this creative dance practice are expanded on in this study's findings and discussion.

All the dance artists have some experience in Contact Improvisation (CI) and integrate aspects of this style into their participative dance practice. During this ethnographic study I participated in Contact Improvisation Classes (CIC) and Contact Improvisation Jams (CIJ) (non-facilitated CI dance sessions) for people with all levels of moving and dance experience for 12 months. I also joined an improvised dance group for adults with learning disabilities facilitated by a dance artist with a background, and many years' experience, in CI. Therefore, a brief description of CI is presented below.

Contact Improvisation: emerged as a dance style in the 1970's (Stark-Smith, 2009). American choreographer Steve Paxton's first performance was in 1972 in New York. Mary Fulkerson was appointed Head of Dance for Dartington College, Devon, in 1973, and in her role at Dartington introduced Contact Improvisation into the UK (Contact Improvisation UK., nd).

It is a contemporary dance style in which points of physical contact provide the starting point for exploration and movement. This is an accessible form of dance practised both for enjoyment and personal development by professional dancers and others including recreational movers, children and young people, older people and disabled people (Contact Improvisation UK., nd). The experience of movement becomes more significant than the look of the movement (Houston, 2009, p. 102). The dance is primarily improvised without choreographed movement. It is a co-operative form of dance where dancers respond to shifts in movement in each other.

> CI is a non-codified improvised form with two or more participants, moving together through touch. It is characterized by listening through a point of contact and receiving information through touch and the kinaesthetic sense about oneself, in relation to another person and/or environment . . .
>
> This dance can be athletic and acrobatic, possessing momentum and utilizing gravity to fall and fly, and it can also be sensate, quiet and still. As an inclusive form, each participant brings something of themselves to a shared dance. Of the form and its proliferation, veteran Contact Improviser Nancy Stark-Smith (2009) says, 'Each individual who engages in the dance is an essential ingredient in its present and its future-his or her choices as a dancer, teacher, artist, researcher, and human strongly influence the work' (Dowler, 2013)

A characteristic of this form of dance is the role of improvisation. Improvisatory practice enables the dancer to let go of expectations and plans and to focus on what is happening in the moment (Nachmanovitch, 1990, p. 21). The movement is spontaneous (McNiff, 1998, p. 14). There is therefore a sense of inhabiting a being space which is less about thinking and mind, and more about movement and body.

These publicly accessible you tube videos portray contact improvisation as a style of dance.

> Roehampton Dance, 2011
> https://www.youtube.com/watch?v=QdKZlryJ4HY
>
> Nellis and Brandes, 2010
> https://www.youtube.com/watch?v=zQRF2sLK1vY
>
> Contact Improvisation Dance, 2011
> https://www.youtube.com/watch?v=juNOaitHCGA

1.1.4   Researcher

Although I now work in Higher Education I am an occupational therapist with experience as a practitioner in specialist mental health services and I have

experience in mind-body health approaches as a mindfulness (Kabat-Zinn, 1990, 2013) facilitator. In addition, I am a woman health care practitioner in a profession which continues to have a significant gender disparity with approximately only 9% of the workforce identifying as male (HCPC, 2020). I am aware that my gendered experience will influence my world view. This study explores women's experience in dance-health in part through my particular experience as a female researcher and health care practitioner.

Occupational therapy is a health profession with a broad evidence base, focussing on the health and wellbeing benefits of participating in meaningful activities, or occupations. Occupations are everyday activities that people participate in as individuals, in families and groups or in communities, either because they want to, need to or are expected to do so (World Federation of Occupational Therapists, 2012). Occupations can be defined as:

> . . . the active process of everyday living. Occupation comprises all the ways in which we occupy ourselves individually and as societies. Everyday life proceeds through a myriad of occupations, embedded in time and place, and in the cultural and other patterns that organise what we do. Moreover, occupations are named, organised, and given value and meaning by each culture. . . The active process of occupation is a basic human need since it enables humans to develop as individuals and members of society (Christiansen and Townsend, 2004, p. 52)

Occupational therapy is a relatively young and small health care profession. In 2017, the College of Occupational Therapists became the Royal College of Occupational Therapists (RCOT, 2017), perhaps a sign of a profession coming of age. In 2018 there were 48,000 occupational therapists working in the UK (Stewart, 2019) compared with 60,000 physiotherapists (Stewart, 2018) and 320,000 nurses (Rolewicz and Palmer, 2019). In the UK, occupational therapy

only emerged as a distinct health care discipline in the early 20th century inheriting values both from medicine and the moral treatment and philanthropy movements. Consequently, from the profession's inception it has had internal tensions between medical and more social or creative paradigms (Turner, 2011, p. 317) and has struggled to assert itself in a medically dominated environment.

National and international developments have contributed to the evolution of a more confident profession. These developments include: replacing diploma-based vocational skills training with higher education degree courses; the establishment of the World Federation of Occupational Therapists in 1951 (World Federation of Occupational Therapists., 2019a) which increased the opportunities for the development of the profession across different geographical areas and cultures (Turner, 2011, p. 317); and the emergence of the new discipline of occupational science in the late 1980s and early 1990s (Yerxa, 2000), with the first publication of the Journal of Occupational Science in 1993 (Ilott and Mounter, 2000). This relatively new and eclectic discipline was born out of growing pressure from both within and outside the profession to have knowledge and theory that underpinned occupational therapy practice (Hocking and Wright-St. Clair, 2011).

Applied frameworks and models used to help conceptualise participation in occupation within occupational therapy have tended towards an individual rather than a relational or more social focus. This reflects the normative working practices within the health care contexts that occupational therapists have predominantly worked in. In addition, an underlying individualistic culture

valuing individual independence has influenced the practice of occupational therapy in areas such as Europe, N. America, Canada and Australia (Iwama, 2006).

During the last couple of decades different orientations to occupational therapy practice are more evident. Although the more social aspects of the profession have been present since its beginnings, this area has been given perhaps less attention than practice in more medical areas focussing on acute illness and disability. There is, however, an increasing awareness of more social focussed practice through, for example, the work of the World Federation of Occupational Therapists (2019b) and publications such as *Occupational Therapy without Borders* texts (Kronenberg, Algado and Pollard, 2005; Sakellariou and Pollard, 2017). These have raised awareness of the work of occupational therapists in other cultures, such as South America, where there tends to be a more social, relational and health promoting focus in the profession. In the UK too, more occupational therapists are increasingly working in less medically focussed settings. Therefore, there are characteristics of the profession which are shifting the focus of occupational therapy beyond mainstream health care services (Hyett *et al.,* 2016) to develop less traditional roles in the field of public health and health promotion (Thew, 2011).

Yet, there are challenges for occupational therapists in developing new and wider roles. The culture of health care professions, such as occupational therapy, are shaped by the environments in which they practice (Noordegraaf,

2007). Within health care clinical settings, the body has often been considered from a naturalistic, less critiqued and more objective perspective with an intention of fixing the body (Gallagher and Payne, 2015, p.70). This has had consequences for the occupational therapy profession with its, at least partial, alignment with western science and medicine where technical skills can be valued over more person-centred approaches (Clouston and Whitcombe, 2008). There has been little attention given to the concept of embodiment within the relatively new and emerging discipline of occupational science (Bailliard, Carroll and Dallman, 2018, p. 225; Hocking, 2000, p. 62) which provides a means of building and collating research relevant to occupational therapy's theoretical knowledge and frameworks. However, as professions become increasingly heterogeneous, adapting to a range of very particular circumstances and demands, they tend to develop more fluid boundaries (Noordegraaf, 2016). Therefore, knowledge and research in embodiment, and knowledge transfer between the arts and health domains, may benefit changing aspects of occupational therapy professional practice and identity.

A strength and a challenge of this study has been its inter-disciplinary approach drawing from within the fields of social sciences, arts and health. Researchers and practitioners specialising in any of these areas may find limitations with the study process. Thus, it is possible that the sociologist will identify that there is insufficient sociological theory, that the dance researcher will conclude that the inquiry lacks the experience and knowledge of a professional dancer, and that health care colleagues will judge that the findings lack specific health outcomes. Yet, although there are risks, there are opportunities in carrying out research across disciplinary boundaries. The

social critique gained from a sociological perspective has enabled a wider contextual understanding that can be lacking in some health care education, literature and practice (Block et al., 2016). In addition, the experience of being immersed in this particular dance world with the attitude of the stranger (Schutz, 1944) has made possible the transferring of knowledge between domains. Practising in the fields of arts-health and, in this study more specifically, dance-health, demands an ability to cross over, into another's territory and back again, with the possibility of being changed by the experience.

1.1.5 Evidence

There is a growing body of evidence about the effects of the arts on health (All Party Parliamentary Group on Arts, Health and Wellbeing., 2017), although the evidence is not fairly distributed across all areas of practice. Therefore, for example, there is more evidence in the literature for arts therapies interventions than for participatory arts delivery. This is the result, at least in part, of inequalities in access to funding as health research bodies such as the National Institute for Health Research, rarely support research into participatory arts practice, reflecting underpinning orthodox medical values (All Party Parliamentary Group on Arts, Health and Wellbeing., 2017, p. 138). Different types of evidence are necessary to reflect the multiplicity of arts-health delivery and practices. Although, it is recommended that the quantitative aspect of research design in the field must be strengthened, it has also been identified that, in order to do justice to the diversity of arts-health practice,

other research approaches are also necessary (Crossick and Kaszynska, 2016, p. 42)

Therefore, this study contributes to evidence focussing on an area of participatory arts practice in dance-health. This study is qualitative and explorative. Ethical approval was given by the University of Liverpool Research Ethics Subcommittee for Non-Invasive Procedures (Appendices A and B) in May 2017.

1.2   Study Purpose

The study's purpose is to enhance understanding of dance-health by exploring practice and meaning within a specific dance culture. The dance practice is not framed in terms of being a therapy or health intervention. The dance artists within the study clearly articulated their intention to engage others in dance rather than in a therapeutic intervention. Creative dance is explored within this study as a participative arts practice within the field of arts-health, and more specifically dance-health. The study positions the dance practice within a particular health paradigm which is based on the promotion of wellness rather than a more outcome focussed approach that emphasises the treatment of specific symptoms. Therefore, the relationship between this creative dance practice, the dance practitioners' perspective and the promotion of wellbeing is complex and is further developed in the Literature Review.

Artists' attributes and skills in developing relational connections have been found to be significant in arts-health practice (Raw, 2014, p. 15). This study's aim is to further understand these social and interpersonal connections and their role within a distinct dance-health setting. It seeks to understand a dance practice from the perspective of a group of dance artists by making more explicit their subjective and intersubjective experiences, thereby making more visible this specific group of mature, and predominantly female, dance-artists practising in a contemporary, creative dance style. These dance artists practice within a specific dance culture and social domain. Their role includes performance, sometimes dance education and facilitating engagement of others in participative dance. Their dance style is rooted in somatic, improvised, non-choreographed and creative approaches.

Philosophers and social phenomenologists, Schutz and Merleau-Ponty (Pagis, 2010) contributed to the concept of intersubjectivity and its relevance to sociology and group behaviours. Intersubjectivity is an individual's awareness of both their own and the identity of the other.

> . . . [intersubjectivity is] cultivated in the micro levels of existence, from social interactions to individual minds. It is therefore a process requiring constant production and maintenance, in which a constant dialectic between self and another takes place (Pagis, 2010, p.314)

In considering the intersubjective space in dance the body, physicality and movement are key characteristics. Since the 1980s sociology has become more concerned with relationships between nature, culture and embodiment (Shilling, 2007, p.3). Artists, dancers, and performers know what it means to integrate the body as a place of learning. Therefore, thinking in movement is

fundamental to the dancer's experience of being a body (Sheets-Johnstone, 1999, p. 494). As a sociological and anthropological study, these experiences are contextualised within the social and cultural world. This study is concerned with the effects of this dance practice on corporeality and intercorporeality, and how this knowledge and experience has the potential to transform aspects of everyday lived experience and wellbeing.

1.3   Organisation of the Thesis

Following this introduction, the thesis is organised into a further seven chapters: Literature Review, Methodology, Findings Chapters One-Four, and Discussion. In order to provide structure and clarity throughout the thesis recurrent themes have been consciously employed which are intended to ensure that key features of the study resonate throughout the writing. These themes are based on the four findings domains of Making Visible: The Dance Artist; Body; Body in Relationship; and Body in the Everyday. There is a fifth and final theme which draws together key interpretations of the findings under the umbrella of - Transitions, Translation and Transformation. These themes are interwoven into the organisation of the thesis ensuring that key concepts are identifiable and memorable. The themes also help associations to be made between different aspects of the study including study rationale, purpose and findings. These themes are defined and discussed within each chapter, however, there is a summary below of how the themes fit within the following chapters.

Chapter Two Literature Review is presented using three themes based on the presentation of the findings and drawing on domains Two-Four. These

domains help to organise the discussion and the critique of literature and evidence in the interdisciplinary Literature Review. For further clarification each theme has been given a further descriptive term linking these themes clearly to the discourses in each of the sections of the Literature review. Therefore, these themes are: Body: Embodiment; Body in Relationship: Social Domain; Body in the Everyday: Wider Context.

Chapter Three Methodology is presented under the first findings theme of Making Visible: The Dance Artist. The methods used within this study have been selected to ensure that a specific creative dance-health dance practice is explored. Pivotal to the research purpose and approach is to further understand this culture from the perspective of the dance artists situated within this socio-cultural setting. Theming the methodology in this way maintains an awareness of the centrality of the dance artists' narratives and voices throughout the study.

Chapters Four–Seven are the findings chapters. The findings are themed and organised within four domains. These domains are described in the following way: Making Visible: The Dance Artist; Body: Paradigm Shifting; Body in Relationship: Guides; Body in the Everyday: Personal and p/Political. Therefore, the domains are described in such a way as to convey something of the quality and meaning presented within the themed findings within each domain.

Finally, in the Discussion in Chapter Eight, there is a summary of the significance of the study's findings for furthering understandings of creative dance-health, the role of the dance artists encapsulated as Guides, and the relationship with sociological perspectives of the body. In addition, considerations for further research and the transfer of knowledge between arts and health disciplines are explored. This chapter is themed as Transitions, Translation and Transformation drawing together the study findings and their significance for generating new knowledge in this field.

2   Chapter Two Literature Review

The literature review aims to position this inter-disciplinary study in relation to pertinent knowledge and theory within the social sciences, arts, and health. This review explores and justifies how this inquiry is situated within the complex context of these interrelated domains. In this study the research has been carried out reflexively (Etherington, 2004) rendering transparent my positionality as a qualitative researcher, health care practitioner and non-dancer. This has meant that although aspects of dance technique and aesthetics are referred to within the study findings, these are not central to the interest of this study.   Instead the focus of the inquiry is to further the understanding about the relationship of creative dance with particular aspects of wellbeing and health within a specific social and cultural context shaped by the dance artists and other dance participants. This exploration takes account of the dance context both at the micro level, with respect to practice and relationships within the particular dance environment, and at the macro level, in relation to wider societal norms and processes. Thus, the discussion of key areas of literature will both contextualise and clearly focus the attention of this inquiry.

The study is framed and illuminated by understandings of embodiment and health with particular reference to social and sociological perspectives. In the following review health concepts are explored in distinctive ways in each of the three themes of: Body, Body in Relationship, and Body in the Everyday. This illustrates the emphasis in this study on the relevance and relationship

between dance and health as well as the interconnectedness in this study between different themes and bodies of knowledge.

Therefore, in the first themed area of Body, the concept of embodiment is explored considering relationships between, mind, body, and the world which take account of socio-cultural meanings of the subjective experience of corporeality. Literature carried out by dance researchers is drawn upon to contribute to understandings of physicality, body and mind-body experience. Connections are then drawn with mind-body approaches to health, which includes the role of somatic dance practice.

Secondly, literature explored within the theme of Body in Relationship, continues to develop understandings of the body in relation to interpersonal relationships and to a broader societal perspective. Intersubjective relationships and the meaning of corporeal experience are considered. This is followed by exploring an understanding of health which acknowledges social dimensions and wider aspects of wellbeing. In this way, health is regarded as broader than the absence of disease.

In the final theme of Body in the Everyday, the field of arts-health is defined and relationships between arts, dance and health are considered. Thus, connections are made between arts participation and then dance participation in particular, and how these experiences may be connected with wider aspects of day to day life and wellbeing.

2.1 Body: Embodiment

> The ''fact'' that we are born, have a body, and then die is of course something that does seem to be beyond question. It is something that we can hold on to, as we live in a world that appears to be evermore uncertain and risky. But is this fact so obvious? Ironically, the more sophisticated our medical, technological, and scientific knowledge of bodies becomes the more uncertain we are as to what the body actually is (Nettleton, 2005, p. 43)

2.1.1 Mind-Body: Dualism and Post-Dualism

In a critical sociological analysis of societal structures and social change the focus is often on deconstruction and dis-assembling experience in order to problematise it and understand it more critically. However, it can be just as essential to deepen understanding to reconstruct and reassemble aspects of experience in order to gain clarity and find meaning. The tendency to divide and separate is underpinned in western cultures by the prevalence of dualistic and hierarchical thinking.

Descartes conceived of the experienced world as split between discourses based on the conception of two different entities. These entities were described as res cogitans (mind – immaterial, immortal) and res extensa (body and the physical universe) (Leder, 2005, p. 109). Discourses associated with a historical and cultural period of rational enlightenment reasoning and empiricism, continue to be pervasive and influence the interpretation of experience within western societies 300 years on (Hudak, McKeever and Wright, 2007).

A dualistic and hierarchical ontological view of the world is ubiquitous and gives rise to other examples of binary thinking such as the material and

immaterial (Blackman, 2012) and health and illness (White, 2009). These binary categories imply a sense of either/or rather than integration, multiplicity and diversity of characteristics existing and connecting within a phenomenon. Post-modernist values of relativism, complexity and radical indeterminacy serve to critically challenge such dualistic thinking (Susen, 2015). Once the mind is understood as embodied (Hawksley, 2012a) and the body is perceived as both subject and object (Merleau-Ponty, 1962) it becomes much more challenging to maintain a discourse based on the increasingly ambiguous distinction between mind and body (Csordas, 1990, p. 36).

However, although a binary conceptualisation is problematic, there can be a significant challenge in re-conceptualising mind-body experience. There exists a gap in finding a post-dualistic language that expresses more holistic and connected mind-body experiences (Leder, 2005; Streeck, 2015, p. 433). Dancers' experience of being a body through movement enables them to do more than conceptualise the body intellectually. They experience 'through dance the living, breathing pulsing body from the inside out' (Hawksley, 2012b, p. 238). Somatic and movement researchers have explored and striven to shift the focus away from both a preference for mind or thought over body and physical experience and to conceptualise a more non-hierarchical and inseparable whole (Ginsburg, 1999, p. 79).

2.1.2 Mind-Body-World: Embodiment

Once mind-body dualistic thinking is exposed as a single view of reality within an interpretative ontological world perspective, its influence and power to create meaning is weakened. However, the challenge remains to build an

effective, new paradigm with a language that conveys an alternative reality. Ginsburg's work and writing, based on the Moshe Feldenkrais method of somatic movement, conceptualises a unity between mind and body such that 'the whole is greater than the parts' (1999, p. 91). Dance choreographers, Cancienne and Snowber (2003) reflect this in their research process:

> The approach of integrating choreographic process as central to research begins to shift the perception that we have bodies to the reality that we are bodies (Cancienne and Snowber, 2003,p. 239)

Dance theorist Elizabeth Behnke offers a theory of bodilyhood. Behnke (1994) highlights the individuality of experience rooted within the physicality of the body. Embodied experience is conceived as being integrated within, and essential to, all aspects of everyday life. Significantly, she also regards this model and experience of bodilyhood as dynamic. Therefore, the individual experience of embodiment, connected with personal history and interactions with broader socio-economic contexts, is open to change. However, she contends that making these changes, through a process of empowerment, may be difficult to bring about (Behnke, 1994, p. 306).

> Bodilyhood is an ongoing activity with its own 'modus operandi' includes {. . .} my own personal way of 'making a body', which undergirds, and is presupposed and taken up in, all the specific activities I do and all the interactions I am engaged in (Behnke, 1994, p. 305)

The body is a physical entity and as such is made up, for example, of organs, tissues, bones and fluids which are the tangible and quantifiable stuff of the organism (Hawksley, 2012a, p. 14) which coalesce to imply that the body is a thing, an object and a concrete material entity (Draper, 2014, p. 2236). However, bodilyhood (Behnke, 1994) and embodiment suggests a different

relationship with the body than one wholly based on the body's materiality with anatomical and functional properties which are characterised as following certain scientific principles (Zarrilli, 2004, p. 654).

The idea of embodiment gradually developed from a systematic critiquing of the natural and objective body from the 1950's and 1960's onwards (Fox, 1999; Williams, 2003; Zarrilli, 2004, p. 654). Understanding the experience of body beyond the material exposes an increasing complexity. What is certain is that people live in and experience the world through their bodies (Timothy, Graham and Levack, 2016, p. 1566). The embodied, first person, subjective experience, is where the human 'being' is situated within a body (James and Hockey, 2007, p. 13).

Therefore, it is becoming clear that embodiment is allied with the relationship and orientation towards the body from a first person and individual perspective.

> . . . to be within a body . . . not a biological vessel within which a separate person resides but as a fundamental component of personhood. To be a person is always to be an embodied person (Nightingale and Cromby, 1999, p. 226)

However, this characterisation of embodiment does not account for the more social aspects of embodiment, lacking consideration of the social context with its norms and values (Shilling, 2008, p. 162). The lived experience of being a body is deeply connected with social and cultural values and behaviours (Csordas, 1990). In a sociological understanding of body, the impact of society and culture on embodied action must be taken account of (Shilling, 2008, p. 2). Therefore, the body may be envisioned as an 'open' system so that relationships existing between mind and body, and between mind, body and

the social domain are conceived of as tending towards the more fluid, permeable and connected rather than rigid, boundaried, and containing (Blackman, 2012, p 8). These assumptions about a body combining many complex and interrelated physical, cognitive and social aspects of human experience have implications for sense making in relation to personhood, consciousness and agency (Gadow, 1980). Shilling (2017) adopts a pragmatist perspective, recognising that action is always undertaken by individuals in a social context. However, individuals retain agency, acting in and shaping the world, through their own capacities and needs (Shilling, 2008, p. 4). Therefore, if everyday life, which takes place in a particular time and place, is fundamentally about the production and reproduction of bodies (Nettleton and Watson, 1998, p. 1-2) then embodiment is inextricably linked both with inner phenomenological experiences as well as to social actions and wider social structures (Shilling, 2008, p. 1).

2.1.3 Mind-Body Health Approaches

Mind-body health approaches are based on the supposition that connections between mind and body can either enhance disease or potentially lead to more beneficial health effects (Walach et al., 2012). Mind-body practices include a wide range of different methods and techniques (Walach et al., 2012), integrating emotional, social, spiritual and behavioural elements (Kwok, Choi and Chan, 2016). Considered from an orthodox bio-medicine perspective mind-body approaches are, in general, considered to be complementary and alternative, falling outside conventional medical approaches (Wieland et al., 2011). However, this Cochrane Review recognised that the boundaries between conventional and complementary interventions are continually

changing as attitudes and practice move to reflect new research or shifting perceptions impacted on by social and cultural perceptions of health and appropriate health behaviours (Wieland et al., 2011).

Evidence shows that health outcomes are tentative, and studies report that more research is required within the field (Carim-Todd, Mitchell and Oken, 2013; Hourston and Atchley, 2017; Innes, Selfe and Vishnu, 2010; Kinser, Robins and Masho, 2016; Kwok, Choi and Chan, 2016; Lee, Crawford and Hickey, 2014; Mehling et al., 2011; Muehsam et al., 2017; Walach et al., 2012; Wang et al., 2017). Research has been carried out with a variety of mind-body approaches with diverse population groups, including: women experiencing the menopause (Innes, Selfe and Vishnu, 2010); those living with irritable bowel condition (Wang et al., 2017); those living with Parkinson's Disease (Kwok, Choi and Chan, 2016) and those experiencing chronic pain (Lee, Crawford and Hickey, 2014). These studies show that health benefits tend to be focussed on the following areas: reducing stress and anxiety, enhancing general wellbeing and helping different population groups manage their particular symptomology more effectively.

Mind-body approaches may be self or other-directed (Walach et al., 2012). Often there can be an initial period when participants learn an approach with guidance from a facilitator, trained in a specific practice. After this, many practices are then self-administered and may offer cost-effective solutions, alongside other interventions to help address health inequalities (Kinser, Robins and Masho, 2016). These practices exist on a mind and body

continuum where some are judged to be significantly more mind, or cognitively based, whilst at the other end of the continuum, practices are more physical, body, or movement based (Del Rosso and Maddali-Bongi, 2016; Walach et al., 2012). Although the focus of this study is on participative dance practice, which is not conceptualised as a mind-body health intervention, some links can be made. Somatic practice is a mind-body approach discussed in the following section which is integral to the creative dance practice at the heart of this study.

2.1.4   Mind-Body-Health: Somatic Practice

Somatic practices are mind-body approaches with a focus on body awareness and a process of embodiment. They are characterised by a focus on non-dualist mind-body centred approaches. Somatics, as a form of movement education, was a term first used by Thomas Hanna in the 1970s (Eddy, 2002) bringing together practices that take time to focus on the breath and to feel and listen to the body (Eddy, 2006, p. 6). Hanna (1988, p. 19) asserts that an understanding of health is incomplete without acknowledging how human beings appear when they view themselves from the inside out.

> . . . all human beings are self-aware, self-sensing and self-moving: they are self-responsible somas. The somatic viewpoint recognises not only that human beings are bodily beings who can become victims of physical and organic changes, but they can learn to perceive their internal functions and improve their control of their somatic functions (Hanna, 1988, p. 21)

The International Somatic Movement and Education Association (ISMETA) define somatic movement as the integration of body and mind in order to enhance human function through mindful movement which includes practices that focus on posture, movement and sensory awareness (ISMETA, 2018). A

soma is a living organism, such as the human body, which has both a cellular intelligence and the capability of perceiving itself, from a subjective and first-person perspective (Eddy, 2002).

Different somatic practices have developed over the past forty years with an emphasis on tuning in to inner experience and how this experience aligns with a sense of physicality and movement (Burnidge, 2012). Examples of these different practices are: Alexander Technique, Authentic Movement, Bartenieff Fundamentals, Body Mind Centring, Feldenkrais Method, Ideokinesis Laban Movement Analysis and the Trager Approach. Somatic practices may include: postural and movement evaluation; experiential anatomy and imagery; movement patterning and re-patterning; communication and guidance through touch and verbal cues (International Somatic Movement Education and Therapy Association (ISMETA), 2018).

Therefore, somatic movement educators, may have a background in a range of practices, but all have skills in body awareness (Fortin, 2018, p. 157). Somatic practices are wider than dance but are often incorporated into dance education and practice. Central to somatic practice is awareness through movement such that dance participants, engage in mind-body practices which facilitate enhanced sensory awareness and perception of changes in bodily states. ISMETA (2018) outlines how these methods may help those who participate in them:

- focus on the body both as an objective physical process and as a subjective process of lived consciousness;

- refine perceptual, kinaesthetic, proprioceptive, and interoceptive sensitivity that supports homeostasis, co-regulation, and neuroplasticity;

- recognize habitual patterns of perceptual, postural and movement interaction with the environment;

- improve movement coordination that supports structural, functional and expressive integration;

- experience an embodied sense of vitality and create both meaning for and enjoyment of life.

It is also an approach which is suited to widening dance participation as 'it is based on each person's internal sensation, more than on learning specific dance steps' (Fortin, 2018, p. 157). Somatic dance is a mind-body system of movement (Eddy, 2006, p. 7; Green, 2000 p. 125). Somatic dance practice involves mind and body awareness which is not only biologically based but are also culturally mediated (Hanna, 1995, p. 324). That is to say, how people experience their embodiment is affected by social norms and social experiences. Examples are diverse but may include how people learn in different cultures to experience the world differently within different cultural paradigms of the senses (Howes, 2008) and cultural norms and expectations about body image (Redmond, 2003). Therefore, corporeal experience from a mind-body anti-dualistic perspective may be conceptualised as experiences of embodied minds and mindful bodies (Sheets-Johnstone, 2011, p. 477), within wider socio-cultural contexts. The next theme begins to explore some of these cultural connections

by focussing on embodiment in intersubjective and social relationships and introducing health as a social and more collective endeavour.

2.2   Body in Relationship: Social Domain

This theme explores two diverse areas that are relevant for positioning this inquiry, and considerations of body, in terms of relationships with others. This is relevant as creative dance is a social endeavour characterised by inter-personal and inter-body relationships. It also takes place in a particular socio-cultural setting. Understanding embodiment from a social and sociological perspective must take into consideration the perceptions and experiences of the body in social contexts. Therefore, initially in this section of the Literature Review the concept of intersubjectivity is explored as well as the relevance of the role of the body in developing interpersonal relationships and communicating meaningfully with others.

Then, secondly, meanings about health are explored with an emphasis on social aspects taking account of health and wellbeing within a broader social and cultural context. This is key to understanding embodiment from a social perspective. Our understandings of health and wellbeing are shaped by connections with others at both a micro and macro level within social spheres of influence. Gadow (1980, p. 179-180) offers a conceptualisation of embodiment which focuses on four levels of awareness, or immediacy, of the body. These levels or abstractions (the lived body, the object body, the harmony of lived body and object body and the subject body) help shed light on different orientations encapsulated within the human experience of living with and through our bodies. The model takes account of the

phenomenological and subjective perspective of the lived body and also the effects of wider societal norms that impact on the relationship between the object and subject body and the ability of self and body to align or not. These levels of awareness seek to illuminate how the lived body is not the instrument of our action but rather it is our action in the world (Gadow, 1990, p. 174), and this action takes place in a social context alongside others.

2.2.1 Intersubjectivity

> It is as if the other person's intention inhabited my body and mine his (Merleau-Ponty, 1962, p. 215)

Intersubjectivity is about experiencing relationships at a deeply personal and interpersonal level (Gallese, 2003). Yet it is also concerned with the effects and influences of the social and cultural world that the individual inhabits and, as such, is of interest to the sociologist and anthropologist. Different disciplines have studied intersubjectivity from a range of standpoints including psychoanalysts and those in child development. However, the disciplines most drawn from here are social psychology (Vittorio Gallese and Shaun Gallagher) philosophy and phenomenology (Edmund Husserl, Edith Stein and Maurice Merleau-Ponty).

The 'shared manifold of intersubjectivity' was developed as a conceptual tool to explain self-other relationships at different levels, referring to these as the phenomenological (emotion), functional (cognition) and sub-personal (body) (Gallese, 2003, p. 177). This framework is used to guide the discussion about intersubjectivity with a focus on body and how it is pivotal to the understanding of intersubjective relationships.

2.2.1.1 Phenomenological: emotion

Theodor Lipps, when watching an acrobat on a wire, observed that:
I feel myself so inside of him (Lipps, 1903, quoted in Gallese, 2003, p. 175)

Einfühlung, a German word that is more directly translated as 'feeling into', is generally referred to in English as empathy. It was originally used to explain the experience people had when appreciating art and the concept was then extended by Lipps to make sense of an emotional link with other people, that is, of empathising or 'feeling into' others (Gallese, 2003, p. 175). Some of the characteristics of Einfühlung, or empathy, suggest that the process is an active one in which the subject permeates the object with affection and strength. It is, as a result, of this activity of 'feeling into' that objects exist and are seen.

2.2.1.2 Functional (Cognition and mind)

Cognition's role in intersubjectivity has been considered from different perspectives. This is the aspect of intersubjectivity that relates to cognitive thinking processes and a sense of working something out as opposed to an empathic response or felt sense. An individual's familiarity with their own actions, emotions and sensations can enable them to empathise with others by recognising and sensing a similarity in others to themselves (Gallese, 2003, p. 177). Gallese (2003) refers to 'as if' modes of interaction which enable models of self-other to be created. Imitation may play a role in waking up emotions within the 'viewer' and therefore, through an imaginative process these emotions may be assigned to others (Nowak, 2011, p. 305). This suggests a more cognitive process which may link to being imaginative, or

even playful or experimental to produce a self-other identity that is coherent facilitating intersubjective experience.

Notions of the extended mind (Gallagher, 2013) also contribute to understanding of the role of the mind, cognition and social cognition in intersubjectivity. The extended mind is a concept that stems from work on social cognition which encompasses the knowledge and abilities necessary to enable people to sustain their interactions, develop relationships and understand each other to act together (Gallagher and Schmicking, 2010). The extended mind develops in contact with others so consequently thinking becomes not just a private thing in individual's heads or minds but a social endeavour. In this way thinking extends beyond the private realm and is socially extensive impacting on our social structures and institutions and on group and community norms and practices (Gallagher, 2013, p. 4). Cognitive studies exploring decision-making show that even if an individual seems to be engaged in a solitary set of mental reflections, decision-making is really a matter of embodied, emotion-rich, environmentally modulated processes (Gallagher, 2013, p. 11)

Gallese (2003, 2014) suggests that social cognition does not only exist in the human brain. If, as Gallese (2014, p. 2) suggests, understanding others is more than a mental and linguistic exercise then it follows that in understanding the intersubjective world the brain should not be considered in isolation but rather more in the way that the brain links with the body.

These complex interactions are described by De Jaegher et al., (2010) as:

> . . . full bodied interactions with others in complexly, contextualised situations and are irreducible to processes found within an individual (p. 441)

Therefore, intersubjective relationships are rooted in connections between mind and body and embedded in the social context situated and influenced by specific characteristics of place and time.

2.2.1.3 Subpersonal (Body)

The physical body, the embodiment of interaction, is the third element of intersubjectivity explored alongside emotion and cognition. Gallese (2003), discusses associated anatomical processes of mirror matching neural circuits that reveal physical changes within the body when there is engagement in highly interpersonal and interactive relationships. He proposes that these neural networks may generate shared spaces that:

> . . . allow us to appreciate, experience and implicitly and pre-reflexively understand the emotions and the sensations we take others to experience (Gallese, 2003, p.177)

This is a particular facet of the mind-body connection in intersubjective experience and one that is below the conscious level. In addition, Gallese (2003, 2014) emphasises the crucial role of the acting body in explaining intersubjectivity, referring to the work of Edmund Husserl. According to Husserl the body is the primary instrument of our ability to share experiences with others (Sheets-Johnstone, 1999). Empathy is intimately connected with the experience of living in a body (Gallese, 2003, p. 176) and our recognition of others as people like ourselves arises from a physically felt experience

integrating body with mind. Body parts, bodily actions and bodily representations are significant in embodied cognition (Gallese and Sinigaglia, 2011, p. 515). These are perhaps outward signs of interior processes that place the body more fundamentally at the core of intersubjective interactions.

Edith Stein and Maurice Merleau-Ponty, pupils of Husserl, place considerable emphasis on the role of the body and its movement or action in making sense of intersubjective relationships (Gallese, 2003, Lebech, 2015, Merleau-Ponty, 1962). Meaning is at an organic and not a psychological level in the body and intersubjective relations are possible and apparent through bodily engagement (Merleau-Ponty, 1962, pp. 82-85). How this may be manifested in somatic and creative dance practice is illustrated below in an example from a dance-health study with children and young people.

> I offered brushing the skin, with large, soft brushes that she enjoyed very much. Sensitizing the skin or tactile surface of the body not only brings awareness of the interface between oneself and other, but it is also the crossing point of our thought processes and our physical existence. There is a clear association between the skin and Central Nervous System (CNS) in that they are both produced from the same primitive cells, from the ectoderm in the early embryo (Dowler, 2013, p. 173)

Therefore, mind-body connections and intersubjectivity help to make sense of embodied and creative practices in dance. There is an opportunity for a richer epistemology and a more sensitive approach to ontology than medical positivism (Pilgrim, 2016, p. 442). Cognition and intentionality are found in movement as motor cognition (Merleau-Ponty, 1962, p. 137) and therefore, in a reciprocal way, intentions are discernible in the movements of others. Hence Gallese's (2014, p. 2) introduction of the term of intercorporeality to suggest this embodied experience of intersubjective relationships.

Body in Relationship and the social domain has been considered from an interpersonal perspective which is key to understanding inter-corporeal experiences in creative dance. However, as important is the appreciation of wider social influences on the dance-health environment. The creative dance practice takes place within its specific socio-cultural setting, yet is shaped by societal attitudes and processes. As a participative arts-health practice, health perspectives in public health and health promotion are explored with regards to their relevance to the creative dance culture.

2.2.2 Health: Social and Wider Determinants of Health

> Health can be seen as an individualistic pursuit: the notion of Public Health, however, is inherently a collective representation, where individual health goals can be framed within the concept of population health (Dew, 2007, p. 108).

In this study the term health is used to embrace a broad and health promoting definition taking into consideration social and wider determinants of health. This understanding of health builds on the World Health Organisation's (WHO) (1948) definition which describes health as not merely the absence of disease but the enhancement of physical, mental and social wellbeing. Within the current orthodox medical paradigm, the term health has often been used with a more reductionist meaning of fixing and mending defined illnesses (Egnew, 2005, p. 255). Perhaps because of perceived shortcomings in this model, a broader terminology, focussing on wellbeing, has emerged during the last couple of decades. This is apparent for example in initiatives such as the Government National Wellbeing Programme (Gov.UK, 20130a) which encompassed different aspects and measurements of wellbeing. Wellbeing is assessed by objective measures of individuals' social and economic

circumstances, such as employment status and life expectancy, whilst subjective wellbeing is assessed by measuring individuals' perceived experience of, for example, life satisfaction, happiness, anxiety, and meaningfulness of day to day actions (Gov.UK, 2013b, p. 1).

Therefore, wellbeing reflects diverse, rich and subjective lived experiences. It is a concept that is inevitably imprecise and can be difficult to define. Two people living with a similar health condition may experience different levels of wellbeing and therefore their wellbeing can be considered independently of the status of their health or ill health (Government Office for Science, 2008). It is associated with developments in positive psychology (Seligman, 2011) and with different emotions, behaviours and attitudes such as happiness (Abdallah, 2011) and resilience (Government Office for Science, 2008).

The Ottawa Charter (WHO, 1986), agreed at the first international conference for health promotion, describes health as a resource that people create in their everyday lives. Using this understanding both health care professionals and lay people often describe health in similar terms as:

> . . . the capacity or ability to engage in various activities, fulfil roles, and meet the demands of daily life (Williamson and Carr, 2009, p. 108)

Therefore, underpinning this study are some assumptions about the meaning of health which has the potential to embrace different aspects such as physical, mental and social wellbeing. In addition, conceptualising health as a resource that people possess capacity to create within their own lives challenges the view that sickness and health are mutually exclusive

experiences. This extends an understanding of health beyond the individual to consider many social, cultural and environmental factors (Wanless, 2004). These wider determinants of health include individual lifestyle factors, social and community networks, and other influences based on living and working conditions such as: education; work environment; housing; unemployment; agriculture and food production; and water and sanitation (Dahlgren and Whitehead, 1991).

The production of health and disease are socially as well as biologically constructed (White, 2009, p. 2). Consequently, conflicts within social relations and the existence of social norms contribute to individual and group experience of health and sickness within society. Regarding health and sickness as existing separately from one another in a dualistic relationship has been made possible to some extent by a societal adherence to the Parsonian model of the sick role (Parsons, 1991). This sick role is theorised as a temporary state from which the sick individual and those caring for them are committed to the return to a state of health. This return to social health may entail minimising any changes that have resulted from the condition and so the person adopts an attitude of passing (Goffman, 1963) to appear as unaffected as possible by the condition.

Frank (2016) seeks to expose contradictions between biological and socio-cultural experience of illness and health by exploring different possible illness discourses. He illustrates this in his depiction of the experience of the poet and feminist Audre Lorde following her mastectomy. Lorde seeks to find her

own way of describing and living with her changed embodiment. She rejected the wearing of a prosthesis although the nurse advised her that it was 'better than nothing' and her not wearing a prosthesis was 'bad for the morale of the office' (Frank, 2016, p. 10-11). Thus, Lorde rejected the social and medico-social denial of her frailty and difference (Shilling, 2008, p. 105). This position challenges a dominant view upheld by societal and governmental structures that individuals should be encouraged to maintain performative capacity (Armstrong, 1983). Pervasive images of healthy and aesthetically perfect bodies within western cultures (Shilling, 2008, p. 104) continue to be the norm and yet:

> We are all unfit, degenerate and disordered in relation to the promises of limitless performativity, associated with those mythically capable bodies that dominate the world of advertising (Shilling, 2008, p. 104)

Therefore, an alternative view of living with illness, disability and health emerges where these experiences are conceptualised as essentially part of the human condition integrating the lived experience of embodiment within a social context. Those who live through illness may become teachers for themselves and others as to 'how to live a saner, happier life' (Frank, 1991, p. 15), and living a healthier life with disease or disability.

A model which encompasses a wider definition of health and enhancement of wellbeing and has had considerable impact on understandings of health promoting behaviours is the salutogenic model (Antonovsky, 1996). Since its inception this model has continued to develop both empirically and conceptually over the last 20 years or so (Garcia-Moya and Morgan, 2017).

The salutogenic model is based on some underlying principles about the health of the human being as a complex system (Antonovsky, 1996, p. 13). The model is underpinned by the assumption that health and disease are experienced by people on a continuum (Antonovsky, 1996, p. 14). There is a focus on furthering understanding of how people move towards the health end of this continuum which means that health giving and positive health promoting factors are key elements of the model. This model of health responds to the complexity of health at the whole population level whilst recognising that each individual needs to find ways to achieve greater health (Antonovsky, 1996, p. 13).

A key construct in the model of salutogenesis is the sense of coherence identified as a key factor in the facilitation of health (Antonovsky, 1996, p. 15). The characteristics associated with a sense of coherence are comprehensibility (understanding of the challenge), manageability (sense that the resources to cope are available), and meaningfulness (linked with the motivation to cope) (Antonovsky, 2002, p. 15). These emotional, cognitive and motivational aspects combine in a model which has a positive and strengths based, rather than deficit, approach to the enhancement of health focussing on capability rather than need (Garcia-Moya and Morgan, 2017, p. 724). The model takes account of the individual's inner resources as well as the resources in the external environment, which aligns this model with the social context and wider determinants of health. In addition, it does not make a clear delineation between a state of health and a state of disease acknowledging that these are interconnected.

Participative and community arts-health activities under the umbrella of public health (Parkinson and White, 2013) offer health-promoting strategies. A recent report by the All Party-Parliamentary Group on Arts, Health and Wellbeing (2017) draws upon on the salutogenic model to underpin the strengths-based approach adopted by arts-health practitioners and projects. The term salutogenesis offers a counterpoint to pathogenesis (the development of disease) and represents a focus on assets rather than deficits. Assets-based health approaches are increasingly found within health discourse, and the arts, it is argued, are a key individual and community asset in achieving and maintaining wellness (All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017, p. 16)

Public health aims to enhance health and wellbeing through strategy and policy aimed at population change yet, at the same time, it remains dependent on individual actions for success (Dew, 2007, p. 108). Through a public health approach health behaviour and attitudinal change may be brought about at a population and societal level. The practice of medicine outside the hospital or clinic setting in modern contemporary society provides for the possibility of a medical gaze to extend over the whole population, characterised as surveillance medicine (Armstrong, 1995, p. 400). Armstrong (1995, p. 398) argues that it is the blurring between health and illness that led medicine to engage with the whole population. This analysis may be applicable to, and shed some light on, current public health practice, operating across time and community and in so doing blurring boundaries between self and the community (Armstrong, 1995, p. 403).

Dew (2007) draws on Durkheimian functional theory to explore the role of public health arguing that it may be perceived as a contemporary cult of humanity positing that medicine, rather than religion, in contemporary, complex societies may be enacting a significant role in maintaining and promoting social cohesion and justice (Dew, 2007, p. 107). Dew hypothesises that as a contemporary 'cult of humanity' public health strategy and delivery both enables the expression of individual choice helping to bind society together by offering social cohesion but also a discourse of constraint (Dew, 2007, p. 109) where personal health is seen in relation to community health (Dew, 2007, p. 108). Therefore, building on this way of thinking, health promoting, arts-health activities may be considered to take account of individual freedoms yet also perform a more regulatory societal function (Dew, 2007, p. 112) within a public health context. This resonates with the earlier concept of surveillance medicine (Armstrong, 1995).

Social science researchers have found that public health strategy can appear reductionist when exploring complex issues such as wellbeing (Dooris, Farrier an Froggett, 2018), and its focus on measurable health outcomes, can ignore more nuanced meanings associated with wider lifestyle issues (Robinson and Holdsworth, 2013). The focus of this study is a specific contemporary, creative dance practice and group of dance artists. Their role may be regarded as health-promoting and it lies outside the bio-medical and statutory health sphere. Although, salutogenesis offers a wellbeing rather than illbeing focus it is hard to say whether arts-health practitioners may be conceived of as radical social activists offering opportunities for freedom and transformation or

social agents carrying out a regulatory public health and constraining societal role. Yet, public health offers possibilities as a potential vehicle for change, confronting reigning societal norms and associated interests and power (Lang and Raynor, 2012, p. 1). The breadth and role of arts-health is now explored further.

2.3 Body in the Everyday: Wider Context

> The creative impulse is fundamental to the experience of being human. We might express this through art, craft, creative writing, dance, design (including architecture), drama, film or music-making or singing, by ourselves or with others; increasingly, we might make creative use of digital media. We might access outcomes of creative processes by walking around our cities or heritage sites, visiting concert halls, galleries, museums, theatres or libraries. The act of creation, and our appreciation of it, provides an individual experience that can have positive effects on our physical and mental health and wellbeing (All Party-Parliamentary Group on Arts, Health and Wellbeing, 2017, p. 10)

This theme explores the wider context of the study in relation to the arts-health field and more specifically to dance-health research. This theme reflects on connections that are made by participating in the arts with aspects of everyday life and the impact on health and wellbeing.

2.3.1 Arts-Health

Arts-health is discussed in terms of the scope of both its practice and its evidence base. Current arts and community health practice has evolved from the 1980's onwards (White, 2009, p. 1). This movement (Parkinson and White, 2013, p. 181) is referred to in different ways in different reports and documentation such as arts for health, arts in health, arts and health, creative health, or the healing arts. The term arts-health has been adopted in this thesis to encompass and not exclude activities that may be described using different

terminologies. Arts-health includes bringing the arts into health care environments, integrating the arts into medicine and health care training, arts therapy delivered by accredited practitioners, arts on prescription which are schemes to provide arts and creative activities to help people in their recovery and participatory arts programmes which engage people in the arts to enhance their wellbeing (National Alliance for Arts in Health, nd). This study is most aligned with participatory arts.

Arts-health is a network of activities that are not formally connected or accountable to a specific governing body.

> The domain of arts for health 'is not contained within a professional or regulatory framework', and 'has no agreed fundamental principles or delineated boundaries, no recognized title, or training framework to testify to the skills of artists', something that distinguishes it from professionalized domains like occupational or art therapy (Raw, 2013, p.17)

Yet, although arts-health practice is wide-ranging and diverse its emergence and progress as a recognisable field of practice has been mapped nationally (Clift et al., 2009, White, 2009) and internationally (Clift et al., 2010, Parkinson and White, 2013). There have been some significant milestones in the development of this field of practice. The first report by a health organisation into community-based arts-health practice was only two decades ago (Health Development Agency, 2000) followed four years later by a call by the Government Social Exclusion Unit to strengthen the evidence base for arts interventions (Social Exclusion Unit, 2004). I attended a Health and Arts Think Tank in Liverpool in 2004 following on soon after the successful bid by Liverpool for European Capital of Culture and attended by the then arts

minister, Estelle Morris MP (White, 2009, p. 31). In 2007 the Department of Health endorsed the role of arts-health following a review of the arts-health Working Group (Department of Health, 2007).

After a hiatus in national leadership in the field of arts-health, continued interest nationally led to the establishment in 2014 of an All-Party Parliamentary Group to review current activities and evidence and make recommendations. Following a series of consultation events between 2014-2017 the group produced an extensive and wide- ranging report strongly advocating for the role of the arts to help to sustain longer and more fulfilled lives (All Party-Parliamentary Group on Arts, Health and Wellbeing, 2017).

This field of practice spans sectors with different orientations and commitments. Imbalances and tensions, resulting from diverse ideologies, imbue the relationship between the Arts and Health sectors making inter-disciplinary research complex (Raw et al., 2012, p. 97). Health advocates have been preoccupied by an assumed necessity to establish a credible and robust evidence base that is approved of by accountable bodies in the health and medical fields. This has contributed to research being overly concerned with evaluation and research approaches that have tended to rely on reductive measures with narrowly defined objectives (Broderick, 2011, p. 99) that are impact focussed (Raw et al., 2012, p. 98) An outcome and benefit focussed evaluation and research model, with its epistemological roots in scientific conceptions of health and medicine rather than epistemological roots in the arts, has tended to dominate inquiry (Fox, 2013; Khaled and Castel, 2014; Raw

et al., 2012). In turn, it can be argued that this approach and concern with measuring often short-term observable goals has contributed to an under-theorisation of arts-health as a field of practice (Atkinson and Scott, 2015; Fox, 2012).

Ideological and practical issues have affected the development of the evidence base in the arts-health field. In the field of arts-health engagement and activities a picture emerges of activities that are transient, small scale and targeting specific groups of people in a locality or service (White, 2009, p.4). These initiatives are reliant on scarce and short-term funding streams and the availability of people with the necessary passion and skill to carry out these activities. Consequently, this has also enhanced the tendency for artists and arts organisations to align themselves with economic, health and social agendas, so that they can benefit from larger budgets and perceived greater political influence in areas of public policy (Belfiore and Bennett, 2010, p. 121).

It is not always apparent, however, how policy decisions are made and evidence may not be the key factor amongst many ingredients that drive a particular strategic course (Belfiore and Bennett, 2010, p. 122). Both health and arts practitioners may exploit a view held within the UK, and in similar cultures, that the value of the arts is, at least partially, linked to a utilitarian social role in promoting personal change and growth, particularly to those who are regarded as at risk or judged to be experiencing a 'poverty of aspiration' (Jowell, 2004).

There are both potential benefits as well as dangers for the arts in becoming attached to areas of public policy and the public good in this way (Gray, 2002, p.79). In a recent update of his original article Gray (2017, p.320) suggests that the arts, at least in their relationship with local government, exemplifies how a sector with limited national and local policy representation can continue to survive and indeed prosper by apparently attaching to other policy agendas, whilst at the same time continuing to maintain freedom to develop their own individual approaches to arts delivery. This is exemplified in the recently published Creative Health Report which identifies that arts-based strategies are increasingly being used to address social determinants of health (All Party-Parliamentary Group on Arts, Health and Wellbeing, 2017, p. 10).

As well as promoting the health of individuals, community arts can be used to address some of the wider determinants of health such as access to services, education and skills, employment, culture, and the physical/social environment (South, 2005, p. 157). However, perhaps there should be some caution about getting too entangled in arguments that identify division between the instrumental and intrinsic value of the arts. An alternative view is to remove this dichotomy and argue for artistic and public good instrumentalism, exploring what is 'different and special about arts participation' (Knell and Taylor, 2011, p. 8).

In summary, although a body of evidence now exists that is strongly suggestive of the benefits for health and wellbeing in engaging in the arts, that body of evidence struggles for proper recognition (Clift et al., 2009). There are risks

that some areas of arts practice may be under-represented in the arts-health literature because of the influence of an instrumental and evaluative approach for justifying arts activities and spending (Belfiore and Bennett, 2010). Some arts experience may not be fully explored within the literature and evidence base because it does not translate easily into clearly identifiable outcomes within the short time scale of a project.

In the ensuing section dance-health will be discussed as a specific sphere of practice under the overarching umbrella of arts-health, in order to more specifically position this study. The literature suggests that there are some areas of dance-health practice that are more evidenced than others.

2.3.2 Dance-Health

> What identifies dance which uses the same physical equipment and follows the same laws of weight, balance and dynamics as do walking, working, playing, emotional expression, or communication? The border line has not been precisely drawn. Out of ordinary motor activities dance selects, heightens or subdues, juggles, gestures and steps to achieve a pattern and does this with a purpose transcending utility (Kurath, 1960, p. 234-235)

> Dance is a transient model of expression, performed in a given form and style by the human body moving through space. Dance occurs through purposeful selected and controlled rhythm movements: the resulting phenomenon is recognised as dance both by the performer and the observing members of a given group (Kealiinohmoku 1970, p. 38)

> A key point is that dance is more than just movement and conveys events, ideas, feelings like a 'language text in motion,' some dance being more like poetry than prose (Hanna, 1995, p. 324)

In order to explore dance-health it is necessary to have an understanding of both dance and health. Health has been explored in terms of mind-body health

approaches, wider determinants of health, social wellbeing and health promotion strategy and theory. However, although aspects of dance have been considered from a mind-body and somatic perspective the meaning of dance as an art form is yet to be clarified. There are three brief descriptions of dance presented above at the introduction to this section of the Literature Review which have been taken from the writings of key dance researchers and ethnographers.

Kurath (1960) suggests that although dance comprises recognisable qualities and expressions of everyday physicality, it can be movement differences which are difficult to define. She suggests that it is a lack of connection with a familiar or recognisable purpose that transforms these ordinary movements into dance. Kealiinohmoku's (1970) description is based on identified key aspects that may be associated with dance such as transience, moving through space, and conscious engagement in rhythmic movement. Both dance scholars refer to cultural aspects of dance. Kurath (1960) refers to 'out of the ordinary motor activities' which must be evaluated and grounded in cultural norms. Whilst Kealiinohmoku (1970) introduces the dance performer and observers, or audience members, as judges, deciding whether a particular way of occupying the body, and employing physicality, is dance. These judgments are based on immersion in social, cultural/trans-cultural and temporal experiences of dance. The final extract from Hanna (1995) makes the case for a mind-body approach and that dance encompasses physicality with imagination and the emotions, suggesting that dance is a language and a form of communication.

These descriptions are useful for gaining a greater understanding about what dance is. However, dance forms are diverse and range, for example, from codified ballet, more contemporary and modern dance styles, dance folk forms to self-expressive improvisation (Hanna, 1995, p. 325). Therefore, it is likely that some dance types might diverge, in some respects, from these dance definitions and descriptions. Duane (2008, p. 5) contends that modern or more open forms of dance may not be, for example, rhythmical or purposeful, and there may be periods without movement. In this way some usual conventions of more classical or traditional dance forms are challenged disrupting some western, cultural dancing norms. Roche (2011, p. 105) focusses on the role of the independent contemporary dancer and argues that these dancers develop their own unique 'moving identities' arising from their engagement in particular training and choreographed movement practices, combining with each dancer's unique anatomy, which then, in turn, significantly contributes to the ongoing development of contemporary dance. This has a particular resonance with this study and the particular dance practice and culture that the dance artists describe in their narratives, and which is reflected in the study's findings.

In this section different aspects of dance-health will be explored. It is probable that engagement in different dance types and perceived connections between dance and health are, at least partially, contingent on cultural perspectives about the characteristics of dance as an art form. The discussion includes literature focussing on the health of professional dancers as well as themes

and examples about the effects of dance participation for groups of people across the lifespan and/or living with different health conditions.

2.3.2.1   Literature and the Health of Professional Dancers

Dance that is based on extreme physical abilities and skill with an expectation of performing specific dance moves and steps can result in dancers becoming achievement orientated and competitive (Koff, 2005, p. 148). It is common for professional dancers to experience physical and mental distress associated with their engagement in dance. Consequently, the physical and emotional health of professional dancers has become a significant area of interest. Dance is often seen in Western societies as essentially a form of entertainment where specific dances are performed for audiences by select groups of dancers, excelling in and achieving remarkable physical feats. Therefore, although dance, as a form of exercise, may develop physical fitness, it is not necessarily associated with the promotion and enhancement of other aspects of health and wellbeing. Literature exploring ill-being in dancers has identified several health concerns such as: high rates of injury (Hamilton, Hamilton, Meltzer, Marshall, & Molnar, 1989; Nordin-Bates et al., 2012), burnout (Quested and Duda, 2011) and anxiety and negative affect in dancers (Lench, Levine & Roe, 2010, Nordin-Bates et al., 2012, Walker & Nordin-Bates, 2010, Quested & Duda, 2009, 2011). Accordingly, the relationship between dance and health is not a straightforward one.

This literature tends to be focussed towards studies adopting quantitative research approaches most often collecting data by analysing self-report questionnaires using validated measures. Ballet has perhaps been the most highly researched dance form (Campbell et al., 2019). In general, the research identifies difficulties that are associated with aspects of illbeing, whilst there is less research into effective management of the dancers' distress (Nordin-Bates, 2017, p. 120). There are some examples, however, where there has been a focus on increasing understanding about the promotion of dancers' wellbeing. Strategies, personal characteristics, and dance climates have been identified as mitigating against the potential ill effects of engaging in dance as a qualified or professional dancer (Draugelis and Martin, 2014, Padham and Aujla, 2014, Quested and Duda, 2011).

Dance style (Hamilton, et al., 1989; Nordin-Bates et al., 2016), the role of the dance teacher (Nordin-Bates et al., 2017, Padham and Aujla, 2014) and attitudes to body appearance (Annus and Smith 2009) have been identified as having a bearing on dancers' health. The approach and expectations of dance teachers are key in creating particular dance environments. In their work exploring the role of perfectionist traits and dancer health, Nordin-Bates et al. (2017, p. 116) encourage dance educators to take note of the potentially negative impact on those dancers who experience elevated evaluative concerns. Norms and expectations within dance cultures have an effect on dancer experience and their health and wellbeing (Hamilton et al, 1989).

Another area of concern in this field is the relationship between different kinds of passion for dance and the effects on dancers' wellbeing. Passion has been defined as an intense desire or enthusiasm for a self-defining activity that people love or consider important which they devote significant amounts of time and energy to (Padham and Aujla, 2014, p. 37). Differences between harmonious and obsessive passion have been identified in a dualistic model (Mageau et al., 2009). Links between passion and dancers' health and wellbeing have been explored (Fortin and Vallerand, 2006, Padham and Aujla, 2014). Padham and Aujla (2014) studied the relationship between passion for dance and wellbeing in 92 professional dancers between the ages of 19-35 years from the United Kingdom, United States and Canada. Recommendations focussed on both the dance environment and dancers' values in order to enhance harmonious passion. Harmonious passion is linked with choice and the autonomous internalisation of dance into identity whereas obsessive passion is more contingent on an internalisation of dance identity arising from a dependency on dance engagement for social acceptance and self-esteem. Obsessive passion is associated with a more rigid regime of engagement in dance (Padham and Aujla, 2014, p. 37).

It is apparent that there are some themes in this literature that may offer insights into connections between dance participation and wellbeing. Individual behaviours and attitudes in dancers that contribute to distress, illbeing and injury have been linked with characteristics of perfectionism and obsessive passion (Padham and Aujla, 2014). The study concluded that an autonomy-supportive dance environment should be developed to promote

dance wellbeing, by adopting a democratic teaching style which offers student choice and clear explanations for the rationale behind exercises. In addition, the study found that a number of behaviours and attitudes can help to promote wellbeing in dancers. These include: encouraging students to learn how to self-assess rather than assessing their skills by competing with others; discouraging a commitment to traditional ideas of the ideal dancer's body; and valuing the importance of rest rather than subscribing to the belief that rigid perseverance is the only way to succeed (Padham and Aujla, 2014, p. 43).

There have been changes since the latter half of the 20th century that have affected the more contemporary arts generally leading to less hierarchical and more open forms of expression (Carter, 2000). These have led to changes in attitude resulting in greater choice and more autonomy for dancers in how dance is both produced and presented to others. The development of contemporary dance styles started to change the boundaries between professional and non-professional dancers characterised by Kurath (1960, p. 249) as the 'dance of the people' and 'dance of the artist'. The tensions inherent within these emerging more open forms of dance, paved the way for more participatory and improvised dance practices to emerge. These developments facilitated increased access to dance opportunities, where participation is not dependent on having a background, skills or achievement in dance (Koff, 2005, p.153). One example of breaking down some of these norms in dance, was the approach of Alvin Ailey. Ailey was an American contemporary dance choreographer who established his own dance company in 1958 (Foulkes, 2002). Ailey challenged the traditional form of the tall, thin

dancer and instead dancers with different body shapes, heights and sizes were a central part of his dance company (Cancienne and Snowber, 2003, p. 243). Contact Improvisation (CI), a dance style that emerged in the 1970s' and that I experienced as part of this study also helped to change some of the established norms in dance. Contact, sensitivity and relaxation are important in CI with less reliance on the visual shape of movement and conscious intention than other forms of dancing (Houston, 2009, p. 101). Furthermore, dance companies have developed where non-disabled and disabled dancers perform together such as the Candoco dance company (Candoco, 2018). Candoco, is a contemporary dance company, established in 1991 and committed to developing innovative and artistic works that reveal something about the people on stage, valuing different bodies, perspectives and experiences within dance.

2.3.2.2 Positioning this Study: Dance Artists and Health

There is a growing body of literature that explores the relationship between participating in dance and a range of health-giving benefits, across different dance types and with different participatory groups. Fortin's (2018) scoping of dance-health is Canadian based yet resonates with the UK dance-health context. Groups of people participate in dance across the lifespan and with varied life experiences and health conditions including: children; teenagers; adults; older people; disabled people; people with mental health issues; those with addiction; the homeless; prisoners; at the end of life; or with chronic or acute health conditions (Fortin, 2018, p. 155). The dance-health literature

includes participatory dance facilitated both by professional dancers or dancers with additional qualifications in dance and movement therapy/psychotherapy. Sometimes health professionals such as nurses, occupational therapists or physiotherapists lead dance sessions (Fortin, 2018, p. 156). Dance-health delivery may be labelled in a variety of ways such as: dance therapy; adapted dance; expressive/arts therapy; creative dance; developmental dance; or community dance. Dance content and pedagogy can vary, although it may be labelled similarly, which means that sometimes dance presented under different labels may offer a similar content and pedagogy (Fortin, 2018 p. 160).

For the purposes of positioning this study it is helpful to distinguish between dance therapies and participatory dance practices. Broderick (2011) offers some useful definitions and clarity:

> From the perspective of a therapist, the intention is primarily therapeutic in that art is used as a means of communication and expression. Positive enjoyment of art is a bonus added to the value of their work. For artists, on the other hand, the primary intention is artistic, and any therapeutic effect is a bonus (p. 96)

Dance Movement Psychotherapists (DMP) in the UK and Dance Movement Therapists (DMT) in the US, gain qualifications at master's degree level that enable them to acquire skills and approaches combining movement and psychotherapeutic interventions (Association for Dance and Movement Psychotherapy UK, 2019). Arts therapies including dance movement therapy or psychotherapy are most widely used in the treatment of people with severe mental illness (Fenner et al., 2017).

> We are very clear that we are not therapists, care workers or missionaries. We are artists. We acknowledge that our own experience

of our work has taught us that it can be therapeutic, liberating, empowering and affirmative (Amans, 2008, p. 8).

By contrast the focus of this research study is participatory arts practice often, but not exclusively, within community settings. The dancers identify themselves as dance artists facilitating participation in arts activities rather than as arts therapists. The term dance practice rather than intervention is therefore used throughout this thesis to reflect that dance is not being conceptualised as a health intervention. Rather, dance is understood and valued as an aesthetic and cultural activity that has properties that may have health benefits.

A growth in community, participatory and inclusive dance practices in the UK coincided with the emergence of contemporary dance. Martha Graham's dance company's first London tour was in 1954 and ten years later the London Contemporary Dance Company was founded (Arts Council England, 2016, p. 269). In 1979 Arts Council England developed a dedicated dance department which led to greater infrastructure and both national and regional support for a growing, diverse and complex dance sector (Arts Council England, 2016, p. 273). The independent dance sector flourished with dance artists adopting a range of freelance roles across dance companies, education and in the community (Adewole, nd, p. 108). Later, a report specifically focused on the contribution of dance and health (Arts Council England, 2006). Community dance led the way in recognising the health and wellbeing benefits of dance and movement in supporting those with ill health, health education and promoting healthier life choices and community development and regeneration (Arts Council England, 2016, p. 198). Dance-health is very broad and includes

dance in medical, care and community settings. Dance artists facilitate dance experiences based on their background and skill as an 'artist'. This area of dance-health is about facilitating opportunities for people to take, or perhaps reclaim, responsibility for their own health by engaging in a creative and social arts activity.

This literature reflects a focus on affecting change in illness and ill-being and on outcomes that demonstrate an amelioration in signs or symptoms for people usually with identifiable conditions. The literature shows that dance-health practice is carried out with participants with a range of health needs. Different health conditions that feature in the dance-health literature include: stroke (Demers and McKinley, 2015); Parkinson's Disease (Hackney and Earhart, 2009; Hackney and Earhart 2010a; Hackney and Earhart 2010b; Hackney et al., 2007; Hackney et al., 2012; Hackney et al., 2013; Keogh et al., 2009); co-morbidity in older people (Keogh et al., 2009, Roberson and Pelclova, 2014); breast cancer (Crane-Okada, et al., 2012); chronic heart failure (Belardinelli, 2008); obesity and type 2 diabetes (Krishnan et al., 2015); visual impairments (Hackney et al., 2013); insomnia and anxiety (Pinniger et al., 2013); depression (Pinniger et al., 2012); and serious mental illness (Froggett and Little, 2007, Hackney and Earhart, 2010c.).

Studies most often have quantitative methodologies using a range of measures to evaluate health outcomes as there is usually a focus on changes in physical health such as posture or cardio-vascular or cardio-respiratory fitness. The literature tends to reflect dance-health practice allied with a

particular dominant medical paradigm with a focus on 'fixing' dysfunction and disability and therefore with concerns of physicality rather than embodiment. A recent example is a meta-analysis (Fong Yan et al., 2018) comparing the effectiveness of structured dance interventions which considered the effectiveness in 28 studies of dance on physical health outcomes with other forms of physical exercise. Studies were analysed where structured dance classes were delivered for a minimum of 4 weeks in duration, based on dance styles with identifiable movement sequences and where study designs incorporated measurable physical health outcomes (Fong Yan, et al., 2018, p. 935). The analysis found that dance can significantly improve a range of health outcomes including reducing fat mass, lowering triglycerides, improving cardiovascular fitness, flexibility and day to day functioning (Fong Yan, et al., 2018, p.948).

Another recent systematic review investigated the benefits of participation in both dance and types of rhythmical movement for children, young people and adults with Cerebral Palsy, finding that the most beneficial changes were in balance, gait, walking, cardiorespiratory fitness (Lopez-Ortiz et al., 2019, p. 393). However, in this case, the authors also make several recommendations in order to enhance quality of reporting on study protocols for both replicability and assessing the effectiveness of studies. Less tangible aspects of dance delivery, it is suggested, should be reported upon including relationships between the researcher, dance instructors and participants, training and background of dance facilitators and dance teaching methodology (Lopez-Ortiz et al., 2019, p. 396).

This identified lack of attention given to and reporting about dance and dance facilitator characteristics may reflect the underpinning ideology influencing dance-health research. There has been, for example, considerable dance-health research carried out for people living with Parkinson's Disease. A review of this literature concluded that there has been a medicalisation of the lived experience of Parkinson's Disease with attention given primarily to curative interventions, where dance is therefore seen as a way of alleviating symptoms (Houston, 2015, p.30). Consequently, dance is likened to a pseudo medical intervention, with its more objective and quantifiable aspects evaluated and measured, aligned with an empirical and positivist research paradigm. This may, in part, explain why more qualitative aspects of dance delivery and facilitation are often not discussed in the dance-health literature as identified by Lopez-Ortiz et al., (2019).

This illustrates the tendency in the dance-health literature to focus on the instrumental effects of dance and in particular on enhancing physical health, fitness and movement (Houston, 2015). These are very valuable outcomes for the participants whose lifestyles are severely constrained by disabling and chronic conditions with research to support the benefits of physical activity. Physical inactivity has been identified as one of the key health challenges of the 21st century (Blair, 2009, Trost et al., 2014) both for people living with certain health conditions and across the lifespan to improve longevity and quality of life (Lobelo et al., 2014). However, these studies do not show the extent of the potential for dance participation to enhance other aspects of subjective experience and in relation to mental wellbeing.

In contrast, Houston (2015, p. 38) has focussed on aesthetics and beauty as valuable concepts to explore when considering dance participation for people living with chronic conditions such as Parkinson's Disease. People may not value themselves or feel valued by others, because aspects of their physicality do not fit with culturally recognised norms of accepted looks and movement. This is illustrated below as a dance participant with Parkinson's Disease shares her experience of dancing in emotional and aesthetic terms.

> The dance class really changed my life. I am much more positive. It's something about the music, rhythm, and ballet, which make you feel lovely. I haven't felt lovely in a long time. This disease is grotesque (Houston, 2015, p. 27)

A recent pilot programme in Southern Ireland (Clifford et al, 2019) focussed on social dance and the effects on physical and emotional health. The dance sessions were based on dance types which were partnered and included stepping, weight shifting and turning, such as waltzes, hornpipes, quicksteps, and marches (Clifford et al., 2019, p. 6). The dance classes took place in the community with a group of non-dancers, a group of older people diagnosed with a range of co-morbidities. As well as physical changes the study focussed on the role of social connectedness and dance, and assessment of changes in perceived loneliness, depression and enhancement of mental wellbeing (Clifford et al., 2019, p. 6). The programme had a medicalised approach concerned with safety and adherence to the dance programme with a physiotherapist supervising the dancer facilitator. In addition, assessments of elevated mood to evaluate participants' positive social experiences were evaluated by measuring physiological effects and changes in dopamine levels. The results found that although there were some physical and cognitive benefits for the older participants, there were no changes in mood. However,

this finding may have been because of the relatively short period of attendance of 1.5 hours weekly, for 6 weeks. A pattern in arts-health delivery of transient and small-scale projects (White, 2009) can impact on programme delivery and perhaps as in this case, impede the development of a more multifaceted evidence base.

Quiroga et al., (2010) carried out an online survey gathering both quantitative and qualitative feedback from 475 non-professional dancers. Their analysis of the perceived benefits of participating in dance led to identifying emotional, physical, social and spiritual themes within the data and two further distinct themes centred on self-esteem and coping strategies. Therefore, a breadth of effects linked to dance experience, across different domains of wellbeing, were found within this population. It is, however, noteworthy that specific dance types are not correlated in this published study with participant experience and perceived benefits. Folk dance was the most popular dance style (45% of participants reported engaging in this dance form) whilst Modern dance (18%) and Meditative dance (2%) were less prevalent and perhaps are more closely allied with the dance type explored in this study. In addition, this group of dance participants were self-selecting and participated in dance as a hobby. Therefore, although motivations may differ between this group and clinical population groups attending dance classes, it is probable that attendance in Quiroga et al.'s (2010) group is also linked for some with perceived health and wellbeing gains.

Dance-health research that reflects more qualitative approaches and wider dance-health connections, can be challenging to retrieve. Often, wider concerns with mind-body effects of dance are linked with studies focussing on dance and movement psychotherapy which is outside the remit of this study. Furthermore, it is challenging to access research in the wide-ranging field of somatic dance practices, with the incorporation of somatic education into the teaching of many different dance styles (Lobel and Brodie, 2006, p. 70). Martha Eddy, a prominent somatic movement educator, uses the metaphor of seeding of wildflowers to illustrate the breadth of somatic practice in dance, and beyond.

> . . . 'wildflowers with unique species randomly popping up across wide expanses', as numerous practitioners, many of them dancers, synthesize their personal experience and somatic trainings, 'to discover the potency of listening deeply to the body (Eddy, 2006, p.6)

Although evidence is lacking in this field one example that illustrates a somatic and creative approach in dance-health is Dowler's (2013) study which explores dance participation in children and young people in a hospital setting. She describes her practice as a dance improvisor, influenced by somatic and environmental approaches where dance sessions are creative and expressive without therapy orientated goals (Dowler, 2013, p. 175). This dance practice is hospital-based but conceptualised as arts and creative practice rather than a medical or treatment intervention.

> As movement practitioners it is through our sensing, breathing, living bodies that we create art. This suggests an ability to facilitate and support others in making movement, which is our primary mode of perception. Throughout our earliest experiences as human beings in utero, it is through movement that we first learn about ourselves and our environment (Dowler, 2013, p. 168)

Sessions are usually 'one to one', enacted between dance improvisor and patient and Dowler (2013) reports physical findings that include increased relaxation, movement re-patterning and generating movements outside the individuals' usual vocabulary. Feedback and observations from the patient, dance improvisor, health practitioners and family about engagement in the somatic dance and movement practice sessions also include: distraction from pain; connection with others; opportunities to make choices (Dowler, 2013, 171); experience of pleasure (Dowler, 2013, pp. 171, 173;, and enthusiasm and motivation (Dowler, 2013, p. 173). This therefore combined physical, social and emotional wellbeing benefits.

A New Zealand study has explored somatic dance sessions and health of older people (Molloy et al., 2015), although the study findings are still to be published. The Dance Mobility Project developed as the result of the author's background and interest in somatic movement and dance combined with a recognition that these approaches might complement older bodies (Molloy et al., 2015, p. 170). There is a similarity in dance pedagogy with Dowler's (2013) work and the authors provide background information about dance pedagogy and dance facilitators' experience. Facilitators have backgrounds in a range of dance types such as Ballet, Contemporary Ballroom and Jazz, adapting these styles to somatic modes of attention (Csordas, 1993) thus synthesising different dance styles and somatic practice (Eddy, 2006, p. 6). It has already been recognised that detail about dancer experience and pedagogy is often lacking in dance-health studies (Lopez-Ortiz, et al., 2019) and therefore somatic practices and bodily awareness approaches may also be an integral

aspect of dance technique in other studies yet not overtly identified or reported on.

There is one small pilot study which has been carried out exploring possible benefits of CI with people with Parkinson's Disease (Marchant, Sylvester, Earhart, 2010). This is described as an exercise intervention looking at physical benefits of balance, functional mobility and gait. Its approach to falling is to support falling safely, rather than to avoid falling, as explained in the following extract.

> Throughout this workshop, cognitive strategies were applied to transfers to and from chairs or the floor. Transitioning between levels was broken down into step-by-step components, and participants learned to incorporate support structures - such as a chair, partner or the floor — into their transfers. Additionally, classes incorporated instruction of attention strategies that may help a person to "fall well'.
> . .
>
> Altogether, strategies were intended to teach participants that stability in balance is a skill of continuous adaptive movement, rather than of fixity, holding or prevention of movement. Rather than suggesting participants try to "avoid falling," this workshop taught them how to fall more safely (Marchant, Sylvester, Earhart, 2010, p. 186)

This approach may be perceived as enabling rather than fixing. The authors also compare CI with Argentinian Tango. Tango has been the dominant dance style in dance-health literature with people with Parkinson's Disease. The reported findings are similar in physical benefits to Argentinian Tango without the necessity of memorising steps and sequencing and allowing more freedom in movement (Marchant, Sylvester, Earhart, 2010, p. 188-189).

2.3.3 This Study

Therefore, this postgraduate study responds to a call for more pan-disciplinary rather than inter-disciplinary approaches to research into arts-health (Pilgrim, 2016). In addition, promoting a methodological pluralism, it is suggested, offers an alternative to hierarchies of evidence preferred by traditional medical empiricism (Pilgrim, 2016, p. 438). There are gaps in the dance-health literature arising from an ontology and epistemology favouring dualistic thinking and biomedical reductionism. Attention has often been on an appearance of reducing complexity and delivering apparently controlled measures, with a tendency to focus on the body in terms of physicality and physical health outcomes. Pilgrim (2016, p. 442) suggests that developing connections between arts and health may lead to the avoidance of continued and futile attempts to separate supposedly 'disinterested' knowledge and values in healthcare research. Instead there is the potential to nourish a richer epistemology of health and illness which acknowledges, explores and integrates meaning in health and wellbeing research and discourses. Therefore, research that incorporates other approaches such as more qualitative inquiry is able to embrace ambiguity and the relationship between different aspects of experience and wellbeing.

This study explores dance-health from the perspective of a group of dance artists and through my felt body experience in dance as a health care practitioner and health researcher. It seeks to understand a specific creative dance practice situated in a social and cultural domain. Artists' attributes and skills in developing social and relational connections have been found to be

significant in arts-health practice (Raw, 2014, p. 15). Since the 1980s sociology has become more concerned with relationships between nature, culture and embodiment (Shilling, 2007, p.3). This study is concerned with the effects of this dance practice on corporeality and intercorporeality, and how this knowledge and experience has the potential to transform aspects of everyday lived experience.

The origins of this research study are rooted in questions arising from the lack of visibility of the role of a group of dance artists and, as a sociological and anthropological study, how these roles are contextualised within a specific social and cultural world. The inquiry is about dance practice and pedagogy and seeking to make more explicit a contemporary, creative dance type that professional dance artists both engage in as performers and facilitators with dancers and non-dancers. Although the dance is eclectic, adapting and drawing from many dance forms, the key characteristics of the dance practice may be summarised as: experimental, creative, somatic and improvised.

This study is about understanding the body as our action in the world (Gadow, 1980, p. 174) through a specific dance culture. However, it is also a sociological study of health and embodiment, as it is deeply concerned with movement and embodiment and their relationship to health and relevance to health care practice. This study is concerned with knowledge transfer between arts and health domains and the meaning embodiment has within wider societal, health professional and care contexts.

3 Chapter Three Methodology: Becoming Visible: The Dance Artist

The methodology chapter discusses the research approach adopted in this study and the selected research methods. The chapter is divided into three parts. Part One focuses on the research perspective, exploring ontology and epistemology, and how these relate to the study's purpose and inform the research design. Part Two describes the study design and study methods for this inquiry. Part Three briefly positions the study, by offering some context for the thematic analysis that follows in the four findings chapters.

3.1 Part One: Research Perspective: Study Ontology and Epistemology

This qualitative study's methodology is underpinned by an interpretive paradigm. The methodology has been selected in order to most effectively meet the study purpose as outlined in the previous section. In this case the study has focussed on a group of dance artists in a particular setting and as such it is about exploring a culture as a shared pool of knowledge (D'Andrade,1981). The body is recognised as socially constructed (Richardson and Locks, 2014, p.2). The body is therefore, both shaped and interpreted within a specific context or cultural domain, encapsulated succinctly in Butler's concept of culturally restricted corporeal spaces (Butler, 1988, p. 526). This ontological understanding of the world recognises the co-existence of multiple meanings. Therefore, reality is relativist and subjective. Knowledge is constructed through interaction with others (Berger and Luckmann, 1971). This epistemological position infers that understanding

aspects of the social world is conditional upon contextualising any given experience in a specific time and setting (Garfinkel, 1984).

The selected research design is informed by a postmodern, critical, ethnographic approach which is regarded as compatible with a relativist paradigm. In turn this paradigm is contingent on an ontological understanding of the world that acknowledges different realities, and where power is distributed, associated with at least the possibility for fluidity and change (Denzin, 2002). The epistemology is based on understanding of a partial and incomplete reality and therefore knowledge production may be characterised as situated, local, interested, material and historical (Horner, 2004, p. 14).

In order to illustrate this study's ontological and epistemological position three areas are explored that have relevance to the study design. These areas are the anthropological study of dance; embodiment in relation to specific areas of health care practice; and the role of the researcher. The research paradigm underpinning the anthropology of dance has evolved over time and a more interpretivist approach has now emerged. This field provides a dance context for this study that is also consistent with the inquiry's qualitative research design. Understanding of the body and embodiment are then considered in relation to health care practice, with a particular focus on occupational therapy and two other professions of physiotherapy and nursing. This discussion highlights different models in health care practice which have a bearing on the conceptualisation of the body and reveals underlying tensions that exist for health researchers in this field. There is evidence to show that, alongside a

more orthodox, scientific understanding of the body, a more critical, sociological discourse in relation to learning about embodiment has emerged in the professions discussed which is aligned with this study's research paradigm. Finally, the role of the researcher is discussed in relation to subjectivity and reflexivity. These are essential features of a qualitative research perspective that acknowledges critical and partial understandings of reality. The following discussion is intended to make apparent the qualitative research paradigm underpinning this study.

3.1.1 Anthropology of Dance: Context

The anthropology of dance has its roots in the early 1900s. However, until at least the middle of the 20th century dance was studied by anthropologists as supplementary and secondary to understanding other aspects of a culture that were considered to be more central to understanding social behaviours and meaning (Hanna, et al., 1979). Anthropology first emerged as a discipline at the time of colonialism. Studies were generally in places that were both at a distance from, and unfamiliar to, the researcher, reflecting the research concerns of anthropologists at the time (Hannerz, 2010, p. 3). Up until the 1980s anthropology and accompanying ethnographic research were largely understood to be carried out independently of the researcher's perceptions (Hannerz, 2010). In this way it was more analogous to a positivist paradigm and view of the world. It generally lacked a critical, subjective or reflexive discourse which acknowledges the co-construction of research findings between researcher and research participants.

More recent developments in anthropology reflect a world view that recognises both multiple perspectives and that the meaning of human behaviour is culturally situated. It has been suggested that the so called grand ethnographic narrative, associated with a sense of uncovering the truth and a more positivist paradigm, no longer exists in anthropological study (Flaherty, 2002, p. 480). The evolution of the anthropology of dance is illustrative of an emerging and more interpretivist world view within the discipline. In addition, these developments coincide with an emerging anthropological study of the home world reflecting the changing socio-political environment. The discipline continues to show interest in more local population groups and cultures. Anthropology at home is now well-established (Fainzang, 1998).

Initially dance was not considered an integral and everyday cultural experience that could significantly convey further understanding about people's beliefs and values beyond superficial comments about, for example, religious or ritual practices. Dance was traditionally linked to healing as well as fertility, birth, sickness and death (Molinaro, Kleinfeld and Lebed, 1986 cited in Ritter and Low, p. 249). An example of one of the early and more detailed ethnographic accounts that includes dance is a study of the Azande nation living in what was then the Anglo-Egyptian region of the Sudan (Evans-Pritchard, 1928). The researcher comments on his understanding of the place of dance within anthropology:

> . . . in ethnological accounts dance is usually given a place quite unworthy of its social importance. It is often viewed as an independent activity and is described without reference to its contextual setting in native life. Such treatment leaves many problems as to the

composition and organisation of dance and hides from view its sociological function (p. 446)

Dance and dancing did not draw much attention. There may have been several reasons why this was the case. It seems likely that there was a lack of comfort with the aesthetics of dance by early, and usually male, researchers (Hanna et al., 1979, p. 313) resulting in less value being placed on studying the arts and performance within societies than other activities. A further challenge to the development of dance as an area of anthropological interest may have its roots in western values towards dance. Within these cultures dance has often been regarded as essentially entertainment. This has largely resulted in the performance of specific dances by both trained and select groups of dancers, excelling and achieving outstanding physical accomplishments (Koff, 2005, p. 148). Consequently, dance has been perceived as inaccessible to most people, an activity of a minority, and relatively unimportant to the understanding of a society, or culture. Researchers may then, through their western eyes, have regarded dance as lacking relevance to their role of becoming immersed in, and familiar with the everyday (Koff, 2005).

In the 1960s and 1970s dance anthropology started to emerge as a more identifiable field in Europe and N. America. Researchers, whilst utilising wide variations in research approach and design (Hanna, 1975), sought to understand culture through movement systems and understand dance by focussing on cultural factors (Buckland, 1999). Kurath (1960) and others played a significant role in developing dance into a specific area of study within the field of anthropology. It gradually became more recognised that dance was

a socio-cultural form based on the creative movement of human bodies which could convey societal meaning (Kaeppler, 1978, p. 32).

Kealiinohomoku (1970) argued for all dance types globally to be considered and understood within the cultural contexts in which they were situated. She challenged stereotypes of dance types in 'primitive' peoples. Kealiinohomoku considered and critiqued ballet as a type of ethnic dance seen from a particular perspective and positioned within a Western and European cultural heritage (1970, p. 40), therefore drawing attention to and challenging a Western perspective and hierarchy in approaching the research of dance. Recent research suggests that in higher education the teaching of dance is still dominated by Western dance styles (Risner and Stinson, 2010, p. 5). This contributes to perpetuating a perception amongst future dancers and researchers that Western-style dancing is the norm that other dance types must by measured against.

The anthropology of dance has developed to take account of different perspectives and to enhance the understanding of human social and cultural behaviours within a world view that recognises subjectivities and partiality. This research crosses several disciplines including sociological concerns about societal and group patterns of behaviour. Dance and how people move when dancing can be both understood in relation to societal norms about appropriate ways to move that are, for example, gendered or age specific. Understanding the role that dance has in any given social and cultural context helps to conceptualise the particular dance. Therefore, dancing may be studied

comparatively in relation to different dance styles within a particular cultural context (Desmond, 1993). This reflects anthropology's utilisation of a comparative methodology to further understanding of populations and culture (Fainzang, 1998, p. 270). Kurath raises questions concerned with the role of the dancer within a community (1960, p. 236). For example, the waltz when it was first introduced in Europe and N. America in the 19th century was regarded as daringly erotic and risky for some women to participate in, perceived to be from a particular class or background.

> respectable women . . . and a close embrace was thought to be enough to make women take leave of their senses (Desmond, 1993-4, p. 37).

This more sociological approach is reflected today in the study of current dance styles. For example, in Europe and N. America partnered dancing has been studied from the perspective of gendered leading and following in relation to what might be considered as culturally appropriate behaviour (Beggan and Pruitt, 2014).

Dance and the way our bodies move in the world and sense the world are therefore culturally situated. Examples illustrate a research approach founded upon partiality and subjectivity where dance is recognised as being integral to any given socio-cultural context. These cultural norms arise because of established knowledge production conventions and societal attitudes to what is accepted movement in particular settings and relationships (Potter, 2008, Shilling, 2017). Sociological and anthropological dance researchers have commented on the social and cultural construction of the body.

> . . . each person's movement schema expresses social and cultural meanings (Cancienne and Snowber, 2003, p. 239)

The work of four women dance choreographers and anthropologists (Franziska Boas, Zora Neale Hurston, Katherine Dunham and Pearl Primus) shows how dance has been a means of promoting social justice and racial equality (Richter, 2010). Eddy, an American somatic dancer and educator has carried out work combining physical activity and dance in violence prevention work in schools (Eddy, 2016, p. 99). Therefore, dance, dance research and education have been perceived as channels for social justice. In the field of somatic education literature there are several women's voices (Burnidge, 2012; Eddy, 2016; Fortin, 2018) expressing values reflecting their experience as women dancers. Burnidge (2012, p. 38) describes a feminist and democratic pedagogy in the teaching of somatic dance education thereby making connections between creating a particular dance environment and underpinning feminist ideology. It may be argued that there are characteristics of a democratic pedagogy in the creative dance practice focussed on in this study, illustrated, throughout the findings' chapters and specifically by the discussion of inclusive practices in the final findings chapter. In addition, women's voices and experiences are central to this creative dance practice and study, tentatively suggestive of a connection between gender and underpinning values and approaches.

These examples reflect the changes within the field of dance anthropology such that dance is no longer considered as a separate and marginal social activity unworthy of attention and research. Accordingly, dance studies have become associated with several areas of developing and current interest and inquiry, such as: the body (Cancienne and Snowber, 2003, Filmer, 1999);

culture and social behaviour (Buckland, 1999); and non-verbal communication and intersubjectivity (Sheets-Johnstone, 1999,).

A specific area of research that is also relevant to appreciating the ontological and epistemological position of this study, and to the particular area of somatic dance practice focussed on in this inquiry, is the anthropological and sociological theorisations of the senses or sensory anthropology (Bull and Howes, 2016, Classen 1997a, 1997b, 2012, Howes, 2003, 2008). Anthropologists turned away from the study of the senses after World War Two. This was a reaction to research that had been based on the lives of indigenous peoples where their sensory lives were often associated with a social hierarchy and judgments between civilised and primitive peoples (Howes, 2008, p. 444). This contributed to a period from the 1940s onwards, and then particularly in the 1970s and 1980s, when anthropologists were more concerned with studying the lives of people in different societies and communities by focussing primarily on texts and observation promoting a more literary and visual view of culture (Howes, 2008, p. 445). However, sensory anthropology has now become increasingly established, disassociating the senses from racial judgments. There is an acknowledgment of the value of the senses in understanding social knowledge as well as appreciating how sensory practices and values may be situated within a cultural paradigm of the senses (Howes, 2008, p. 445).

An example of one of these areas of the senses that has a small but growing evidence base, from a physical cultural perspective, is thermoception, or the

lived sense of temperature and conceptualisation of heat (Allen-Collinson et al., 2018). There have been a small number of studies carried out about the lived experience of heat and cold, including within the physical cultures of marathon swimming (Throsby, 2013) and boxing (Allen-Collinson and Hockey, 2011). Indeed, thermoception has been conceptualised as a distinct sense. Sweat and sweating have been found to have particular meaning and value (Allen-Collinson et al., 2018, p. 299). Thermoceptive learning and temperature work contribute within certain physical cultures, for example, to the successful accomplishment of particular tasks as well as preventing injury or illness (Allen-Collinson et al., 2018, p. 301).

Likewise, Potter (2008) argues that heat, pain and kinaesthesia (felt bodily movement) should be considered alongside other senses of sight, sound, smell, taste and touch from the perspective of the physical culture of dance. This felt sense of motion is identified as something that becomes highly developed in dancers with the movement and energy being associated with a sense of heat. Significantly Potter combines body-mind aspects within her understanding of kinaesthesia.

> In distinguishing kinaesthesia from proprioception, I have endeavoured to portray a dancer's sense of motion as one that is based in the physiology of the biological body, and yet honed and directed through active attention to feelings in the body, including emotions. I therefore understand 'kinaesthesia' . . . as an 'entire perceptual system' that encompasses not only the workings of specific sense organs (such as proprioceptors in the muscles and semi-circular canals in the inner ear), but also the integration of the moving body's intentions and information from other sensory channels (Potter, 2008, p. 460)

Therefore, evidence arising from body-centred anthropology and ethnographic research (Potter, 2008, p. 462) provides ways of appreciating physical and corporeal lived experiences, situated within particular cultural settings. Dance anthropologists examine both the text (dance) and the context (culture, society, history, environment or politics) to develop understanding about dance and meaning (Hanna, 2010, p. 215). This challenges the view that the dancer is separate and lacks relevance for understanding the everyday.

3.1.2 Embodiment and Health Care Practice: Subjectivity and Social Critique

Within the profession of occupational therapy and in the related discipline of occupational science, the embodied nature of carrying out personally meaningful activities or occupations has received little attention (Bailliard, Carroll and Dallman, 2018, p. 225; Hocking, 2000, p. 62). This has been due in part to the alignment of the profession with Western science and medicine which have tended to prioritise the mind over the body. Therefore, although occupations are experienced through a body, this corporeal dimension has generally been overlooked in the literature (Bailliard, Carroll and Dallman, 2018, p. 222).

> We believe the occupational science literature has overly privileged cognitive, deliberate, and conscious experiences in the study of occupation while frequently overlooking the corporeality of experience. Emphasizing the mind over the body obfuscates the holism of the mind-body experience and discounts numerous pre-reflective processes involved in participation in occupation (Bailliard, Carroll and Dallman, 2018, P. 225)

Other factors have affected the development of more subjective and critical approaches. Education in the medical and health care disciplines often lacks

a critical approach to the acquisition of knowledge, skills and attitudes relevant to practice. Block et al., (2016) identifies that most clinical education does not aim to integrate and foster wider social critiques. Roles within governmental agencies, such as the NHS, do not always easily foster critical thinking of wider contextual issues (Block et al., 2016, pp. 3-4).

Nurses and physiotherapists are multi-disciplinary colleagues of occupational therapists. Both professions developed in the post-renaissance period alongside the medical profession when there was a dominant scientific, objective and rational epistemology (James and Hockey, 2007). Nurses continue to be trained with an emphasis on knowledge about the body arguably not adequately matched with knowledge about embodiment. This maintained an ontological position supporting a world view where bodies are perceived primarily as objects rather than from a perspective of the lived, subjective body (Draper, 2014, p. 2237).

> Therefore, although the body is so obvious in the work of nurses – the body of the person 'to-be-healed' (the patient) and also the body of 'the healer' (the nurse) – its presence has been strangely absent (Draper, 2014, p. 2236)

Similarly, physiotherapists provide health care interventions through their engagement with physical bodies (Hay et al., 2016, p. 243). The profession's approach to the delivery of care reflects a deeply ingrained biomechanical discourse within the profession (Nicholls and Gibson, 2010, p. 500). The scientific and medical understanding about the body has tended to emphasise and privilege an 'object' body and neglect, or ignore, the 'subject' body (Draper, 2014, P. 2238). This is, however, only a partial view.

There is emerging evidence to suggest that there is an appreciation of embodiment from a more subjective standpoint acknowledging the interaction with wider societal influences and patterns. There is evidence of literature reflecting a more embodied approach within physiotherapy practice, for example, Hay et al.'s (2016) work on embodiment and ageing. A social constructivist approach was adopted in the study to help explore the experience of ageing. This research challenged biomechanical approaches which are likely to become associated with decline and perpetuating ageist and healthist prejudices (Hay et al., 2016, p. 248). However, the approach leant more towards an individual perspective than to a critique of societal trends.

In the nursing literature there is some evidence which illustrates the impact of wider societal processes as well as more individualistic and phenomenological approaches to body and embodiment research. There is evidence that some nurse researchers are willing to include the role of social and economic forces and a sociological critique of embodiment into their research inquiry. For example, Aranda and McGreevy (2014) carried out a phenomenological study focussing on the experiences of overweight nurses combining this with a sociological analysis situating their experiences in an obeso-genic environment within a discourse of embodied largeness. Twigg et al., (2011) offer a sociological critique focussing on the social meanings of carrying out hands-on body work by nurses and other health and social care workers. The authors argue that focussing on body work helps enhance understanding of

power relationships, hierarchies and their intersections with gender, race and ethnicity within health care contexts and health care professions.

There are also some recent examples in both physiotherapy and occupational therapy literature exploring more mind-body approaches to the process of clinical reasoning. Oberg, Normann and Gallagher (2015) explore embodied, enactive clinical reasoning in physiotherapy and Arntzen (2018) discusses an embodied and intersubjective approach to clinical reasoning in occupational therapy. Arntzen (2018, pp. 174-5) identifies that clinical reasoning generally stems from information processing theory (Carr & Shotwell, 2008) based on a cognitive science epistemology that characterises human beings as information processing systems.

> . . . attending to the body in professional practice draws attention to dimensions beyond purely rationalistic or cognitive realm, dimensions that might help us to illuminate, understand and investigate other types of knowledge relevant for everyday practice (Kinsella, 2015, p. 248).

In both cases the approach taken focuses more on individual experience than on the effects of wider societal patterns. Oberg, Normann and Gallagher (2015), in their development of the model of enactive embodied clinical reasoning, recognise the role of social norms and expectations within the model and their potential impact on therapist and patient. However, as in Arntzen's study (2018), although there is a recognition that social context will impact on embodiment perhaps it is fair to comment that the wider social analysis and critique are less well-established than the more individual perspective. This may to some degree reflect the individualised treatment situations that are described and perhaps also some caution about engaging with more socio-political concerns.

To sum up therefore, this small body of literature would tentatively suggest that there are practitioners within the professions of nursing, physiotherapy and occupational therapy engaging in research and practice that reflects an underpinning ontology with an interpretative paradigm which reflects a person-centred subjective perspective of embodiment and, to a lesser extent, a sociological critique. This emerging body of knowledge both provides a context within which this study is positioned from an occupational therapy and health care perspective, and to which this this study's findings add.

3.1.3 The Researcher: Reflexivity

Qualitative research has grown as a research paradigm within occupational therapy since the early 1980's. However, qualitative research in the field has been characterised as lacking depth (Frank and Polkinghorne, 2010, p. 51). It is suggested that meaning has been expected to be somewhat self-evident, reflecting a more positivist and naturalistic approach to inquiry (Frank and Polkinghorne, 2010, p. 55). Therefore, as a woman and occupational therapist carrying out research in the social sciences, I am aware of acquiring knowledge and skills to enable me to deliver a more critical research inquiry.

Reflexivity is the means by which the researcher is enabled to make more transparent the relationships between the researcher, the research field and the research participants. By engaging in a reflexive process, the researcher becomes more visible (Etherington, 2004). In addition, this process also takes account of the context of the research, situated within a particular setting, whilst considering the role of wider social, cultural and political influences

(Freshwater and Rolfe, 2001). This has the effect, at least partially of transcending the field of inquiry in order that it can be viewed more clearly (Cassell, 1993).

Reflexive skills enable the researcher to demonstrate their subjective awareness and the effects of this subjectivity on the research process. The researcher's stance cannot be neutral once they recognise themselves within a postmodern world with an understanding of human experience that recognises its fragmented and partial nature. By developing these skills those engaged in research in the field of occupational therapy and occupational science are likely to be more successful in delivering research that is more 'elucidating, explanatory, interpretative, representational, reflexive and critical' (Frank and Polkinghorne, 2010, p. 52).

As the researcher I find myself, along with the research participants, enmeshed within a particular socio-cultural and temporal context. In studying mind-body approaches I acknowledge that my own female, body has been a source to enable and extend understanding of how the body's movement may influence the mind (Skinner and Simpson, 2005). Participant experience in a movement culture enables inquiry into the transmission of culturally situated bodily knowledge (Ingold, 2001, p. 139). The double act of both moving and feeling oneself moving (Sklar, 2000, p. 72) has however, to be approached critically in order to recognise the learning about the dance artists' practice whilst separating this from my own responses to developing a heightened sense of somatic movement and sensation.

This tension between appreciating the research participants' and researcher's somatic and creative experience is inevitable and necessary. the researcher's own body is the key to experiencing the felt dimensions of movement experience (Sklar, 2000, p. 71). During this study I have as a female researcher, health care practitioner and non-professional dancer focussed on and increased my awareness of my own experience of physicality. I have been aware of issues connected with size, strength, pain, comfort and a sense of contentment which reflect my particular experience of immersion in the creative dance environment.

The art of separating these entanglements of researcher and participant experience taking place within a specific dance setting, situated within a wider dance and societal context, requires sensitivity, patience and a honing of skills of self-awareness and cultural literacy. Reflexivity has been described as a turning back in order to contemplate ourselves (Myerhoff and Ruby, 1982, p 1). In this turning back connections are captured between subject and object and how they may both influence and constitute each other (Finlay, 2002, p. 533). In this way there develops a critical relationship with the data in order to increase both awareness of my own inner journey as researcher combined with the external appraisal of the research data in its wider context. Therefore, throughout the research process I have tried to learn from my personal experience of creative dance using this to inform my understanding of the creative dance culture and role of the dance artists whilst simultaneously not allowing this experience to overshadow listening and understanding the

experience of the other. The process of adopting a reflexive attitude is evident throughout the research process blurring the boundaries between the research activities of gathering and interpreting data (Finlay, 2002).

3.2 Part Two: Research Method: Study Design and Study Methods

Data gathering methods for this study combine both traditional and more recent developments in anthropological and ethnographic research. These methods enable the researcher to get close to a group of people within their everyday lives and to increase understanding about what is meaningful and important to them (Emerson, Fretz and Shaw, 2011). Ethnographic research approaches traditionally entail embedded and long-term engagement within the field of study. Recent developments include collaborative approaches, reflexivity and those research methods that facilitate attention on the body, embodiment and the senses (Howes, 2003, pp. 29-58). These research methods are particularly pertinent for researching dance, described as the most participatory of the arts (Brinson, 1983b, p. 64).

> Dance as a topic of scientific study is ultimately about action and conscious human intentions. The process of moving and giving meaning to movement are the sources of dance experience, of which the dance product is but the visible sign (Blacking, 1983, p. 93)

Research methods must take account of both the corporeal aspects of dance and their interpretation and significance. Therefore, a combination of ethnographic, embodied felt body, and auto-ethnographic methods of data collection were identified as appropriate for this inquiry.

The study methodology is influenced by contemporary critical ethnographic methods (Thomas, 1993). Ethnographers seek to uncover the insider's view spending time within a natural setting, or 'in the field' (Glasper and Rees, 2017, p. 75). The ethnographer explores a shared and meaningful cultural world in order to create an understanding of this culture from another's point of view (Thomas, 1993, p. 14).

> . . . culture can be understood as a set of solutions devised by a group of people to meet specific problems posed by situations, they face in common ... This notion of culture as a living, historical product of group problem solving allows an approach to cultural study that is applicable to any group, be it a society, a neighbourhood, a family, a dance band, or an organization and its segments (Maanen & Barley, 1985, p. 33)

Dance is recognised as being socially and culturally constructed, situated in a particular time and place (Brinson, 1983b, p. 62). The culture focussed on in this research inquiry is a network of contemporary dance artists who are trained, professional dancers, with a dance practice that first evolved in the 1960s and 1970s (Duane, 2008). It is a participative form of contemporary dance, characterised by a style that is improvised, non-choreographed, somatic and creative.

In tune with critical ethnography and its tradition of cultural description and analysis, this study seeks to give voice to the participants' experience with potential for generating a sense of empowerment (Thomas, 1993, p. 4). In current, postmodern, critical ethnography there is an understanding that real world experience is both mediated by and represented in the writings of the researcher (Lewis and Russell, 2011, p. 412). Comprehending the social becomes more problematic as no observation is neutral or made without a

moral or theoretical stance. The ethical researcher seeks, the best they can, to firstly understand and then clearly express the lens through which they are looking. In addition, the researcher must maintain a critical awareness of, and be responsive to, issues arising from the cultural and political context of the researched setting. This reflexivity takes into consideration relationships between the researcher, research process and the focus and findings of the research (Jordan and Yeomans, 1995, p. 394).

In this study both the dance artist interviewees and myself, as the researcher, are women. This study is not intended to be a study specifically about women's experience. However, as part of the reflexive and relational approach to the methodology this female perspective and voice is acknowledged. There is an emotional and less rationalistic quality interwoven into the study which may be interpreted as a characteristic of feminist research (Blakely, 2007; Rager, 2005). Although, I do not position this study specifically as feminist research, some associations may be drawn with these approaches in appraising the study. The research design is now described building on a relativist and interpretivist ontology, and an epistemology based on the social construction of knowledge.

3.2.1 Study Design: Anthropology at Home, Critical Ethnography, Embodied Ethnography

The main data gathering method in ethnographic studies has, in the past, been observation in natural settings. This method has been the identifier of classical anthropology. The researcher would traditionally become immersed in the social and cultural life of an unfamiliar community for a significant period of

time (Hannerz, 2010, p. 73). However, changes in practice have developed alongside the emergence in recent decades of anthropology at home (Hannerz, 2010, p. 62) in which the researcher spends time in a field in her home world (Forsey, 2010, p. 569).

It may not always be possible or desirable to observe a group of people for such lengthy periods of time in more local anthropological cultural contexts in the researcher's home world (Forsey, 2010, p. 569), or as a native anthropologist (Reed-Danahay, 2017, p. 145). Often the researcher is not immersed in all aspects of a community's social and cultural life and may not be concerned with aspects of people's personal and intimate details (Hannerz, 2010, p. 74-75). Ethnographic methods for collecting data are continually evolving and responding to the different contexts and human behaviours being studied. Hennerz has described these developments as the 'art of the possible' (2010, p. 77) which may take account of, for example, researcher time and lifestyle as well as the best research fit. Balancing commitments as a mature student and working as a full-time lecturer time whilst carrying out my part-time PhD has meant that managing time effectively throughout the research process has been critical. However, this more 'on and off' (Hennerz, 2010, p. 66) style of ethnographic fieldwork also suited the study preserving the focus of the study on dance participation.

> . . . fleeting engagement offers a more accurate reflection of lived experience than does any form of 'deep hanging out' (Forsey, 2010, p. 569)

However, the principles of long-term participant observation, central to ethnography, which enable the researcher to become embedded within the

lifeworld being studied, are fundamental to the development of the study design and methods. The immersion in a real-world setting necessitated adopting the ethnographic attitude of 'being there' (Geertz, 1988, p. 1). Ethnographers may execute this immersion in different ways. There are examples of studies that adopt more embodied approaches. An early example of this approach is Davis's (1959) ethnographic study when he took on the role of a cab driver in Chicago for 6 months. Davis' observations as a researcher were based on this experience of becoming a cab driver. The espousal of this approach by researchers is more apparent in the literature in more recent decades. Two more recent examples include Wacquant's (2005, 2011) study focussing on boxing and Desmond's (2006, 2007) study about firefighters. Both researchers immerse themselves in a specific culture by adopting the role of boxer or firefighter. Wacquant (2005, p.88), reflecting on his study about prize fighting in a boxing gym in Chicago, refers to the carnal nature of his research and the contribution it makes to bringing the body back in to the sociological arena. Embodied and auto-ethnographic approaches have tended to coincide with the emergence in anthropology of the study of the home world (Forsey 2010, Hannerz, 2010). Wacquant finds that retaining an ethnographic focus on the boxing gym delineated a 'specific temporal, relational, mental, emotional, and aesthetic horizon which sets the pugilist apart', (2011, p. 87), in this way supporting anthropology at home approaches to ethnographic data gathering.

The development of autoethnography with its different forms, has informed reflexive and critical approaches in ethnography. As postmodern, critical and

reflexive ethnography continues to develop there may be little or no distinction between ethnography and autoethnography (Denzin, 2002, p. 259). These approaches have served to help to make more explicit and transparent the existence of complexity between insider and outsider positions, but also between other potential dichotomies apparent within the research milieu. These potential contradictions include tensions between distance versus familiarity, the role of objective observer versus participant, and the individual versus a wider cultural perspective (Reed-Danahay, 2017, p. 145). Although language is evolving this work builds on Bourdieu's reflexive sociology (Reed-Danahay, 2017, p. 145) and a wariness about making false distinctions in categorising particular standpoints as either objective or subjective (Bourdieu, 2003, p. 282).

Autoethnography is a diverse field including studies that combine ethnography with autobiography (Ellis and Bochner, 2006) and evocative and personal narratives focussing on experiences such as Neville-Jan's (2003) study about her own chronic pain. However, methods of data collection and analysis in this study are not designed to enable me to tell my personal story but rather to increase my insight, as a non-dancer, into the dance artist's experience. In embodied ethnography the researcher's participation and immersion in a real-world setting is not only to more closely observe a life world but also to gain understanding through the physical experience of carrying out a role or significant activity associated with the particular culture being studied. In this approach the researcher's body becomes a tool of inquiry (Fine and Hancock, 2017, p. 264). Embodied approaches may offer an additional perspective

within the research method and contribute to a critical and reflexive ethnographic approach (Reed-Danahay, 2017, p. 152).

> Embodied ethnography demands a new mode of theorizing the body as a tool of inquiry central to what field labour entails. This approach requires one to be a practitioner of an art, craft, or occupation as well as being an ethnographer, unwilling or unable to separate the two (Fine and Hancock, 2017, p. 264)

Fine and Hancock (2017, p. 264) in their consideration of embodiment lean more towards the emotional aspects of knowledge production gained through the academic imagination as a result of corporeal experience in the field. As such, felt body and experience of the dimensions of movement in dance cultures enable the researcher to become familiar with, and then interpret, aspects of the physical and social culture of their research participants (Potter, 2008, p. 447; Sklar, 2000, p. 70).

Both sport and dance researchers have carried out more experiential and embodied ethnographic research. De Garis's (1999) ethnographic study of professional wrestling illustrates the significance of touch and the role of the body within a specific culture.

> Learning how to wrestle in the pro style is more a matter of touch than cognition. Unlike the visual bias of 'seeing is believing', 'feeling is believing' in pro wrestling. (p. 72)

This study presents an ethnography of the ethnographer espousing some of the characteristics and skills needed by ethnographers who are going to have a more 'performative approach to ethnography', including a kinetic ethnography where sensate experience is not confined to the visual (De Garis, 1999). This reflects a sensory approach to ethnography and embodied

participant experience informed by aspects of the field of autoethnography that have influenced aspects of this study design.

3.2.2 Study Methods

This section describes the study's research methods and is organised into the following phases:

- Warm-Up (Phase One): Ethics, Participants and Recruitment, Pre-data gathering

- Dancing (Phase Two): Data Collection

- Reflections (Phase Three): Data Analysis and Reflexivity

Although, the methods are divided this way, they are not intended to be understood as separately delineated stages in carrying out this doctoral research. Instead, they provide a flexible and fluid structure based on the organisation of the CICs that I attended during this study. As in the dance classes each phase melds into each other. A period of warm-up gradually develops into the dancing phase. Dancing and reflections may take place simultaneously with reflections continuing well after the dance classes are over. It is essential to have clarity about the research methods used in the study to guide ethical and trustworthy research. It is also important to acknowledge that the process is often non-linear (Glasper and Rees, 2017, p. 75), with messy and creative leaps of imaginative insight as valuable as reasoned analysis.

3.2.2.1 Warm-up (Phase One): Ethics, Pre-data Gathering, Participants and Recruitment

In undertaking an ethnographic approach to research there are significant challenges, and opportunities, to be both identified and negotiated in order for the researcher to be ready to enter the field. Relationships between the researcher and research participants are in a continual state of fluidity and development throughout the research process. Ethical, modern and critical ethnography is a collaborative undertaking (Horner, 2004, p. 17). In order to gain access to a specific culture and field of study it is necessary to develop cooperative and trusting relationships. Initially key connections are between the researcher and gatekeepers to the field of study and potential participants, and then later between researcher and participants. Relationships are key in developing meaningful and rich opportunities to explore and understand specific cultures which may otherwise remain inaccessible for research.

> [the researcher's] understanding and sympathy for their mode of life permits sufficient trust in . . . [her] so that . . . [she] is not cut off from seeing important events, hearing important conversations, and perhaps seeing important documents (Glaser and Strauss, 1966, p.59)

As a result of my role within the Liverpool Culture Company (Garcia, Melville and Cox, 2010, p. 7) and the networks developed during my involvement with Liverpool's European Capital of Culture celebrations, I developed relationships with many local arts organisations and artists. These networks enabled me first to gain access to a small group of dance artists for my master's research (Hanna, 2010). This research was the impetus to develop my application for my doctoral study two years later. In September 2013 I first met with a dance project co-ordinator based in the city of Liverpool. This wide-ranging

discussion contributed to the development of an initial doctoral study proposal focussing on the experience and practice of a group of dance artists working within a specific community and arts context. The key study planning and design phase took place between Spring 2015 and December/January 2017 with the submission of the study proposals to the University of Liverpool ethics committee; although planning continued into the data collection phase of the study.

During these two years, I developed relationships with a dance collective based at a local arts venue, who I collaborated with to design the research study. In addition, I formed relationships with members of the arts organisations' Engagement Team. These relationships were critical in gaining permission to carry out research with dance artists whose work was based within the arts centre. As part of the study I hoped to participate in dance sessions facilitated by a dance artist with a group of disabled adults with mild to moderate learning disabilities (NHS, 2018). Therefore, advice from members of the Engagement Team was essential in considering practical and ethical considerations in carrying out participant observations and felt body experience with this group.

Key encounters were held between Autumn 2013 - Autumn 2017, on the following dates:

Dance artists:

September 2013: 1st meeting with a key dance project worker.

25th June 2015: 2nd meeting with key dance artist (DA3).

29th June and 25th September 2015: attended two networking events for dance artists and met DA3 (key contact for this research study).

17 February, 7 July, 10 August, 7 October 2016, 2 February, 1 March, 10 April, 15 May, 31 May 2017: meetings with key contact (DA3).

18 January 2017: meeting with key contact (DA6).

Engagement Team:

18th November 2013: meeting with Head of Engagement for local arts organisation.

18th November 25th November 2016, 9th and 16th August 18th September 2017: meeting with other members of the Engagement Team.

Attendance at Dance Sessions:

NB: invited as a guest during *Phase One*

7th August 2016: CIC (open access to dancers and non-dancers).

4 November 2016: Dance session with adults with learning disabilities Class (closed group).

3.2.2.1.1 Ethics

Two applications were submitted for approval to the University of Liverpool Research Ethics committee for Non-Invasive Procedures (University of Liverpool, nd). The on-line applications were completed with attached study proposals, information and consent sheets.

The University Code of Ethics (University of Liverpool, 2018) is organised into four key areas: people and community; honesty and integrity; protection and

care; duty and responsibility. These guide research considerations and in addition, the research design adhered to the Code of Ethics and Professional Conduct (Royal College of Occupational Therapists (RCOT), 2015). Occupational therapists have a responsibility to act in a professional and ethical manner at all times (RCOT, 2015, p. 3). Health care practitioners have a duty of care to ensure that they carry out ethical research that protects the interests of others, including those of vulnerable people (RCOT, 2015, p. 16) and ensure that consent is obtained with regard to needs and capacity of participants (RCOT, 2015, p. 37-38). Training on carrying out ethical research had been received during my Master of Research degree, and updates were regularly circulated through the University of Liverpool intranet. Both doctoral supervisors offered guidance and support in relation to ethical integrity and the ethics submission.

The research applications were entitled, 'Understanding the Role of the Dance Artist', Part One and Part Two. The submissions were similar. They differed only in relation to study participants and gathering of data. Part One considered the recruitment and informed consent of the dance artists whose practice is central to this study, whilst Part Two focussed on the recruitment and participation of a specific group of adults with a learning disability. As this was a group of vulnerable adults safeguarding issues were considered (GOV.UK, 2014). There are 6 principles of safeguarding which apply to health and care settings (Social Care Institute for Excellence, 2017). Although this research was carried out in a community setting these principles help to provide an ethical framework for good practice.

Two of these principles were particularly relevant to the decision to recruit this group of dance movers as study participants. Firstly, to provide protection to ensure they had appropriate support and representation and secondly, to empower these individuals to make their own decisions to give their consent for me to join their group to carry out research. All members of the dance group were considered to have capacity to consent in accordance with the Mental Capacity Act 2007 which defines mental capacity as the ability to make a specific decision (Jepson, 2015, p. 129). There is evidence that the quality of the consent process and information provided can overcome difficulties relating to informed consent with vulnerable groups such as those with learning disabilities (Dunn and Jeste, 2001, p. 604; Jepson, 2015, p. 128). The arts organisation requested that I had a Disclosure and Barring Service check carried out organised by their organisation and the enhanced check was completed in November 2016.

The Research Protocol, Part One application, was submitted in December 2016 and Part Two in January 2017. The applications were considered by a full Ethics and Research Committee. I attended the research committee meeting on 19th March 2017 with both my academic supervisors. The committee considered both research applications. Verbal agreement was given at this meeting to proceed with Research Protocol, Part One of the study. Recruitment of dance artists commenced following attendance at the Ethics Committee.

The committee requested some minor amendments to the information and consent sheets for Research Protocol, Part Two, which were carried out. Written confirmation of ethical approval for both research applications were received in May 2017 (Appendices A and B). Information and Consent sheets for the study are included in the Appendices (Appendices C-G).

3.2.2.1.2 Pre-Data Gathering

> I suggest that researchers who are preparing for fieldwork could try anticipating their human subjects' concerns and interests in much the same way that they would hypothesise research findings, and that they be open to active, ethical and empathetic negotiations. (Chege, 2015, p. 466)

Preparing the field is key to effective and ethical ethnographic research. Ethical approval ensures that the data-gathering phase of the study is carried out in a trustworthy manner (Finlay, 2002). However, particularly for research using ethnographic methods, there can be a lengthy period of preparation in accessing the field and developing the research proposal. Relationships are central to the practice of ethnography (Lawlor and Mattingly, 2000, p. 148) where the preparatory phase is a two-way sense-making process. Potential research participants are assessing what they may stand to lose or to gain from engaging in the proposed research (Chege, 2015, p. 463); whilst the researcher is taking into consideration implications for potential participants in order to negotiate a safe and ethical setting for fieldwork to take place in (Chege, 2015, p. 466). This preparatory phase has to be managed to ensure that data gathering does not start before organisational agreement and ethical approval has been given.

Below is an example recorded in my field notes of dilemmas that may arise in this '*Getting ready*' phase.

> Getting ready: I am a guest
> The purpose of this period was to gain informal permission and access to the field and to explore and clarify the research study design. I was invited into the familiar setting of the dance artists and dance movers. I experienced feeling as a guest welcomed into these private spaces that are continually created and owned by those who regularly dance together.
>
> There came a moment when I was aware of becoming ready to transition from the role of guest to that of researcher and both myself and study participants seemed poised for this step to take place. However, as well as managing the informal processes of gaining access to a natural setting there are the formal organisational processes and permissions to negotiate through key to which is the University Ethics process and the arts organisation's safeguarding processes. Therefore 'getting ready' embraces an attitude also of 'holding back'.
>
> An example of 'holding back' happened when I was invited to join a dance session with a dance artist, outreach team member and dance movers (04.11.2016). The intention of joining the group was to introduce myself to the dance movers and to assess whether permission was likely to be given for me to join the dance sessions as a researcher. It was also an opportunity to build trust with dance artists so that they might feel comfortable and confident about my presence in the group.
>
> The challenge for me was to maintain my role as a guest and not to begin to act as a researcher who gathers data. In clarifying and articulating the purpose of the research a conversation arose with a dance artist which was particularly interesting to me offering some insight into her role. A dialogue started to develop. I had also become aware that the dance artist was speaking to me as though I had already joined the dance sessions as the researcher. It was as though we had gone beyond 'getting ready' into undertaking the study. This was mirrored with the dance movers who asked when I was next coming. I have reflected that in those moments I needed to manage my own and others' expectations of my role and to 'hold back' from fulfilling the role of researcher.
> (Field notes, November 2016).

I have sought to engage collaboratively in a reflexive and critical research practice, seeing this approach as fundamental to ethical and interpretative research (Siltanen, Willis and Scobie, 2008) and to be sensitive to any imbalances and tensions that may arise in the research process. This approach is summarised below:

> Properly conceptualised ethnographic research becomes a civic, participatory, collaborative project, a project that joins the researcher with the researched in an ongoing moral dialogue. (Denzin, 2002, p. 485)

A tripartite dialogue, as already outlined, began between myself, as the researcher, dance artists, and a contemporary arts organisation more than 2 ½ years prior to the commencement of the study's Phase Two: data collection. These conversations contributed to the development of meaningful relationships and, in due course, a research proposal that both took account of and benefited from deeper understanding of the ethics of multifaceted involvements. Research is increasingly democratised (Cameron et al., 1992, p. 5) so that meaningful exchanges take place between the researcher and research participants during design, data-gathering and analysis phases of an inquiry. Key conversations consciously undertaken continued with dance artists and organisational representatives throughout Phase One, Two and Three of the study.

3.2.2.1.3 Study Participants and Recruitment

Study participants are described as:

- Dance artists

- Dance movers

A. Recruitment and Consent: Dance artists

As a place-conscious ethnographical study (Brooke and Hogg, 2004, p.117) characteristics, opportunities and constraints of place were integral to the design of the study. A significant opportunity was a widening participation

contemporary dance project co-led by a local dance organisation and contemporary arts centre. The dance artist study participants were recruited through this contemporary dance network.

The dance artist study participants were selected through purposive sampling and snowballing (Cresswell, 2006). Ethnographic research guidelines suggest there are five requirements for recruiting suitable participants (Spradley, 1979, p. 53). These requirements helped to inform the recruitment process:

- Be thoroughly familiar with their culture;
- Have direct and current experience of their cultural scene;
- Have sufficient time to be interviewed;
- Have not already analysed the cultural scene;
- Be able to make the everyday stand out to the ethnographer.

The flow diagram (Figure 1) below shows the stages in the recruitment of the dance artists to the study.

Key Dance Artist Contact sends emails to dance network members (Appendix C) → Network members interested in participating in study – contact researcher

Information about study given to potential study participants a. email/telephone/face to face conversation with researcher b. Provide Participant Information Sheet Guidelines (Appendix D)

Researcher meets Network members at dance events →

Dance Artists withdraw interest in study

Dance Artists arrange to meet researcher
a. Give consent and participate in interview (Appendix D) and/or
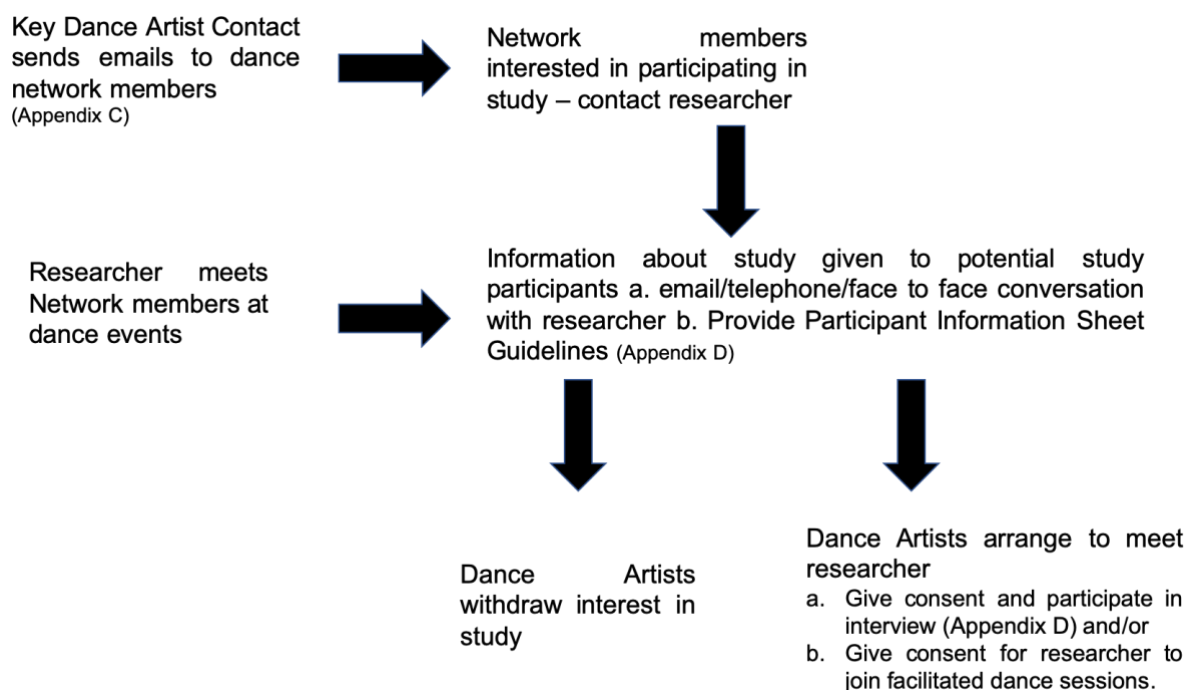b. Give consent for researcher to join facilitated dance sessions.

Figure 1: Recruitment of Dance Artist Participants

The key contact dance artist initially sent out an email to a network of local dance artists. This included information about the study and an invite to participate with my contact details (Appendix H). I was not copied into the email and did not have access to this network of contacts. In this way I only had contact with those dance artists who subsequently made contact with me. This led to a 'conversation' and, if mutually agreed, arrangements were made for the interview to take place. In addition, I started attending CICs and CIJs in March 2017 and attended The Knowing Body Network (2020) Event in May 2017. These provided opportunities to meet dance artists and provide information about the research study.

Some dance artists initially expressed interest in participating in the study but withdrew interest for the following reasons:

- Dance practice not considered sufficiently current
- No qualifications as a professional dancer
- Lack of time

Twelve dance artists were interviewed individually during the months of May, June and July 2017. Dates of the interviews are listed below (Table 1).

DA1	May 4th
DA2	May 11th
DA3	May 15th
DA4	May 22nd
DA5	May 31st
DA6	June 27th
DA7	July 7th
DA8	July 13th
DA9	July 18th
DA10	July 19th
DA11	July 19th
DA12	July 24th

Table 1: Dance Artist Participant Interview dates

B. Recruitment and consent: Dance Movers

This study's focus is on understanding the role and culture of a group of dance artists. I was invited to join participative dance sessions facilitated by one of the dance artists with a group of adults with mild to moderate learning disabilities. The group's dance movers were invited to be study participants as observations of the dance artist would include observing interactions with the dance movers in this group.

Cook and Inglis (2012) carried out a study to increase understanding of how people with a learning disability make informed choices in relation to their participation in research. They developed a set of principles such that informed consent is co-laboured (Cook and Inglis, 2002, p. 99). Therefore, informed consent is designed and implemented carefully and flexibly to include engagement, throughout the consent process, with peers, significant others and external researchers. These principles are applied in this study with adults with mild to moderate learning disabilities and are described below.

More than one type of information event:

The dance movers were introduced to information about the research project on several occasions:

I met with the dance movers, dance artist and member of the participation team for a few informal conversations after their dance sessions when they would meet for lunch.

The dance artist and participation team member spoke informally about the research when they met with members of the group for a variety of activities.

I attended a dance session (04.11.2016) to introduce myself. This was an opportunity for me to provide information informally and verbally. It also gave the dance movers the chance to meet me in person and in their group setting.

Information is presented in different ways:

Information was presented verbally, in writing and using images. Conversations took place at different times and both individually and in groups between the researcher, dance artist and Engagement Team representative.

An Easy Read information sheet (Appendix F) was developed. The images used and design of this sheet was informed by the Engagement Team representative with images familiar to the participants. The format of the information sheet was based on how information is generally presented to this group who have different abilities and competencies in understanding verbal, written and pictorial information. Although, according to Cook and Inglis (2002, p. 96) study written information, even augmented with pictures, was identified as the least helpful way of becoming informed. However, the information sheet was a useful prompt for conversations about the research process.

Peer discussions:

As the dance movers often met in a group, conversations took place between members of the group. During the dance session I attended we encouraged some group conversation. This included discussion and disclosure about myself, the University and the study. Individuals asked the following questions:

What do I do at University?

Why is the University interested in dance?

How do I know the dance artists?

Why are the dance artists interesting?

<u>Prior understanding of research:</u>

This group of adults with learning disabilities who participated in the creative dance sessions along with other members of a wider group of people with learning disabilities, who regularly attend the arts centre, have been frequently involved in many aspects of the contemporary arts centre's programme which has included both arts performance and research. Therefore, this group have been used to meeting with new people and being introduced to different opportunities within the familiarity of the arts centre and with the support of the Engagement Team.

<u>Engage significant others:</u>

The dance artist and Engagement Team representative had long standing relationships with members of this group. Therefore, they were key to introducing and explaining the research study to the dance movers. In one case a relative was involved in the consent process. The dance mover had significant communication difficulties and did not speak, although was able through non-verbal movement and gesture to respond and initiate the expression of her preferences. Therefore, including her relative in the discussions and as a further signed witness seemed an additional step in protecting and empowering this individual. This was another significant other to both explain the study and to pay attention to the participant's choices. The individual was considered to be competent to consent.

<u>Do not use jargon:</u>

Jargon was consciously avoided. There were multiple opportunities to discuss the study and clarify any misunderstandings.

Research is ultimately the responsibility of the researcher:

The initial Easy Read consent and information sheet, designed collaboratively and agreed by the Engagement Team, was critiqued at the University Ethics Committee. I was not asked to make specific changes but instead to review the documents and make amendments if I believed the design could be improved. Consequently, I added an image of myself on both the Consent and Information Sheet (Appendix E and F). I hoped that this would make discussions about my role as the researcher more tangible and transparent.

Plenty of Time:

In order to make time for the consent process I joined group sessions later in the year than had originally been planned. The consent process was not rushed and took place over several weeks during the Summer and early Autumn of 2016.

Don't rely on questions:

As described above the dance movers did ask questions. However, there were other questions that they didn't ask such as: how will you write about me in your thesis? Who will you tell about what you have found? Where do you keep your notes about the dance sessions?

These are issues that impact on people's confidentiality and privacy. As in this case vulnerable groups may be less likely to consider or raise questions. Therefore, in any discussions, different aspects of the research process were explained.

Pay particular attention to 'no':

Developing and maintaining a team approach to consent helped to ensure that any concerns could be observed and addressed. The dance artist, Engagement Team member and myself were in all the dance sessions that I participated in.

Consent was an ongoing and active process. It is important in situations where people have different roles, and some may be perceived as having positions of authority, that consent is monitored (Jepson, 2015, p. 131).

Don't worry if it's hard work – it is!

Consent took time and attention and consent was ongoing (Dalton and McVilly, 2004).

Can it be fun?

Yes! Certainly, the dance movers found it fun talking about the dance artist facilitating their groups and wondering why a University would be interested in what she did in their group. There was a lot of teasing! In order to ensure informed consent potential and current study participants have to be facilitated to engage with information about the research study. Therefore, building rapport and a trusting relationship supports effective communication. Humour can be a part of this.

A member of the arts centre Engagement Team met with the dance movers individually and as a group. I was present and engaged in the group conversations about consent. All except one of the dance movers signed, in writing, the consent form. As the researcher, I and the Participation Team member, witnessed their consent and signed the consent form.

One individual was unable to write and had minimal speech. Although this research did not take place in a health care setting, as a researcher and health professional, good practice in health research provided guidance. Consent to take part in health research that is not a medicinal trial can be accepted in writing, orally, or nonverbally (Health Research Authority, 2017). Participation in research studies should not over rely on an individual's ability to read and write (Hamilton et al., 2017, p. 236). This group member gave non-verbal consent, which was witnessed by a member of her family, by the Engagement Team member and myself.

It was also important to be aware that participants understanding about, and position towards, the research may change over time. Therefore, consent was regarded as ongoing and active and the principles of process consent were adopted (Dalton and McVilly, 2004, p. 63; Knox, Mok and Parmenter, 2000, p. 56). Although consent was always given, it was not assumed, and I engaged in conversations throughout the data gathering process about the research with dance mover participants.

3.2.2.2 Dancing (Phase Two): Data Gathering

3.2.2.2.1 Interviews

Twelve individual in-depth Interviews were carried out in the early stages of the data gathering phase of the study. In this way analysis of the interview data informed other aspects of data gathering, such as participant observation and felt body experience. The purpose of the interviews was to gather data about

the role and dance practice of the dance artists from their perspective including their beliefs, values and assumptions about dance. The interviews were narrative style (Riessman, 2008). Narrative-based research emerged in the early 20th century and includes a wide variety of methods yet with a shared concern about the way stories are constructed (Riessman, 2003, 2008).

These interviews were carried out between the beginning of May and end of July 2017. The shortest interview was 29 minutes and the longest 77 minutes. Most interviews were between 50 and 60 minutes. The interviews were not 'on- going' conversations as in some kind of ethnographic research (Spradley, 1979, p. 58). They did take place, however, within a study framed by an ethnographic perspective to research. The term ethnographic autobiography has been used for life stories interpreted through a sociocultural rather than a psychological lens (Wolcott, 2004, p. 93). Therefore, although these partial life stories (Riessman, 2003) reflect individual concerns and characteristics, the purpose of these personal accounts was to situate them within a cultural context (Wolcott, 2004, p. 104).

The majority of interviews took place in the arts centre where key dance artists were based, and where CI dance classes took place. Four dance artists were seen in other locations. For three of the interviewees this was due to their work schedules and one interviewee had recently had an operation which meant that she was unable to travel. This interview took place at the dance artists' home. The settings were all familiar to the interviewees and of their choosing. Within the arts centre it was challenging to ensure that there were no

interruptions. Although spaces were negotiated to ensure privacy, on several occasions the interviews were disturbed. I sought to maintain boundaries which would ensure confidentiality and anonymity, yet some of the dance artists demonstrated less interest in these concerns. Boundaries were re-negotiated during some of the interviews and there were periods when recording was stopped, and re-started. All interviews were audio recorded and the recordings were professionally transcribed verbatim.

There are challenges in designing a study which explores a physical culture. A key aspect of this doctoral research is to increase understanding about the body and the meaning of embodiment situated in the social and cultural setting of a particular dance practice. Bodies, and more specifically the subjective body, are central to this research inquiry. In designing and carrying out this study I have drawn on ethnographic methods which have encompassed interviews, participant observation and felt body experience.

The interviews have been positioned in an ethnographic approach which situates these narrative accounts within a cultural context (Wolcott, 2004, p. 104). Participant methods of observation and experience have ensured that the interview data has not been the only data collection method in understanding the specific creative dance practice and role of the dance artists. However, data collected from these interviews is verbal and analysis focusses on meaning in the text rather than including other less verbal and arguably more embodied approaches. In the research proposal and ethics application both the use of video and the use of objects were included to allow for different ways to elicit and record the dance artists' stories. In one early

interview I video recorded a short section of the interview following discussion with the interviewee who began to move more expansively as she told her story. However, she demonstrated a preference to 'speak' her story rather than to develop her story further through dance and movement.

After this interview I suggested to other interviewees that they may either want to dance or to bring to their interviews significant objects that related to their identity and role as dance artists. It is a possibility that I failed to promote these methods convincingly enough as a means of storytelling. All the dance artists demonstrated a preference for sharing their stories verbally by 'speaking' their stories, choosing not to dance or explore their stories with the use of objects. In this way, the interviews were essentially verbal exchanges. Several dance artists, following their interviews, reported that the experience had been helpful to them, and this was the first time that they had, as comprehensively, voiced their story about their dance practice. I suggest that there is a mirroring in style between the interviews and the CI dance style. This creative and improvised dance may be characterised as minimal or 'stripped back' with few props, equipment or staging, and often even an absence of music. The interviews appear to reflect this uncomplicated and simple style.

However, there remains the question as to whether the interviews were sufficiently effective in accessing data about a physical culture and the experience of embodiment. Qualitative interviews have been criticised for being carried out as though by disembodied minds, privileging the mental over the corporeal (Sandelowski, 2002, p. 109). Yet, conversely, dance researchers

remind us that writing, and speaking are embodied actions also (Cancienne and Snowber, 2003). Writing, speaking, and dance are all embodied and mind-body experiences requiring attention and reflecting 'the way we breathe, think, and feel in our bodies' (Cancienne and Snowber, 2003, p. 248). The interviews offered an opportunity for dance artists to explore and express meaning in relation to their creative dance practice.

The interviewees were asked to respond to an overarching or 'grand tour' question (Spradley, 1979, p. 339). The Interview Question:

> *Please describe your role as a dance artist including:*
> - *your experience as a performer*
> - *your experience engaging others in contemporary and improvised dance.*
>
> *I am interested in your background, experience and practice. I want to learn what is important to you about dance and being a dance artist and what are the benefits and challenges for you about this work.*

The interviews focussed on exploring the meaning of dance practice to the dance artists. The question was deliberately open. This brief opening dialogue taken from the interview from DA12 illustrates the open approach adopted in the interviews reflecting this narrative style of interviewing (Riessmann, 2003, 2008). The grand tour question was included in the Participant Information Sheet (Appendix D) and was visible to the interviewee during the interviews.

> Researcher (JH) So the question is, please describe your role as a dance artist, and that would include your experience as a performer and your experience

engaging others, and I've put contemporary and improvised dance, so however you describe your dance practice. I'm interested in your background, your experience and your practice, and I've been emphasising practice, because I think this is about what you do and that's what I'm trying to understand.

Interviewee (DA12) Mm mm.

JH: I want to learn what's important to you about dance and being a dance artist, and the benefits and challenges for you about this work.

DA12 OK, so it's not necessarily specifically related to the health work or it is?

JH: No.

DA12: It's . . . that's really open.

JH: Yeah, yeah.

DA12: Oh OK.

JH: Yeah.

DA12: So . . . my experience as a dance artist . . .!

Narratives may take the form of whole life histories, or more partial, personal stories with either a focus on a particular topic or centred around turning points or critical incidents (Riessman, 2008). The interviews were intended to elicit particular reflections and responses from the dance artists in response to the grand tour question (Spradley, 1979, p. 339) and therefore the dance artists' narratives are focussed on the specific topic of their role as dance artists. Although the interview question was open and provoked wide-ranging responses, it also provided boundaries. The dance artists' narratives were organised and structured around a particular theme. Several stories contained significant turning points in relation to the development of a dance career and associated personal life changes.

As a result of the narrative style of the interviews there was the possibility of eliciting personal biographical information and emotional responses from the interviewees. Although interviews may pose no greater risk for people than that of everyday life in the sharing of personal stories to families and friends (Corbin and Morse, 2003, p. 335), it is also possible for any topic depending on the context to raise powerful emotions in someone (Renzetti and Lee, 1990, p. 512). In about one third of the interviews, individuals shared experiences of significant personal trauma or distress. On one occasion, for example, an interviewee became tearful and distressed as a result of triggering a memory about decisions she had made in relation to her dance career.

> Things that I had thought were important fell away, things that I'd had a taster of became really exciting to me, being outdoors became very exciting to me, wanting to read about philosophy and religion became instantaneously important to me. And what, you know what became clear over the next couple of months was I had to leave what I was doing in terms of dance, it wasn't the right . . . direction for me, I sort of, I had a sense that if I continue along here, my work is just going to be . . . meaningless (DA9)

DA9's personal and life experiences were interconnected with her style of dance practice and the meanings it held for her. Therefore, although distress can be a part of everyday interactions, within a research interview context, measures must be taken to ensure the environment is safe and respectful. Therefore, at the start of each interview it was explained to interviewees, both verbally and in writing, that they may choose to take a break at any time, or the interview could be stopped or re-arranged. In all instances where interviewees became distressed, or shared a sensitive experience, participants chose to continue the interview. The dance artists reacted

positively to the interview and expressed gratitude for the opportunity to share their experiences (Corbin and Morse, 2003, p. 356).

In qualitative research relationships between the researcher and research participants can be complicated and messy reflecting differences in power and status. Research relationships are complex (Lawlor and Mattingly, 2001, p. 148). I was aware that my roles as an academic member of an institution, such as the University of Liverpool, combined with a professional background in a statutory health discipline, were likely to influence how my presence as a researcher may be perceived by others. Therefore, in order to bridge and build trust (Thompson, 1995, p. 57) I was open about my background and reasons for carrying out this research study and very willing to address any questions. A summary of my interest in this research area was included in the prepared Information Sheet (Appendix D). Trust gradually builds during different phases of a research interview: from the pre-interview phase when for example, informed consent is checked, to a tentative initial phase as the interview begins, to an immersion phase when both interviewer and interviewee are fully engaged in the unfolding story until the final phase of emergence and ending of the interview (Spradley, 1979, p. 343). Many of the dance artists who were interviewed also participated in the CICs and CIJs in which I danced during the study, as an embodied participant and observer. This added to the potential entanglements and messiness of the researcher and participant relationship. To some extent I became an 'insider' within the field of study (Schutz, 1944). Therefore, it was important to maintain boundaries (Thompson, 1995, p. 55) and to acknowledge these different roles.

The identity and role of the researcher are likely to evolve, be renegotiated and repositioned over time (Giampapa, 2011, p. 134). These identities are co-constructed with the research participants within the socio-cultural environment that the researcher enters. I am aware that I have multiple identities that may be broadly described as: researcher, academic, expert (health care practitioner), non-expert (dance). In addition, my experience and background are influenced by socio-economic status as well as well as personal characteristics of gender, age, ethnicity. During data gathering I engaged in an ongoing reflexive practice that is self-critical, sympathetic, introspective and self-conscious (England, 1994, p.82) to understand how my subjective experience and background may have influenced my observations and interpretations. In this socially constructed world, my subjectivity is not a disturbance to the research but, instead, one element amongst the various human interactions that comprise the focus of inquiry of this study (Cameron, 1992, p.5).

3.2.2.2.2 Participant Observation and Felt Body Experience

The anthropological classical tradition has been associated with an attitude of being 'out there', with a researcher immersed in the field, involving all their senses (Hannerz, 2010, p. 73) which resonates with selecting the method for this study. Studying dance requires some consideration of how to explore physical and aesthetic aspects. Although I was not in the field continuously, I drew on some established anthropological and ethnographic principles.

Dance researchers Potter (2008) and Sklar (2000) advocate methodology for researching dance that enables the researcher to gather data through experience and embodied approaches. Potter, in her study of professional dance training, explored with collecting ethnographic data through participant experience, rather than participant observation, 'as a means of becoming socialised into the professional dance community' through an increased sense of felt bodily movement or kinaesthesia (2008, p. 447). Sklar suggests that 'There is no other way to approach the felt dimensions of movement experience than through the researcher's own body' (Sklar, 2000, p. 71).

By espousing an embodied or felt body experience as a method of data collection I deepened my ability, as an outsider to dance, in understanding the meaning of the dance artists' role, actions and behaviour. Yet, it is important to recognise that there are potential limitations with this approach. All qualitative research necessitates caution in how far the researcher may be able to appreciate or empathise with another's experience (Murphy and Dillon, 1998, p. 88). In addition, although felt body experience may seem a necessity for the researcher who is seeking to become familiar with physical cultures, such as dance, any understandings gained from this experience must be situated within a particular context.

> Even if we learn to perform dances to the satisfaction of members of an alien society, we cannot be sure that we understand them in the same way, because our bodies have been brought up in different environments, with different gestures and postures, so that we will even feel the same movement differently, and probably use slightly different muscles to achieve what appear to be the same results (Blacking, 1984, p. 96)

Blacking (1984) in referring to perceptions of dance within other cultures gained through participatory experience, offers insight into reasons for maintaining a critical stance in relation to the findings. As such, engaging in a reflexive process with transparency about the researcher's position with regards to context will contribute to a more dependable and credible research process.

In this study the purpose of felt body experience was to gain greater understanding of the creative dance practice to help to make sense of the dance artists' experience and creative dance practice and physical culture. In addition, gathering data in this way offered a means of potentially enhancing insight into the dance practice from the standpoint of a cultural immigrant and learning how aspects of the practice may be embodied. I drew upon body pedagogics (Andersson and Maiversdotter, 2017; Andersson and Ostman, 2015; Shilling 2017) to further understand acculturation into the dance practice and the potential transfer of knowledge between arts and health care practitioners.

This data gathering method is also influenced by the genre of autoethnography, described by Hanson (2004, p. 187) as a heteroglossic performance rendering my experience as, both and simultaneously, researcher and participant in the research. Auto-ethnographical methodology suggests the inclusion of a clearly delineated time period for data gathering and to extract meaning (Chang, 2016). I participated in CICs and CIJs for 12 months from March 2017 – March 2018. It can be challenging to leave the field

as illustrated by Wacquant (2004) who gave up the active lifestyle of the boxer to adopt a more sedentary lifestyle of writing to develop his thesis. I was reluctant to stop attending the dance classes as the regular dance sessions had become part of my fitness and social routine. I recognise that I experienced a period of grieving and anticipation of the loss of a changed embodiment and deeper connection with a physicality of the body. I was aware of personal transformations in my mind-body experience and had to challenge myself and my focus as a researcher.

> As we transform ourselves, we are challenged to rethink the relationship between bodies, the acquisition of emotive knowledge, and the place of self within the academic imagination (Fine and Hancock, 2017, p. 264)

Distance from the field was required to preserve a focus on the inquiry without it drifting into my everyday experience (Chang, 2008).

I joined 11 monthly 2-hour CICs and joined 6 2-hour CIJs which followed after the Class (Table 2). The CICs were facilitated by dance artists (DA3, DA4, DA6, DA7 and one other dance artist who was not interviewed).

Contact Improvisation Class 1	03.09.2017
Contact Improvisation Class 2 + Contact Improvisation Jam	30.04.2017
Contact Improvisation Class 3 + Contact Improvisation Jam	21.05.2017
Contact Improvisation Class 4	10.6.2017
Contact Improvisation Class 5	30.07.2017
Contact Improvisation Class 6 + Contact Improvisation Jam	17.09.2017
Contact Improvisation Class 7	15.10.2017

Contact Improvisation Class 8 + Contact Improvisation Jam	23.11.2017
Contact Improvisation Class 9 + Contact Improvisation Jam	21.01.2017
Contact Improvisation Class 10 + Contact Improvisation Jam	18.02.2017
Contact Improvisation Class 11	25.03.2018

Table 2: CICs and CIJs dates

During the Autumn of 2017 I joined 6 closed Adults with Learning Disabilities Classes (ALDDC) with a group of 4 dance movers, facilitated by DA3 (Table 3).

Community Workshop	26th September 2017
Dance Group Session 1	2nd October 2017
Dance Group Session 2	13th November 2017
Dance Group Session 3	20th November 2017
Dance Group Session 4	27th November 2017
Dance Group Session 5	4th December 2017

Table 3: Dance Mover Group Dates

A researcher who joins a group, but is also an outsider to the group, may affect the behaviour of the group (Glasper and Rees, 2017, p. 75). Although the ALDDC will have been changed by joining the class, it was hoped that by being a full participating member, rather than an observer, that the group experience would be less disrupted. I recorded the following between myself and the dance artist facilitator in my field notes.

> Aware of wondering about how much to initiate in group. Spoke to DA3 afterwards who talked about her intention - she talked about continually working out what this is.

> And I was asked if how I was in group was OK i.e. conscious, I am . . . another unexpected element to weave in. DA3 seemed comfortable with my role - and how I blended into what was happening. We agreed next week to meet together a little earlier and prepare together for the session and DA3 to share some thoughts with me (ALDDC 3)

I was aware that my role within the group was fluid and dynamic as I continually negotiated the positions of insider and outsider (Schutz, 1944).

> My roles have fallen away - more in the moment - responding to own dance, to others and to DA3's suggestions (ALDDC 2)

Sandelowski (2002, p. 112) argues that trustworthiness in ethnographic studies entails a fully embodied participation and or presence in the field and that participant observation can be regarded as a dispassionate looking (Sandelowski, 2002, p. 109). Paulson (2011) in her study exploring cultures of dance using a methodology combining ethnography and narrative interviews. She argues that ethnography has a greater ecological validity because the researcher has opportunity to participate in the dance culture. In her exploration of cultures of dance and the experience of health and growing older, she argues for the researcher to be an active participant.

> The researcher actively participated in the dance groups so that she could be more reflexive about these processes of social change in the dance groups and her experiences of them (Paulson, 2011, p. 149)

My perspective was as a non-professional and novice dancer rather than an experienced dancer. Although there may be advantages to entering this culture as the stranger (Shutz, 1944) there were also challenges. Doughty et al. (2008) explored dance students experience verbalising their experience of

improvisation and recognising this verbalisation is an acquired skill. I found at times participating in movement overwhelming which may have inhibited data collection. A consequence of my concern with acquiring new skills was a greater focus on my experience of the dance practice with the consequence of less observation on the actions of dance artists. In addition, as is illustrated in the final section of the reflexivity section below, it became apparent that it was often not possible to separate participant observation and felt body data which were inextricably intertwined within my documented field notes.

I have been aware of managing tensions arising from the rather abstruse and enmeshed relationship between ethnography and autoethnography. This has led to adopting an attitude of careful appraisal so that the felt body experience data illuminates the dance practice and culture rather than obscuring the centrality of the dance artists' perspective. Therefore, embracing felt body experience as a data collection method has both enriched the data enabling a richer understanding of the dance culture, whilst at times highlighting my own experience, acculturation and development in creative dance.

These considerations and tensions inherent in the study draw attention to the nature of inter- and trans-disciplinary research. I am aware that some may make the judgment that dance research should remain the domain of dance researchers. The fields of arts-health, and dance-health, necessitate that practitioners and researchers 'cross-over' into the domains of others. This is best done with sensitivity, respect and humility, acknowledging the expertise and experience of 'the other'. In addition, an attitude of adventure and curiosity

can contribute to new learning and knowledge production, necessitating the adoption of a different gaze.

As an occupational therapist I have had to shift my mode of observation when carrying out this type of research from a clinical to an ethnographic gaze (Lawlor, 2003; Malinowski, 1972). Occupation, or participation in meaningful day to day activities, has often been investigated and interpreted from an almost entirely individual perspective (Dickie et al., 2006, p. 83) which most often lends itself, in qualitative research, to phenomenological approaches and interview methods. These research methods reflect the occupational therapist's professional practice which has often taken place within medical settings and paradigms, with an emphasis on person-centred and individualistic approaches to care whilst taking less account of relationships and other contextual factors (Dickie, Cutchin and Humphry, 2006, p. 85). However, ethnographic research methods are able to embrace more transactional, contextualised and social characteristics of occupation (Dickie, Cutchin and Humphry, 2006, p.85).

Lawlor (2003) suggests that there are four critical aspects of being and perceiving that may contribute to the development of moving from clinician to ethnographic researcher. These aspects are: developing an openness to vulnerability and letting go of the professional stance; being present and paying attention to others over lengthy time periods; dealing with human sociality and social graces that may challenge the usual professional boundaries and responsibilities; and managing a self-consciousness and

reflexivity that may expose tensions in negotiating different identities as occupational therapist and researcher in the field (Lawler, 2003, p. 32).

Although there are limitations within my background as an occupational therapist, I have drawn on skills and qualities that have enabled me to develop and adopt a more effective ethnographic gaze (Malinowski, 1972) within this inquiry. I have been aware of developing a greater openness and preparedness to be vulnerable whilst spending time in an unfamiliar place.

Campbell (2001, p. 123) refers to 'emotionally engaged research' guided by an ethic of caring. In this context caring involves an emotional connection and concern for an issue, person or persons together with a letting go of objectivity and accepting partial truths (Blakely, 2004, p. 4). Throughout this research process I have tried to remain open and explore these experiences reflexively throughout the study, as a woman, a health care practitioner and non-dancer. Although this crossing over between domains has facilitated the transference of knowledge between arts and health there are areas of dance-health practice that as a non-professional dancer, I believe will have remained out of my reach and which may have deepened my findings.

3.2.2.3 Reflections (Phase Three): Data Analysis and Reflexivity

3.2.2.3.1 Data Analysis

The approach to analysis is based on a grounded theory approach (Glaser and Strauss, 1967). The approaches to data collection and analysis in this study, based on an interpretivist paradigm, are analogous to Charmaz's (2017) constructivist grounded theory methods. Data is a co-construction between researcher and research participants located within social, historical and situational contexts (Charmaz and Belgrave, 2018, p. 2). The importance and effects of relationships between the researcher and research participants are key to understanding this research paradigm. Relationships both allow access to data, as already discussed, and shape the content of data (Charmaz and Belgrave, 2018, p. 7). Therefore, the process recognises multiple entanglements which are engaged with and revealed through a methodological critical, self-consciousness (Charmaz, 2017). where the researcher overtly examines their positionality (Charmaz and Belgrave, 2018). Data includes field notes, reflexive notes and audio recordings of interviews and interview transcriptions. In addition, there are other documents referring to dance performances and events. Ethnographic content analysis is characterised by a non-linear, reflexive process that focuses on relationships between the researcher, participant sampling, data collection, coding, analysis and interpretation (Glaser and Strauss, 1967, p. 68). In this study, constant comparison of data was applied (Glaser and Strauss, 1967, p. 74). The data was analysed to generate initial concepts iteratively adopting a bottom-up approach (Glaser and Straus, 1967). Analysis included interview data and field

notes with thick descriptions of experience and context (Geertz, 1973). Patterns were identified in the data leading to the development of categories and finally themes. Free associative thinking in the analysis of the data (Farrier, Dooris and Froggett, 2017, p.73) may at times give an impression that there have been leaps in interpretation.

According to Riessman (2008) there are different ways of approaching and analysing narrative data. These include: a structural analysis which explores how stories are told; a dialogic analysis which focuses on the interactions between storyteller and listener; a performance analysis which seeks to understand the way the narrative is presented or 'acted'; and a thematic analysis which focuses on meaning. In this study engagement with the data has been influenced by narrative thematic approaches as well as the primary method of ethnographic content analysis.

One way that the dance artists' narratives were encapsulated early on in the data analysis process was by developing a specific identity for each interviewee based on characteristics identified within each of their stories. Some of these 'identities' are recognisable within the overall data analysis whilst others have been less enduring. These 'I am' identities are discussed further in the first of the findings' chapters. Table 4 illustrates how the dance artists' identity themes were developed during the analysis of the data by providing examples of early categories, later and final themes.

Individual dancer characteristics (step 1)	Dance Artist identities (step 2)	'I am' identities (step 3)
The Performer	Performer	Performer
Is complex and rich	Physicality	Physicality
The skeleton, the anatomy	Skeleton	Skeleton
The lover	Lover	Compassion
The jokester	Humour	Humour
The philosopher and language maker	Philosopher	Translator
The imagination	Imagination	Imagination
Is real life	Everyday	Everyday
The visionary and mystic	Meaning	Transformation
The wounded helper	Wounded Helper	Wounded Helper
The community	Community	Community
Is presence and in the moment	Presence	Presence

Table 4: Thematic Analysis of 'I am' identities

The findings chapters draw on evidence from a range of data (Denzin, 2002). There can be challenges in coding and theming field notes that include observations about people that have become familiar over the period of time spent in the real-world setting. It is therefore helpful to both gain some distance to be objective enough to carry out this process, whilst being sensitive to appreciate and convey understanding about the experiences of the participants in the study (Emerson, Fretz and Shaw, 2011, p.146).

It is important to note that this analysis has not focussed on movement analysis of dance, which may include applying dance technique or systems of movement analysis, or special tools, such as Laban's Effort/Shape system (Desmond, 1993, p. 58). Although dance technique may be referred to in the study data, these aspects of dance form are not the focus of this study nor indeed an area that as a researcher I have professional expertise. The focus

of analysis was to meet the aims of the study by eliciting meaning about a particular dance practice and culture from the dance artists' perspective.

Dance research has undoubtedly enriched this study and offered significant insight into the study of creative movement, research process and analysis of the data. For example, Stinson (2006), a dancer, choreographer, educator and researcher offers an analogy between the creation of dance and academic writing acknowledging in each the simultaneity between the development of form and content.

> How do we determine what we want to put together, what we want to say? Most of us do not fully know what we want to say until we have said it; we rarely have a dance, or a paper completely figured out before we start. Rather we figure out how to say it. Form and content arise together, and we truly do not know one until we know the other (Stinson, 2006, p. 205)

This reflects, to some extent, the process of data analysis and development of the thesis for this study. Writing about the study began prior to data collection and analysis in the development of an initial literature review and subsequent study proposal which was core to the ethics application. Analysis of data continued during the data collection phase and into the later thesis writing. Organisation of some of the themes continued during this writing phase as ideas coalesced and linkages became more evident and tangible. In this way, form and content, writing and analysis, have been intertwined throughout the research process.

Table 5 is an example of how early open coding of the data and later the development of categories informed the final themes focussing on the Domain of the Body in the Everyday: Personal and p/Political.

Open Coding: Data from 3 interviews	Open Coding: Data from all interview data	Categories that informed final themes: data from interview, participant observation and felt body data	Study Findings: Domain 4 Themes 3 (NB: Findings Total: 4 Domains 15 Themes)
			Domain: Body in the Everyday: Personal and p/Political
	Lack of Pretence *Development & Self-empowerment The self /therapy*	Something to say Freedom Personal power Optimising full potential	**Theme: Personal Empowerment**
Equality/ lack of hierarchy/ inclusiveness Aims	*Approach/ universal/ inclusive*	People who are differently abled Respecting others Encouraging others to speak Equality Challenging hierarchy Not imposing Boundaries/ rules	**Theme: Creating an Inclusive Setting**
The Everyday	The Everyday Political Inclusive approach	Common identity Political (self) Making a difference in the world Impacting on the community	**Theme: The Every day**

Table 5: Development of Analysis of themes for the Domain, Body in the Everyday: Personal and p/Political

It is essential to ensure quality is sustained in such a complex qualitative research study. Adopting a trustworthy and ethical approach to the inquiry ensures that the study methods are consistent with the study design. Quality

or trustworthiness in qualitative research is evaluated by ensuring that a study is credible (confidence in the truth of the research findings), transferable (generalisability of inquiry to specific sites), dependable (logical, traceable and clearly documented), and has confirmability (establishing that the researcher's interpretations and findings are clearly derived from the data) (Lincoln and Guba, 1985). Confirmability is based on ethical research practice based on credibility, transferability and dependability (Nowell et al., 2017, p. 3).

Credibility may be demonstrated by prolonged engagement and observation within the field, triangulation of data collection methods and researcher triangulation (Nowell et al., 2017, p. 3). Participant and felt body experience were carried out for 12-months. Data gathering included interviews, participant observation and felt body experience. In this instance there was only one researcher, although as a doctoral student, there has been ongoing and regular opportunities through supervision to check out and discuss selecting and implementing research methods.

Sufficient information needs to be provided for effective transferability (Lincoln and Guba, 1985). The intention of this doctoral study is to effectively describe, discuss and critique the research process. In this way others may understand the context of the findings and the researcher's position and lens through which the data has been gathered and analysed. A coherent and well justified method and analysis ensures dependability so that there can be confidence in knowledge production. Therefore, a well-documented research methodology enhances trustworthiness and ensures clarity about relevance of the findings.

Discussion of the research approach and the reflexive, critical ethnographic methods, illustrated with an audit trail of an analysis of the data contributes to the confirmability that the research study has been implemented ethically and robustly. Examples of data and analysis demonstrating a robust data audit trail are provided in Appendices J-L. These include organisation of field notes (Appendix J); emerging categories (interview data) (Appendix K); categories, thematic content and thematic, narrative analysis (all data) (Appendix L).

Therefore, in summary, this study's methodology has combined analysis from qualitative interviews with the dance artists and reflective field notes based on both felt body experience and participant observation during my immersion in contemporary creative dance sessions. I set out to understand the cultural dance practice from the perspective of the dance artists. My felt body experience of creative dance informed the inquiry it was, however, not the primary focus. There was a point in the analysis of the data and developing the thesis that I had to make a decision. It seemed for a while that there were two complementary yet sizeable fields of enquiry. The study had become unwieldy.

Therefore, my felt body experience has facilitated the analysis and interpretation of the meaning of participation in this specific physical and social culture. This reflexive process evidenced within the field note data has contributed, for the most part, a contextual understanding about the dance culture and practice. It has enabled me to cross-over with a greater awareness into the life world of the other, the dance artist.

The study analysis has been based upon a methodological combination of qualitative interviews and reflexive field notes including both felt body experience and participant observation. The findings' themes have been developed from analysis of the interview data from the dance artists. This process has been informed by data from my fieldnotes which has enabled a deeper and richer analysis and interpretation resulting from understanding gained from these experiences and observations. This critical and interpretive method relies upon the adoption of a reflexive stance. The following discussion on reflexivity explores some examples and themes that have arisen during this critical engagement with the data.

3.2.2.3.2 Reflexivity

In critical ethnography the researcher may be conceptualised as an embodied research instrument and as such enmeshed within the research process (Glasper and Rees, 2017, p. 75). The researcher draws on intuitive styles of feeling, perception and guesswork (Thomas, 1993, p. 14) in an analytical process that is iterative and non-linear (Glasper and Rees, 2017, p. 75). The 'mountain top' view no longer exists in ethnographic methods to map human life world experience (Clifford, 1986, p. 22). Observations and interpretations of the data are recognised as more partial and selective in which the researcher's standpoint is integral (Denzin, 2002, p.484).

A reflexive approach ensures that researcher subjectivities are considered throughout the research process and their potential influence at different

stages of the study. Reflexivity helps to engender greater trustworthiness in qualitative research (Finlay, 2002; Frank, 1997; Underwood et al., 2010). It is nevertheless important to maintain a balance and focus so that the researcher does not become the centre of attention. Paradoxically this is best achieved by communicating clearly and transparently about the reflexive process (Underwood, et al., 2010, p. 1586).

Reflexivity provides the means of managing some of the tensions and ambiguities that arise when the researcher is regarded as inseparable from the everyday world and can therefore, work as a dialectic between researcher, research methods and research findings (Jordan and Yeomans, 1995, p. 394). Moreover, reflexive approaches may offer a way of combining ethnographic and auto-ethnographic perspectives so that insider and outsider positions are no longer regarded as dualistic (Reed-Danahay, 2017, p. 144). The social anthropological gaze, therefore, endeavours to take account of multiple standpoints where inter-connections are made between the positions of researcher and participants and how wider societal issues, such as power and status, may have a bearing (Hannerz, 2010, p. 63).

In the following three sections I have sought to show how adopting a reflexive attitude and consciously exploring my experiences with awareness of my different roles as a female researcher, health practitioner and dance participant have informed my thinking and analysis within this critical ethnographic study. These roles have enabled me to consider and ask questions from different

perspectives. This has extended and challenged my thinking as part of the study methodology.

Inhabiting these identities has enabled me to cross-over into different domains and to learn about others' experience. Yet, there are times of tension where I am aware of being between worlds. I sit on an invisible fence. Although, uncomfortable and confusing, these are the times of greatest learning where I have become aware of different sets of expectations as I open myself to another life world. The following discussions illustrate some of these conflicting areas of unease which have arisen during this reflexive process and that have informed the study method and findings.

The examples in Part A illustrate questions and potential challenges, arising from my identity as a health care professional, on the research process. This links with a theme that recurs throughout this thesis recognising differences between contrasting health paradigms and the divergence between holistic and outcome driven approaches to health and wellbeing. This also raises the question about the nature of intention in this participatory dance practice and its multifaceted character both as an arts practice and as a mind-body approach to the promotion of wellbeing.

Part B focusses specifically on reflections and interpretations of transitioning between different mind-body states during my experience as a researcher. Understanding the effects of mind-body dualism and appreciating the differences between more rational and embodied ways of understanding and

expressing experience have been central to this study. I have experienced a tension as an occupational therapist whose professional reasoning leans towards a more scientific and rational epistemology which can exclude more embodied ways of understanding that more naturally embrace emotional experiences.

Part C then explores further my autoethnographic, felt body experience of movement, therefore, focussing my attention on the subjective lived body and my intention to dance. It brings attention to the nature of this creative dance practice conceptualised within this study in the field of dance-health.

Part A: Reflexivity: Examples

I have been aware of some particular concerns that have influenced my attitudes and behaviour both in negotiating relationships with study participants and others in the research field and in my approach to research methods. As a registered occupational therapist, I have a role within administrative and politicised professional and statutory structures. This means that I am required to deliver health interventions regulated by professional and accountable bodies (Health and Care Professions Council, 2019). The dance artists are not accountable to statutory bodies in the same way, although they may be regulated by legal frameworks operating within health and care settings structures which are themselves regulated. Arguably, this may offer dance artists more freedom whilst also, potentially, providing them with less recognition and role status within health and care organisational structures which do not legitimise their roles.

Yet, I have been conscious of negotiating different roles. I have been a health care practitioner gathering data for a research study through the felt body experience of being a dance mover. I have experienced feelings of vulnerability. The first two examples in the field note extracts below record feelings of physical pain and the third and fourth extracts of some emotional distress.

Physical pain:

> E.g. 1 But also being aware, because I had been having some pain, not debilitating pain but some pain and discomfort in my hips (CIC 7)

> E.g. 2 Been sore all week - perhaps pulled muscle. I could feel on turning that I had pulled something. But carried on in the session - some sharp pain but generally manageable (CIC 6)

> E.g. 3 So, we started off and also in the opening circle I said that I was quite relaxed about being there but also felt quite depleted having just come to the end of a busy time at the university, of marking and moderating and feeling like there was deadlines and responsibility as well as well as some of the research deadlines and that I was really glad to be there to day but also had this feeling of being depleted. I was looking for a way of working with that (CIC 7)

> E.g. 4 . . . aware of difficulty finding my own dance. And being alone i.e. not connecting. Had been tearful from start – when first touched, across [my] back, in first exercise - realised felt very stressed and alone. Tearful, sad. Is that why people wouldn't do this – hard (CIC 9)

The dance artists facilitating the CI classes were available for support and I had regular academic supervision which provided opportunities to explore aspects of the research experience. However, I found the researcher role isolating and was fortunately able to draw on personal resources and skills to care for my wellbeing. The University Ethics Committee raised the issue and took an interest in the safety and welfare of all the participants within the study which included my own role as an embodied participant researcher.

> . . . it was only in repeatedly performing a dance from the chair that I began to touch the relationship between pain and release, transcendence and immanence, finiteness and infinity (Cancienne and Snowber, 2003, P. 247)

As illustrated above significant learning and meaning making in a research environment may result from researcher pain and discomfort. This resonates with my experience. This was a useful learning point for me which provided insight into both challenges and benefits of participation in the dance practice. I considered this also in the context of the arts-health field aware that study findings often focus on instrumental benefits and participant outcomes and whether there is sufficient consideration of issues in relation to the necessary commitment and demands on individuals, in order to achieve these outcomes.

Part B: Transitioning between Physical and Cognitive States

My awareness, as the researcher, heightened during this study, shifting between different modes of experiencing the world. The dance researcher Stinson (2006) refers to a process of research as sensing and understanding. This process includes paying attention or attending to what one is doing, reflecting on what one notices and then making sense of the experience (Stinson, 2006, p. 201-2). I became more sensitive to my responses as I transitioned between more cognitive or physical means of processing lived experience within the specific dance culture.

Writing in the 1980s Brinson (1983, p. 60), a dance educationalist, commented that the then contemporary educational system largely ignored non-verbal communication reflecting a societal bias. Certainly, my educational

background, attending school in the 1960s and 70's, was largely dominated by words demonstrated clearly in the character of my academic achievements. Brinson's (1983) observations still resonate today and advocating for increasing participation in dance as a non-verbal means of communication remains relevant. I noticed my increased focus on physicality and body in the dance practice. However, as I made sense of my experiences there was a realisation of switching, transitioning, between different mind and body states.

I became concerned about the dependability of translating communication through movement into a written form. Widening the appreciation of what the act of writing entails, to some extent, may ease the tension about writing about movement. In western cultures writing has been the dominant form of communication. The written word has been imbued with a logic and transparency of meaning that perhaps is exaggerated. Both writing and dance may be carried out with attention and a tuning into mind-body and somatic experience.

> As we speak of the interplay between writing and dance, it is important to remember that writing begins not only when we put pen to paper, or fingers to the keyboard, but also in the way we are consciously embodied—the way we breathe, think, and feel in our bodies. Writing is essentially attention (Cancienne and Snowber, 2003, p. 248)

Doughty et al., (2008) focussed on the experience of dance students exploring methods for developing their skills of verbally reporting, in action, on the experience of improvising. Initially students were less able to dance as they struggled to verbalise their movement experience. However, over time, the students became more able to maintain different layers of attention simultaneously (Doughty et al., 2008, p. 139). As a mindfulness facilitator I

have some familiarity and experience of verbalising inner and outer experiences focussing on thoughts, emotions and physical movement and sensation (Segal et al., 2013). Yet, the contemporary and improvised dance practice opened up more layered, complex and rich anatomical and physiological experiences with which to comprehend my subjective and objective corporeality.

This dance artist below is verbalising her guidance to a group of participants during a CIC. This necessitates cognitive processing and physical awareness, that is, a mind-body state of embodied cognition (Gallagher, 2011).

> . . . sense where weight is
> Focussing on feet and legs in way did with the hands
> More and more of you step into the weight of the foot
> A little bit more weight, bit more weight,
> Eyes closed
> Stay with this slow process
> How does the rest of the body organise itself?
> Easy shift moving body from one place to the next and more and more of you arrives in that space, the next space
>   [. . .]
> If in touch with someone else, it is. Passing through moment, a reminder of where you are
> [Time elapses]
> Eventually find a partner
> Back to back - magnetise, no weight, just very easy
> (CIC 11)

The dance artist describes an intention to move referring to different movement elements such as the experience of weight. I observed each individual in the class moving differently. This verbalisation of movement does not therefore describe specific movements requiring parts of the body to be shaped or moved in space in distinctive ways. Instead the words can be understood as a prompt, or invite, to move with awareness of both the movement (outer

experience) and the felt sense of movement (inner experience). The verbalisation of the movement has characteristics that reflect the improvisatory, somatic and creative elements of the dance. These have been captured in contemporary movement systems such as Laban's Effort/Shape system (Desmond, 1997, p. 58). There isn't an expectation that the body will adopt a specific outward aesthetic, as is evidenced for example in the verbal prompt 'How does the rest of the body organise itself?'. This may be contrasted with other dance types, such as classical ballet, based on the production and reproduction of culturally recognised steps (Wainwright, Williams and Turner, 2006, p. 547).

In the extracts from my field notes below I am struggling to make sense of what I am sensing and noticing about my mind-body experience in relation to self and others, that is both subjective and intersubjective.

> Blurring of each partner, words, movement, touch and space (CIC 11)
>
> Very aware of different movements/feel of bodies –
> 1. Flowing and leaning in for touch/slow/gentle
> 2. Very strong – more pushing/pulling/sense of a greater caution between us – distance?
> What is it I am sensing – body movement? Body tissue? Emotions? Thinking and approach?
> And what do I feel like to another?
> What do I feel? (CIC3)

I return to Stinson (2006) who refers to 'thinking' as an active verb and reflects on the process of understanding theoretical concepts which takes place before they can be successfully written about.

> If you can't draw it or make a 3-dimensional model of it or dance it, you probably don't understand it (Stinson, 2006, p. 206)

Therefore, dance and writing convey meaning that is socially and culturally situated. And although on the surface one may seem to arise essentially from the mind and one from the body this is much too simplistic and does not take account of a more holistic mind-body epistemological view. This also resonates with earlier discussion in the study methods about the dance artists decision to share their experience verbally which doesn't necessarily exclude making connections about embodied meaning and experience.

Thinking happens through different creative processes including tuning into our physicality, senses and movement though dance. Brinson (1983b, p. 64) writes about the role of the sociology of dance with a focus on the body, its movement and dance as expressions of culture in its widest sense. Moving, thinking, meaning and expression must be interpreted both situated from within the perspective of the specific dance culture as well as from a position or standpoint taking account of the wider social and economic materiality of time and place. The reflexive researcher engages with this interpretive process.

> The pot carries its maker's thoughts, feelings, and spirit. To overlook this fact is to miss a crucial truth, whether in clay, story, or science (Krieger, 1991, p. 89 cited in Finlay, 2002, p. 531)

I became increasingly aware of transitioning between different cognitive and physical states in a contemporary dance environment that is accessible to both dancers and non-dancers (Kurath, 1960). In this example from my field notes it is apparent that I am struggling, but aware, of different mind-body states that this exercise evoked. Each partner took a turn in standing still with their eyes closed whilst the other person danced around them moving the air around their partner as they did so.

> Eyes closed - and finally aware of air moving -
> When doing this - I enjoyed different movements with arms and legs to move the air
> - it felt like a dance - and with eyes closed aware that air moved with different
> patterns and irregularly with this dance.
> To warm us
> Wake us . . .
>
> This dance more physical curiosity, pleasure, - standing feeling air moving around
> me – the sensation of movement, coolness, feeling on skin, face, sensing contact
> with others through the air moving . . .
>
> Noticing physicality, emotion, thought . . .
> The challenging exercise, aware of both current experience and reflection and
> connection with other everyday experiences (CIC9)

Learning from body pedagogics there is evidence to suggest that embodied learning that changes patterns and sensory reactions does cross into different aspects of life (Shilling, 2017, p. 1216). I became more aware of mind-body approaches through making these transitions and gradually translating them into my everyday experience.

Part C: Felt Body Autoethnographic Experience

As the researcher I became an embodied participant experiencing an improvised and creative dance practice. Body pedagogics, which is discussed further in the next chapter, focusses on how a physical culture transmit embodied changes in order to acquire skills and attitudes linked to physicality and body (Shilling, 2007, p. 11). This methodology understands embodiment as transactional.

> Body is a transaction with the mind, but also, always with the world in which we act (Andersson et al., 2015, p. 729)

Therefore, this approach to the felt body experience, constructed and situated within a socio-cultural milieu, influenced my understanding about embodiment as a process of education (Andersson et al., 2015, p. 730) with a focus on a

specific activity. My experience of participating in the Contact Improvisation weekly sessions (CIC and CIJ) and joining the Adult Learning Disability Dance Classes (ALDDC) gave me insight into the experience of the creative dance practice from multiple and diverse perspectives. These experiences encompassed: physicality in movement, through the senses and improvised contact with others; reflecting in and on action; exploring experience through metaphor and images; a range of emotional responses; and social interconnections and intersubjective relationships with others in the dance space.

The following extract is taken from my field notes recording my felt body experience and observations following participation in a Contact Improvisation Class. I write about how I notice my body and its movement objectively, as well as my subjective and somatic experience. I pay attention to some reflections about aspects of this experience, finally considering the question about what is, and is not, dance.

This field note example illustrates how these experiences were enmeshed and difficult to disentangle both in the moment that I experienced them and then later when I noted them down. I also record some of the guidance offered by the dance artists (DA3 and DA4) leading the session: 'So we started by being invited to move . . . we were given some instructions to be conscious of our left sitting bone'. I was both noticing my own personal experience whilst simultaneously observing the dance artists in their role within the dance sessions. I found that my felt body experience and observations of the dance

artists, whilst adopting the role of participant observer, were often integrally connected in the field note data. To some extent this is reflected in the following extract in the 'I' and the 'we' voices, which reveal both my personal experience and observations of the dance artists in the group dance setting.

And so . . . as we started . . . very slowly and shuffled closer into the circle and so we were sitting bottom to bottom with our feet in the middle of the circle like a wheel, I guess . . . and we started very slowly so DA3 was giving us a bit of guidance about . . . wiggling our toes, being aware of our limbs and then . . . paying attention to the two bones that connect with the floor when we are sitting so we started with being connected with both of those bones and then the left and then the right , and then also following up the spine and being aware that our head was resting on two little bones at the top of the spine. So, we started to have a sense of our spines and that is really then what we worked with in the session. So we started by being invited to move . . . we were given some instructions to be conscious of our left sitting bone . . . pushing slightly across to the left . . . spiralling around that side and then to the other and for a while it was all on the floor . . . so, a lot of movement on the floor being conscious of the floor, one of the things I remember was that the spine was in contact with the floor and then when I went on to my stomach my spine is more free floating, more in the air. And just playing around in my head about how all of that felt, noting how all of that felt . . . as well as playing around with that physically. There was a sense of fun and play during this session I think today. And there were a few moments when I was laughing, and it felt . . . it felt all-encompassing but also . . . that there was some lightness in there as well.

And then we were given an instruction about being higher, which was about being less off the floor, so that quite a lot of being on our knees and hands and really making our spines move. And as our spines move what happens to our legs, what happens to different parts of our bodies, and then we started to walk . . . and at some point, we were invited to go into partners. And the partnership that is coming to mind for me at the moment is with DA4 . . . so where we . . . we were being conscious of the movement of our spine, I don't think we had been asked to play with resistance at this point, I think this came later in the session, I think it was just about moving and actually after we had moved together what then happened is that each of us . . . were invited to move and witness the other person, and that actually was for quite a period of time, I didn't time it but it wasn't 30 seconds and it probably wasn't 15minutes, but it was somewhere in between. A substantial length of time. And DA4 moved first and doing the watching and what was the watching about and also . . . I was intrigued and curious about the movement that she was doing and also being conscious that it was private and individual movement internal experience and there was something very private about that and also it was public. We are in a group, and we are observing each other and something that is personal is also shared in public and I was kind of conscious of that and conscious of being the observer and what was I doing. And then I moved into doing movement myself and . . . and that as I try and recall what that was like . . . because I was still conscious of slightly playing around with the spine

and there was a period when I was really conscious that this didn't feel like movement but it felt like dance and I've kind of got a question in my head about what is dance and that kind of keeps coming up when in these sessions we are doing something that . . . we have got some guidance and what we are being asked to get in touch with an internal sense of where do our bodies want to move and also responding to some instructions , like today about the spine, so it's not all internal there are some external prompts, stimulation. And you are kind of playing with that and listening really hard and actually even what I say hard it's actually, you are immersed in it, it doesn't feel something that you are forcing, you are just being in that. To the point when it doesn't feel like movement, but it feels like dance (CIC7)

My felt body experience, which is given voice in this extract, informed the analysis of the dance artists interview data by giving me a greater understanding of the dance practise. It allowed me to make more sense of the dance experience from a participant's point of view and therefore allow me to engage with the dance artists' narratives in a particular way. That is to say when I immersed myself in the data, I was aware of having my own movement experience to draw upon to help my understanding of the practice.

3.3   Part Three: Presentation of study findings

As a researcher from a health background who has spent time immersed in a specific dance artists' culture there is a risk of not authentically representing experience within either world. During immersive experiences in the culture of others adopting and maintaining the role of the stranger (Schutz, 1944) in order to more clearly 'see' others is challenging. There is a risk that the researcher may fail to fully explain the experiences of others (Dwyer and Buckle, 2009, p. 58). One of the possible ways to help mitigate against a lack of clarity in the presentation of qualitative research based on a relativist ontology is to ensure transparency (Finlay, 2002). Therefore, a choice has been made about the presentation of the study findings.

The research findings are organised in four findings chapters. The first of these chapters, Making Visible: The Dance Artist, foregrounds the dance artists with themed aspects of their narrative stories within the interview data. Individual and shared aspects of the dance artists' characteristics provide some clarity and insight about the key actors within this specific creative dance and physical culture that is then explored further in the other findings' chapters. This first chapter is less overtly about embodied experience and more about identity of the dance artists situated in a specific movement and physical culture. The themes within this first domain of findings are: Age and Experience; Passion for Dance; Networkers; and 'I am' Identities.

The other findings chapters focus on the three key domains arising from the data analysis of the creative dance practice and culture. These domains are Body: Paradigm Shifting, Body in Relationship: Guides, and Body in the Everyday: Personal as p/Political. The first domain of Body: Paradigm Shifting, is organised into four themes: Dualism to Holism; Dance and Movement as Culturally Situated; Dance Artists' Skills; and Health and Wellbeing - Helping self: Helping Others. This domain reflects an anti-dualistic understanding of embodiment where every living movement is conceived as having a cognitive element (Sheets-Johnstone, 2011).

The third findings chapter explores the experience of embodiment and creative dance in a specific physical culture focussing on the social milieu and interpersonal and intersubjective relationships. The findings are organised into

the four themes: The Social Physicist; Being Open to Possibilities of Engagement; The Duet; and Witnessing. Frequency or quantity are not necessarily considered significant within qualitative data analysis when considering meaning. However, it does seem noteworthy that, during the analysis of the dance artists' interview data, narrative content relating to engaging and connecting with others and, the development of relationships, were the most frequently evidenced of the three findings domains. These aspects are similarly well evidenced in the field note data.

The final findings chapter focuses on the domain of the Body in the Everyday: Personal as p/Political. The three themes within this domain are: Personal Empowerment; Creating an Inclusive Setting; and The Everyday. This domain explores the relationship between participating in the specific creative dance and meaning making in relation to wider everyday experience beyond the dance setting.

In findings chapters Two-Four, extracts from my field note data capturing felt body experiences and participant observations are included in a final supplementary section at the end of each chapter. In a few instances there is some additional data from my felt body experience included within the main body of the findings chapters which is clearly identified. As already commented upon the felt body experience helped to deepen my understanding of the dance practice yet in the presentation of the study findings and within this thesis, they are much less apparent than the dance artists' data. Participant observation data, as has been discussed above, has been difficult to separate

within my field note data from my felt body experience. However, some examples are also included as supplementary data at the end of chapters Two-Four. In this way, the different types of data are separated and delineated. This has the effect of clearly illuminating the dance artists' voices throughout the findings whilst providing evidence of my felt body experience as the researcher, reflecting participation in the creative dance practice.

3.3.1 Introduction to the Dancing Space

Very large space, wooden floor, only a few chairs to the side, jug of water and glasses (CIC 1)

The CICs which I participated in for 12 months took place in a space in an urban arts centre. The space is used by dancers for practice, rehearsal and performance. It is not a specific dance space and is used for other performing arts activities. The room is rectangular with a tall ceiling of perhaps 6 metres in height. It is a large room with plenty of space to run. There are three tall, narrow windows that let in some natural light, but the room seems quite separated from the outside and external world. In order to have enough light artificial lighting is on for most of the time.

The floor is wooden. The walls and ceilings are predominantly black. There are black curtains which can be drawn along the outside wall. There are three entrances into the room which can also be curtained off. When the space is used for dance practice the audience seating is rolled back to make a fourth wall. The only remaining furniture in the space is about a dozen straight back,

folding chairs. Along the outside wall is a small sill or raised plinth on which glasses and a jug of water are often placed.

There is always concern about the cleanliness of the floor before dance practice starts. One or two people usually sweep the floor before the start of the CIC. This is regarded as an important and serious task for the safety of the dancers. Dancers have bare feet or socks on their feet, they do not wear shoes. Floor-based movement is common. Another concern is the temperature in the space.

> Many complained that it was too cold – this theme ran through session (2 hours long) – people mentioned putting on more layers, use of another room, asking for more heating, no difference in heating (CIC 1)

Dancers are prepared with different layers of clothing and clothes are scattered around the edges of the room and draped over the few chairs. Dance artists and movers change at the start of the classes and there is often someone putting on or taking off items of clothing. Clothing is loose and generally dark coloured suited to rolling across the floor. Some dancers wear knee, leg or arm padding to protect themselves whilst dancing and moving (Description compiled from extracts from field notes CIC1 – CIC11).

4   Chapter Four Findings 1: Becoming Visible: The Dance Artist

> . . . working in a remote territory; working between worlds; invisibility of the work; working in a wilderness at the edge of a settled area (Field notes:10.11.05.2017)

I wrote the above in my field notes whilst attending a dance workshop of The Knowing Body Network (2020) in May 2017. This metaphorical language, encapsulating a sense of marginalisation, was used by a workshop presenter and other participants to describe their experience of working as dance artists in the field of creative dance within health settings and/or in dance-health projects. This first findings chapter focuses on themed distinctive features of the dance artist interviewees positioning their voices as central to this study.

Embodiment is understood and explored in this study as a process (Watkins, 2012, p. 31) intrinsically connected with the development of human understanding of the world which is initially and primarily established through bodily experience (Merleau-Ponty, 1962). Warnick, Wilt and McAdams (2016), in their study of dancers' stories identify a theme of a 'profession intertwined with identity'.

> . . . dancers do not just choose a job they choose or continue on a way of being. For most, dance seems to be a representation of their identity (Warnick, Wilt and McAdams,2016, p. 38)

This close relationship between dance and self-identity is described by a study participant.

> I think dancers are born. I do. And I think they just have to dance and that's just how it happens' (Warnick, Wilt and McAdams, 2016, p. 38)

Physicality and movement are key to dancers' means of engagement with the world. Yet, although there are some shared characteristics in dance (Hanna, 1995; Kealiinohmoku, 1970; Kurath, 1960), dance types vary widely. Therefore, considering dance participation from a socio-cultural perspective, these different styles and practices are likely to influence self-identity, meaning and embodiment in a variety of ways, thus suggesting that the emergence and acculturation of a dancer's identity is mutable and not uniform and fixed.

Body pedagogics helps in the understanding of how the social may become etched within an individual's corporeality where embodiment is understood as a process. Body pedagogics is an embodied approach to both the attainment and dissemination of occupational structured practices (Shilling, 2017, p. 1205). It is in part derived from Dewey's transactional perspective (Dewey and Bentley, 1946a,1947b,1947) and Mauss' (1973) concept of body techniques such that learning combines social, embodied and practical aspects of tacit knowing (Andersson and Garrison, 2016; Andersson and Ostman, 2015).

From a perspective of body pedagogics, embodiment is a continuing educative experience which takes account of both socio-cultural and subjective experience (Shilling and Mellor, 2007, p. 533). In this way it is related to Bourdieu's (2000) concept of habitus yet seeks to explain more explicitly how individuals acquire skills and abilities by immersing their bodies in routines and cultures and, in an important sense, are changed as they become people with a different orientation to the world around them (Andersson and Maivorsdotter, 2017, p. 503). Body pedagogics recognises the embodied dimensions of

learning, rejecting classical epistemological conceptions of mind-body (Andersson, Ostman and Ohman, 2015, p. 725). Body pedagogical methods have tended to be studied and applied within physical cultures that are recognisable by tangible skills and techniques, for example, that of the ballet dancer (Aalten, 2007), boxer (Wacquant, 2004), sailor (Andersson, Ostman and Ohman, 2015) or professional footballer's career path (Andersson and Maivorsdotter, 2017). These roles may be described as high performance, elite and achievement orientated.

In the cultural world of ballet, for example, the physical and mental demands of a career in ballet have been identified with some distinct behaviours and attitudes. These are shaped by artistic practices based on particular styles of coaching and expectations existing within ballet rehearsal and public performance spaces. Wulff (2008, p. 518) describes ballet as a global physical culture which survives because of the way that it has been taught and sustained between bodies for centuries. Dancing elite ballet requires the learning and mastery of up to 200 different steps which are performed with recognisable techniques and styles wherever they are performed (Wulff, 2008, p. 522). The specific conditions of forging a career in the professional world of ballet may become embodied in a craving for perfection (Wainwright, Williams and Turner, 2006, p. 547).

There is a belief, fostered by some in the dance world, of the malleable qualities of the body (Leder, 1990, p. 119). Yet, perfection is often achieved at a significant cost. A culture of injury and pain has been recognised within the

elite ballet realm (Wulff, 1998, p.105). This culture of physical harm calls into question how biddable the body is. Yet, in the pursuit of flawlessness, dancers are willing to take considerable risks. One way of dealing with the contradictions inherent in the embodiment of this ideal, whilst simultaneously living with extreme pain, is for dancers to develop a lived sense of two bodies: the material body and aesthetically ideal body (Foster, 1997, p. 237). This separation may, in turn, lead to the silencing of the material body, which manifests as the absent or disembodied body (Aalten, 2007, p. 122) as a way of managing pain.

Although the dance style, which is the focus of this study, may not look as if it fits with some of these characteristics of an elite culture, nevertheless it is a physical culture existing for a specific purpose. This study's findings show that bodily, or somatic experiences, which are also social and intersubjective, are fundamental to this creative dance practice and culture. These experiences and inter-relationships are situated and constructed in a specific socio-cultural setting of dance. Although somatic practice differs from more traditional dance practices, such as ballet, with more improvisation and less adherence to specific techniques, it may still also 'regulate and leave traces on the dance practitioner's body' (Hamp, 2017, p. 106).

> . . . to begin with the soldier was someone who could be recognised from afar: he bore certain signs: the natural signs of his strength and courage, the marks too of his pride; his body was the blazon of his strength and valour . . . lively alert manner, erect head, taut stomach, broad shoulders, long arms, strong fingers, a small belly, thick thighs, slender legs and dry feet (Foucault, 1979, p. 135)

Hamp draws on Foucauldian theories of disciplining the body. Therefore, as illustrated in the example of the 18th century's soldier's body, bodies may be

receptive to acculturation, so that they may be 'subjected, used, transformed and improved' (Foucault, 1979, p. 136).

Culture refers to the learned social behaviour of a specific group and how their actions are perceived and evaluated (Goodenough, 1981, p. 10). Both individuals and the group nurture and reflect aspects of this cultural identity (Bell, 1976, p. 36). The field of dance-health research has been significantly dominated by instrumental and outcome focussed methodologies (Houston, 2015). Consequently, often attention has not been paid to the role and attributes of dance artists as facilitators of participative dance. By contrast, in exploring the culture of a particular style of creative dance, the current study gives precedence to gathering and interpreting the narratives and experiences of a specific group of dance artists.

The first three themes in the Becoming Visible domain explore the age and experience of this group of dance artists. The final theme is entitled 'I am' Identities which encapsulate one key quality of each of the dance artists' narratives. The thematic analysis of the dance artists' stories has led to viewing these particular qualities as an interpretation of a distillation of the essence of each of the dance artist's experience of dance.

4.1   Age and Experience

The dance artists' ages range from 32-70 years with an average mean age of 48 years. Most of the dance artists identify as She and as White British. One dance artist identifies as He. Other ethnicities include: White American, Mixed European and British Indian. The information about the dance artists training

and current roles and settings has been compiled from information found within

the interviews (Table 5).

Dance Artists	Age Years	Gender Identifies as	Ethnicity Identifies as	Dance Artist Training	Dance Artist Roles and settings
DA1	70	She	British Indian	Indian Classical Dance Training	Dance Choreographer and Performer Dance artist in Care Homes for Frail older adults, adults living with dementia and adults with learning disabilities, people receiving end of life care
DA2	41	She	Mixed European	Classical and Contemporary Dance Training	Dance Choreographer and Performer Dance Teacher in Higher Education Dance artist with adults with severe mental health difficulties
DA3	68	She	White British	Competitive Gymnast Contemporary Dance Training Contact Improvisation	Dance Choreographer and Performer Member of small dance collective Dance artist with adults with learning disabilities, older people and living with dementia, community groups
DA4	49	She	White British	Further education a Foundation course in visual art, dance, drama Laban Contemporary Dance Centre	Dance Choreographer and Performer Member of small dance collective Solo Performer Dance artist with children and young people in schools, community and hospital settings, and intergenerational groups,
DA5	40	She	White American	Pre-professional ballet company as a teenager	Dance Choreographer and Performer

				University – included American modern dance and classical (majored in English literature and visual art) Studied Physical Theatre Contemporary dance and Contact Improvisation	Solo Performer: includes dance, visual art, theatre, comedy Community workshops
DA6	53	She	White British	Laban Contemporary Dance Centre Contact Improvisation	Dance Choreographer and Performer Member of small dance collective Inter-disciplinary artist Dance Education Solo Performer Community workshops
DA7	44	She	White British	Ballet School Laban Contemporary Dance Centre	Dance Choreographer and Performer Solo Performer Dance artist with older people, care settings, Community workshops Working in schools
DA8	34	She	White British	Contemporary Dance Training	Dance Choreographer and Performer Solo performer Member of dance collective Dance artist with older dancers, community groups
DA9	47	She	White British	From 16years joined ballet and modern dance classes School of Contemporary Dance North West England Authentic Movement Movement Therapy Training	Background in performance and teaching creative dance Works in Higher Education Somatic Movement Educator
DA10	50	He	White British	Royal Ballet School	Dance Choreographer and Performer Artistic Director for community dance company Dance artist particular with people in recovery from substance misuse

| DA11 | 43 | She | White British | London Contemporary Dance School | Dance Choreographer and Performer Dance Artist with community groups including people in recovery from substance misuse |
| DA12 | 32 | She | White British | Capoeira Degree in dance and nutrition Master's in dance | Dance Choreographer and Performer Member of small dance collective and dance artist with different groups: older people, people in care settings, schools |

Table 6: The Dance Artists

This is a group of mature and professionally trained dance artists. Information about training and experience were woven into the dance artists' stories. The table summarises the most significant formal dance training which was shared in the interviews and their current dance artist roles. However, the formal training only partially reflects their background and dance experience. Several dance artists gave details about their experience in dance starting at a very young age (DA2, DA3, DA4, DA5, DA7, DA10) illustrated below by DA5 and DA7.

> And I got, as I think many teenagers tend to, I got quite obsessed with it, and so I performed with a pre-professional [ballet] company as a teenager and spent all my weekends in rehearsals and . . . didn't go to class as often as I was supposed to, I can't say I went to class everyday, I think I went about four times a week or something (DA5)

> That was my experience as a very young performer, and sort of took part in festivals, sort of doing dance from other worlds, maybe like a Hungarian dance or a Greek dance. I also did a lot of ballroom dance, I did a lot of ballet and . . . and some song and dance as well, so that was kind of. . . And that took me to a ballet school when I was very young, that's what happened (DA7)

The narratives give a sense of the dance artists' long-term experience and involvement in dance.

> I've been working in dance, and studying dance, for thirty years, just about thirty years. And feel very fortunate that there's been a continuous journey (DA9)

Although, this group of dance artists have had formal academic and technique training in dance their stories focus on their development as dancers after this formal period of study. DA2 firstly below talks about her time spent in Contemporary Dance School which provided an introduction to different dance styles. DA4 gives examples of growth and experience which continues to develop by participating in dance workshops and networks.

> Yeah, yeah, it was sort of very . . . like at the time still, I think it's changed slightly, but it was very sort of, you get Graham classes, you get Cunningham classes, you do a little bit of improvisation but it's very sort like ma la la la la . . . it's very minimal and yeah, there's a little taste (DA2)

> Some of them happened to be over in Spain, which was lovely . . . in this beautiful old farmhouse! Meeting lots of wonderful people and having a great time. So yeah, I done quite a few of his workshops, and I ended up working for him on several projects, I worked for about, on four different projects when he first got like a group of people together, started making group work. And so, we were based in Amsterdam for a while, and then we done performances all over, also in the UK as well. And that was great, that was a really wonderful experience. Again, to follow that, kind of very organic, it's all felt very organic (DA4)

DA5 describes how it may take some time (10-15 years) to develop a dance style that reflects personal preferences and qualities.

> I suppose it takes a lifetime to hone your . . . specific language. But what I'm making feels close to myself, like closer than what I was making . . . yeah [. . .] fifteen years ago, ten years ago . . . (DA5)

Several dance artists refer to their experience over time. Some stories reflect changes in dance careers as periods of participating in elite dance performance came to an end. DA3 and DA10 describe how their initial careers

as dance performers finished at a relatively young age. DA3 refers to making changes in her professional career, in part, as the result of being a dance performer and getting older.

> And when I kind of had to look at all this, of, well quite a young age, but at a later stage of a professional career in my sort of mid to late twenties . . . which is very young, but actually as a performer it's not so young (DA3)

Another dance artist refers to the ending of this period of being a particular kind of dance performer, as well as to the difficulty of her transition. This dance artist had started dancing at 4 years old and until the age of 30 years old had been a professional and soloist ballet dancer in UK and European dance companies.

> well I couldn't really look at dance for about a year, you know because it was quite a painful . . . a painful thing for me, because I'd had that kind of structure of doing ballet everyday from the age of like ten, and then all of a sudden it was like nothing (DA10)

All the dance artists in this study were at least in their early 30s and therefore this initial period in their careers had come to an end after which their dance practice changed and developed.

> So, and then, and then for myself, so my, what happened to my process, for myself as a dancer, was to, was to look at . . . look at how, you know just to expand, expand my sense of myself as a, as a dancer, as an artist, me, my identity had to change, and I think, so over a period, you know and it's still changing, and I think I'm on that journey anyway (DA3)

Therefore, change in their dance became necessary for the dance artists as they grew older. However, DA2 suggests that maturity and experience are also essential in being able to carry out her current roles.

> . . . it looks so ridiculously simple but actually, in order to deliver what we're delivering . . . we have years and years and years of experience to hold and read the situation and . . . deliver exactly what it is that these things are (DA2)

It takes time to develop skills and Montero (2010, p. 106) suggests that the journey from novice to professional takes about 10 years for those performing and trying to achieve excellence in skills in, for example, dance, athletics or music. The dance artists in the above extracts demonstrate an awareness of building on skills and the development of their practice.

The above quote contrasts with a general sense that this is a skilled group of older and professional dance artists, who have an awareness of their dance journeys and changing skill set. This group of dancers have a range of training, skills and roles. DA6 advocates age and experience in their current roles.

> I do think that necessitates being a bit older, a bit like cooking . . . a bit of this . . . It's a bit like making a good curry, you know . . . you have your basics . . . you know, whatever's going into it, like your vegetables or . . . but then all the seasonings, you know you've got an array of different things. And I often feel like that's, you know, cooking's often what I feel like I'm doing (DA6)

4.2 Passion for Dance

In different ways the dance artists describe their passion for the art of dance and their roles as dance artists. DA5 expresses her love or passion for dance and its creative process by likening her dance practice to an 'infinite source'.

> . . . I love performing, I love . . . I love dancing, I really love dancing / and it's like the more you do it, the more there is, it does seem to be a kind of infinite source that it's coming from (DA5)

The quotes below illustrate that when the dance artists describe satisfaction and fulfilment in their dance practice, that these feelings are often linked with seeing others benefit from engagement in dance. These dance artists refer to 'bringing a spark to others' (DA8); 'helping people through movement' (DA10), 'social impact' (DA11) and 'the health thing' (DA12).

> It also makes it feel worthwhile because it's something, I just love dancing, so . . . but what's the point in that, you know if . . . dancing bringing a spark to others . . . And you know for lots of reasons that makes then me doing my work really rich (DA8)

> I jumped at the chance straight away because I'm really passionate about recovery and passionate about dance as well, and helping people through movement (DA10)

> Love dancing - I enjoy, love contemporary dance, love sharing it with people, love facilitating, love being with a community, social impact, all those kind of things (DA11)

> . . . and studied dance, although I still was not certain, so I ended up studying dance with nutrition . . . so the health thing's always been there in the background as well (DA12)

This passion about dance and what others gain from their engagement in dance, is closely linked to connections the dance artists make between dance, health and wellbeing. The dance artists have their own language and way of expressing their role in relation to health. The extracts below are taken from an opening address at a dance networking event.

> Healing through movement is one of the earliest expressions of the arts. In awakening imagination and creativity in the body, dance can restore a sense of self and connectedness. Movement relaxes and brings back a sense of rhythm and coherence. It offers a language where words fail, bridging the gap between sensation and meaning.

> In our times there is an increased need for non-pharmacological, creative and holistic practices that help us re-connect and find meaning through our dis-ease. Dance more than any other art form in addressing the body directly, enables it and the subtle resources it holds to be a part of our healing (Field notes: 10.5.2017)

These dance artists are not trained dance therapists and only rarely mention therapy as a term in relation to their dance practice. DA5 however, briefly explores her work as a dance artist and its 'therapeutic benefits'. She delivers sessions to professional and non-professional dancers.

> And it's just changed a lot over time. And then particularly reading about that and thinking about it in a more therapeutic way and then coming back to the dancing. I mean. . . my classes aren't proposed primarily as therapeutic, I put them in an art context and I advertised them in a performance you know, an art context, but there's absolutely therapeutic benefits and people I think come to it for that also (DA5)

DA5 is clear that she promotes her work in an 'art context' as opposed to a health context. However, this does not preclude that the practice does have wellbeing benefits and that some may be drawn to participate because of these benefits.

Dance artists describe how somatic practice has enabled change or given expression to changes that they have experienced. For example, several dance artists describe significant life changing experiences which have contributed to the development of a different relationship to dance and the discovery of somatic and improvised dance practice.

> And what, you know what became clear over the next couple of months was I had to leave what I was doing in terms of dance, it wasn't the right . . . direction for me, I sort of, I had a sense that if I continue along here, my work is just going to be . . . meaningless. . . And … lo and behold, as life does present itself, I started to meet people who were, what I'd say are more working somatically (DA9)

Therefore, dance artists reflect on their own experiences as a way of articulating how this particular contemporary dance practice impacts on wellbeing. This offers some insight into their passion about dance which is often linked with personal experiences of transformation, change and impact on wellbeing.

> I think to get to this place, the practice is about practising it for yourself, it just becomes who you are because you've been through a journey or a process yourself. And it's the classic, I think, you know we have to try things for ourselves, we have to experience those things, it's the experiential (DA4)

This group of dance artists facilitate participative dance sessions with a variety of groups of people with a range of different abilities and needs, often with generally no background in dance. The dance artists' dancer identity is connected with attitudes to and relationships with people.

> One of the things I was thinking about before I came here was, what is it as me as a human being that, well one, I love people . . . but it's kind of being aware of you know, I don't know, there's a care for humanity and people (DA4)

The dance artists' passion for dance is therefore often linked to both their personal experience of the benefits of dance, and opportunities to connect with others who benefit from dance participation. In these quotes there seems to be a sense of both a shared humanity and mutual benefit explored in the context of the dance practice.

> The benefits for myself is that it keeps me in touch with everyday people in all different   settings, and you just meet everyone from all walks of life, and I love that, and I love hearing people's stories or . . . I just . . . I do just, I love people and . . . And yeah, just how individual we are, and I like having my feet on the ground and being in touch with them (DA7)

4.3   Networkers

One aspect of their role, which the majority of the dance artists (DA*2, DA3, DA4, DA5, DA6, DA9, DA10, DA12*) describe, is teaching and passing their skills on to others. This engagement in teaching reflects a wider dance culture where techniques, approaches and identity are passed on between dancers (Warnick, Wilt and McAdams, 2016, p. 39). The dance artists have created networks that ensure that they learn from each other and continue to develop their dance practice and in this way, they are not isolated Guides.

In Raw's (2014) assemblage of arts-health practice a strong personal commitment is the first of these elements. In order to build and sustain these elements within practice and nurture a clear consistent ethos of underpinning principles and values, support is sought from other practitioners. In other physical cultures, learning and development are embedded within a practice which is social and rooted in relationship or in a community of practice (Oliver et al., 2018, p. 152). Communities of practice tend to reflect the contexts and activities in which they develop (Oliver et al., 2015, p. 162).

The dance artists are proactive in creating many of their own opportunities for learning. Learning and sharing activities have to meet the needs of a group of dance artists which considers its practice to be in 'unchartered territory' (Collinson, 2017). A survey, supported by Dance UK and Equity, of professional dancers' income, showed that 50% of dancers' jobs pay less than the minimum wage (Hemley, 2015). Consequently, many of the dance artists balance different activities and projects in order to make a living wage.

> So, at the moment, I think I have my hands and foot and feet in many different pots!
> . . . And part of that is just basically having to make a living (DA2)

Therefore, the dance artists require learning that is financially accessible and tailored to their specific professional needs. Developing local community of practices, such as The Knowing Body Network (2020) is one way of ensuring continuing professional development. This network was founded by a group of experienced independent dance artists working in health and community settings. It aims to enable artists and healthcare practitioners to exchange ideas and research, and articulate creative and holistic approaches to body, movement and health. In this way the network is committed to enquiry, and

learning, as well as developing evidence for specialised movement practices

(The Knowing Body Network, 2020)

> The Knowing Body Network (2020) seeks to raise awareness of approaches to movement that derive from somatic practices and their application in the field of health, wellbeing and selfcare. These dance practices challenge our dualist culture based on a mind-body divide. Movement conceives mind and body not as separate but rather as aspects of one organic process (The Knowing Body Network, 2020)

I attended one of these The Knowing Body Network (2020) events. Below are

some field notes I made listening to one of the dance artists speak.

> Here to support Health, so that illness is held in wider frame
> Not about illness
> Homeostasis, Balance and not be overwhelmed
> No one word for Health
> Different things help people feel healthy
> Dancer is good companion to strengthen resources (Field notes, 10th May 2017)

The information from The Knowing Body Network (2020) and my field notes

show that this network reflects facets of the dance culture explored within this

study focussing on mind-body and holistic, health promoting approaches to

health. However, although there are significant benefits in passing on skills

and knowledge through networks and communities of practice one dance artist

recognises that there may be some challenging implications for this way of

learning and supporting practice.

> Sharing isn't always successful/some risks – water down the craft – I do have a question about how, I suppose it's like anything, you know as it, as it disseminates, as it propagates, as it goes out, you know as it burgeons, you know, does it get watered down, does it get approximated, is there a tendency for it to become more of a, for there to be more of a cognitive understanding of what it is (DA6)

Therefore, although there are risks that some elements of practice may be lost,

this networking and sharing allows practice to flow and to adapt.

> So, we were just around this woman, who was a fantastic role model and kind of brought lots of people in who were kind of out there in the country doing, you know, professional dancers (DA4)

> Learning from those who have gone before - You know we're not, as dance artists, that's the beauty of it, we're not an organisation, we're not a political party, we're not a religious faith! We're just a community that evolves and we share practice and you learn from the people that have been before you (DA11)

Role models are key within this culture. Dance artists referred by name specifically to dancers who have inspired and guided them. Examples of some particularly well-known dancers include Steve Paxton (Paxton, 1975), Gregory Nash (Arts Professional, 2009), Trisha Brown (Trisha Brown Dance Company, nd), Mary Fulkerson and Sue Maclennan (Contact Improvisation UK, nd), Mabel Elsworth Todd and Barbara Clark (Ideokinesis and Movement Imagery, 2015).

The creative dance practice over time is a fusion of many different influences. It is evolving in an organic and dynamic way as each dance artist shares their skills and knowledge. The dance artists develop their own knowledge and skills through their networks, role models and community of practice.

4.4 'I am' identities

These identities emerged during narrative analysis of the data beginning as a way of 'making sense of' or 'holding onto' the uniqueness of each dance artist within each narrative. The 'I am' identities are distinctive and compelling threads found in each of the interview's data. The table (Table 6) below names each 'I am' identity, with a short phrase to illustrate each identity and evidence for each theme selected from the dance artists' narratives.

'I am' Identities and illustrative phrase	Evidence from the interviews for the 'I am' theme
DA1 Performer: I am most honest when I perform	That is where I like to keep my performing interest and performing skills into my, community work {. . . } a finely tuned body can reach closer than an untrained body. That is where I think it's quite useful to remain a performer. I feel most honest when I perform . . . I really try to be who I am, what I'm feeling, the way I see the world, that's why it's very important for me to stay in performance. If you can get to that stage where in performance you can get over that need to pretend, because we have always got that need to pretend, we have got certain ideas of perfection . . . But if we can forget that, that's a wonderful moment, so I need to perform.
DA2 Physicality: You feel your body differently	So, I come from quite a physical family . . . contemporary dance, that's where I sort of combine even more elements into . . . it just brought something, a physicality to me that I didn't get with ballet . . . But in terms of contemporary, I, yeah, you feel your body very differently
DA3 Skeleton: Drawn from the clarity of the anatomy	(A teacher) took on as a real pathway of creativity, finding the creativity in oneself and in moving, but really drawn from the clarity of the anatomy, so really placing your movement within, within the deep sensory awareness of the joints and the alignment in the body. Well things that I've learnt, like how I've, you know, it was interesting because I . . . as I described, I've kind of been through the kind of anatomical, experiential anatomy alignment and release of the body and working with images of the body, you know, the spine, the skull and where, how it sits, how it articulates.
DA4 Compassion: To be able to jump	Gravitating towards a particular kind of artist, who have also been very mindful, caring, kind of considerate, how the space is

into that person's skin	considered, how the environment's considered, how they introduce what they're about to do, how they make it totally accessible and available to everyone and anyone. To be able to jump into that person's skin, to feel what it's like, in their feet, in their shoes, you know, can I . . . you know feeling the edges of their fingers, how, what, can . . . can we do that? And I think we can do that because we can, you know from a distance we can see people, we, we notice things kind of, you know people watching in a café, if someone trips up or bangs their head or . . . or they sense or feel joy or something, like with some of the examples I've just given, you know I've felt them.
DA5 Humour: it's humorous . . . and they're just . . . playing around	And so . . . yeah, I try to find different ways of acknowledging, so sometimes I make a joke about, so a lot of workshops start with, like hey, let's walk around the room, you know [. . .] well first I was like, are you warming up as good as you could be? Could you be warming up even better? Could . . . are you warming up better than the person next to you? [. . .] Most people could tell that I, at a certain point that it's humorous and they're just . . . playing around. But I do a lot of like kind of tricks like that I would say sometimes, where I'm trying to point out something that is happening anyways, and just get over it maybe. I was actively working with the question in the [. . .] Show, my first show, why do I lose my sense of humour when I'm trying to be a dancer?! . . .
DA6 Translator: Any one given moment you can be both clear and really open	Talking about Improvisation – whether it's the opposite to something structured or highly composed, because interestingly, I think they're . . . twinned . . . So, then we talk about, you know, that even when you think you're doing something very highly composed, pre-determined, really structured, there will always be a degree of improvisation . . . And then more anecdotally, I'll talk about . . . something that I feel is . . . as relevant to everyday life as it is to my practice, and that is, this is what I call symbiosis or co-existence of clarity and openness, so that in any one given moment you can be both clear and really open. And I think that's common to both improvised practice and working within highly structured forms, even though . . . that's one

	of the reasons why I do think they're the flip side of each other rather than, or part of the same thing, rather than separate kind of practices.
DA7 Imagination: Imagination starts to fly	So, then the imagination starts to fly, and I think that's, for me, is the real . . . what is it . . . it's what I want to happen, it's you know I want the creative space to become an imaginary world for them really . . . And that doesn't mean that they don't . . . it's . . . well yeah, no, an imaginary world, because then I think after that, people start to find perspective from it in their everyday life. So, they might then reflect . . . what was that about? Or it might be a memory from a long time ago that came up. Or if they're able to write a story afterwards, what can they see in that story?
DA8 Everyday: Interested in real life	So I am interested in real life and, because we're all completely different, obviously, we're, we have completely different life experience, but somewhere within them we find these kind of similarities or communities that we feel we sit within, so whether that's you know a kind of person or you've both experienced, you know a life-changing event or you know these things that kind of sit as a crowd almost, so like these collective experiences that somehow everyone can relate to**.** So, but life, just general life, and I'm interested in how you take that and take your, your personal experience, put it out for somebody else to experience and hope that they can really relate to it . . . And whether it's the same, you know, they might relate to it because of completely different reasons than you're expecting, but yeah, it's just that real relation.
DA9 Transformation: Listening to myself in a different way	I had a real, a real what I . . . I call it a paradigm shift because it sort of, my whole sense of . . . spiritual awakening happened, but it happened actually in terms of a transformation in my body, . . . but it was very much a sense of awakening in myself and listening to myself in a different way

DA10 Wounded Helper: Exploring my own journey of recovery . . . through movement and dance	I started exploring my own journey of recovery [. . .] through movement and dance basically . . . because I'm really passionate about recovery and passionate about dance as well and helping people through movement. Well I think a lot of them could, because the whole thing about our company is trying to break down stigma . . . And the great thing about dance that it doesn't have a language barrier, so we're not actually telling them what it is, but they could interpret their own, parts of their own life through something that I would interpret totally different through my life.
DA11 Community: Sharing it with people	So, my work started becoming very accessible, having been very contemporary, a lot more accessible . . . I needed to change myself and my practice or adapt and be flexible and be creative in my approach to be able to connect with my community that was around me. I enjoy, love contemporary dance, love sharing it with people, love facilitating, love being with a community, social impact, all those kind of things.
DA12 Presence: A lot of connection with somatic practices	Yeah. And it's obviously, it's intangible but it feels like it's something about their, their kind of presence in the moment, in being in what, within what they're doing. So, I mean that's really, it's really strong with improvisation practice but can also of course be present in choreographed stuff as well, but that they are really, they're in whatever that moment is and the intention of that. I think there's a lot of connection with somatic practices, so kind of connecting what that is in your body, but then how, how they then connect that with people in the space . . . through, I think it's through . . . energy, almost like a transition, it's the transmission of energy, which again is this really intangible thing!

Table 7: Evidence from Interview Transcripts for 'I am' identities

4.5 Summary

The 'I am' identities resonate within the story of each individual dance artist and, during immersion in the interview data, these threads were recognised within other themed content findings. It became evident that these identities illustrated aspects of the creative dance culture identified, categorised and described in the next three findings chapters.

There is a strong story line in the 'I am' identities of both DA2: Physicality and DA3: Skeleton, which illuminate the subjective experience of being a lived body with an emphasis on movement and congruence between inner and outer experience. Imagination (DA), humour (DA5) and presence (DA12) feature strongly in these dance artists' narratives which are skills reflected in the findings suggestive of a tuning in and ability to connect with experiences of self and others across and between mind-body. These aspects are apparent within Findings 2: Body: Paradigm Shifting.

The dance artists' narratives reveal how changes in their personal experience are interconnected and reflected in shifts in their dance practice. In DA10's narrative, as The Wounded Helper, these links are consistently woven through the interview data. This aspect connects with the conceptualisation of the dance artists as Guides which is expanded on in Findings 3: Body in Relationship: Guides, and later, in the final Discussion chapter. In addition, threads encapsulated in the 'I am' identities of DA4: Compassion and DA11: Community, reflect aspects of the themes based on connection and intersubjectivity also explored in the findings chapter focussing on Body in

Relationship and linking with Findings 4: Body in the Everyday: Personal and p/Political.

The 'I am' identity of DA9 as Transformation resonates with the summary findings of this study where shifts happen emotionally, mentally and physically in mind-body. DA6's narrative often focusses on recognising shifts that may lead to transformation acknowledging a tension between what she describes as 'openness and clarity' in this improvised movement practice or perhaps thinking-in-movement practice.

A strong theme in DA8's narrative is the Everyday and how she gains inspiration from everyday life. This dance practice does not provide an escape from everyday experience but rather provides a space in creative movement practice to explore everyday-ness and the effects on mind-body.

In this way the 'I am' identities are inter-connected and inter-woven throughout the findings, reflecting both individual stories and the story of a creative dance culture. Bell (1976, p. 36) suggests that culture is continuously created and recognisable in identities expressed in a particular way of living. These culturally specific identities both make more visible the individual dance artists and illustrate aspects of their practice. The following three findings chapters focus on key aspects of the dance artists' creative dance practice. The first of these findings chapters focus on perceptions and experience of body and embodiment in this particular physical culture.

5   Chapter Five Findings 2: Body: Paradigm Shifting

> It's like society, like the brain, is in two halves - outwardly valuing the rational yet often functioning at creative, felt, intuitive level
> And some people and professions are the carriers of this split off identity
> And including dance artists
> It's society's problem not just the professions (Field notes: The Knowing Body Network (2020), May 2017)

In the above quote from my field notes recording discussion at this dance workshop dance artists shared their understanding of a society that divides the way experience is perceived and judged. One of these divisions focusses on mind-body.

The focus on the body and embodiment in this study's findings illustrates how the body is central to a specific contemporary dance artists' culture. This culture is rooted in the premise that understanding of the world is initially and primarily established through bodily experiences (Lakoff and Johnson, 1980). Within an embodied understanding, the body is regarded subjectively, in such a way that intentionality and meaning are found in movement (Merleau-Ponty, 1962, p. 137). Therefore, cognitive processes are conceptualised as arising as much as within the body as the brain, so that the mind is viewed as embodied and the body emminded (Hawksley, 2012, p. 14).

The dance artist's experience illustrates a sense of embodiment in terms of mind-body integration where the sense and essence of a person is always to be an embodied person (Nightingale and Cromby, 1999, p. 226). Thinking is embodied in the physical lived experience of being a body. This is referred to as embodied cognition or reflection (Gallagher and Marcel, 1999, p. 25,

Legrand and Ravn, 2009, p. 404). Another way of conceptualising this experience is as kinaesthetic embodiment (Claxton, 2015, p. 9) giving primacy to the role of physicality and movement in subjectively knowing ourselves, others and the world.

This primary bodily perspective may be understood as an epistemological lens for both recognising and expressing knowledge with a foregrounding of physicality and body. I recorded these words in my field notes:

> Where does 'know' begin - skin or mind
> Where does mind and body begin and end
> Tautology because they are the same
> (Field notes, The Knowing Body Network (2020), May 2017)

These ways of knowing the body differ from more biomechanical approaches offering other ways of learning and understanding. For example, Potter (2008), compares proprioception, the sense of knowing the position of the body, with kinaesthesia, which she defines as a sense of motion grounded in daily experiences of the lived body. Potter (2008, p. 449) asserts that a kinaesthetic sense is less biomechanical and conveys a more general ability than proprioception of sensing motion in one's body and of adjusting to it. Kinaesthesia is a felt sense (Sklar, 2000, p. 72) enabling a subjective experience of movement which helps dancers tune into, for example, the effects of weight, gravity and balance in movement (Potter, 2007, p. 450).

Dance scholars have explored embodied knowledge in terms of physical and bodily experience (Legrand and Ravn, 2009, Potter, 2008, Sheets-Johnstone, 1979) which opens a window to other ways of knowing that in western cultures are often not the norm. Yet, even in many mainstream dance cultures the dancers' internal felt journey or body intelligence may be ignored completely

(Burnidge, 2012, p. 39). In this creative dance practice this body intelligence is central. Although this somatic and bodily awareness may be health enhancing it is framed within this study as focussing on enhancing dance participation rather than a therapeutic intervention.

This findings chapter is divided into four themes: Dualism to Holism, Dance and Movement as Culturally Situated, Dance Artists' Skills, and finally, Health and Wellbeing. Dualism and binary thinking, are more akin to positivist than interpretivist ontological positions, existing on the premise that separation and hierarchy rather than relationship and connection are favoured (Blackman, 2012). The findings chapter illustrates how the creative dance practice is socially and culturally situated and the skills of the dance artists focus on the body in this physical culture.

> . . . underlying the various techniques and schools [of somatic practice] one finds a desire to regain an intimate connection with bodily processes: breath, movement impulses, balance and sensibility . . . practical strategies for effecting a return to the healing intelligence of the body (Johnson, 1995, p. xvi, cited in Burnidge, 2012, p. 39)

The final theme explores how the first person lived body experience may produce knowledge about the embodiment of health and wellbeing.

5.1   Dualism to Holism: An Ontological Journey

About half of the dance artists in this study communicate an appreciation of their experience being situated within a societal domain where mind-body dualism is dominant. An example of this is given by DA9 in which she acknowledges the pressure to conform to this privileged societal discourse valuing reason and intellect, as separate, and superior, to the physicality of the

body. She makes a distinction between the rational and intellectual and other streams or channels of awareness integral to her creative dance practice.

> It's about, it's also about seeing what, it's about the streams of awareness, you know, it's about recognising that we have different channels and we want to, we want to give them [dance movers], we don't want to be dominated by the rational, the intellectual (DA9)

However, whilst acknowledging a wider context of mind-body dualism, the same dance artist explores what lived experience of being a body means from a first-person perspective. Using the terms body and soma she distinguishes between the body as object and subject, and how the body may be experienced subjectively.

> And also, then you know, we use the word 'somatic', but soma is about the living body and how it's perceived from . . . the first-person perspective. So, I am a soma seeing you, and I can see you as a body, but actually I know that you're a soma . . . So, if I can hold the impression, if I can hold that knowledge of your subjectivity, you are soma. And how I relate with you is very different from me seeing you as a body . . . (DA9)

She likens this awareness of the body as both subjective and objective to a conversation, recognising that the focus on the body as object can at times take over, by referring to an 'outward focus'.

> And so, there's a constant sort of dialogue that happens and sometimes we can get really completely outward focussed (DA9)

Most of the dance artists articulate different facets of the first-person experience of being a living body with enhanced attention on corporeal experiences and its inter-connections. There is an emphasis in the data on the experience of being a body emphasising interconnectedness and relationship rather than separation and containment.

> Yeah, so that whole kind of combination of the emotional, the physical, the, you know the nature of doing that work shifts the body, shifts your intentions, your ideas, your thoughts, your thought processes (DA4)

Therefore, as DA4 explains, different aspects of body and mind, physicality and cognition connect, and are shaped by, the dance practice. DA7 reflects that changes in these physical, cognitive and emotional experiences are enabled as a result of a process that she expresses as an 'opening'. Although, the dance practice may originate with 'working with the body' and 'moving', the consequences are more far reaching than physical, bodily experience.

> Yeah, there's . . . there's something about opening, and I think that's, even with working with the body, when I say we're moving, I feel like we're creating space in the body and we're opening the body. And that's, here that can be very physical, but you know running alongside that, I think we are opening our thoughts and our feelings and our emotions as well, and that's what begins to happen (DA7)

DA9 suggests that the dance practice demands a change of awareness that is not so cerebral. This suggests that less attention is given to thinking, associated with the mind and intellect, and there is a greater tuning into sensate and physical experience.

> So, you know we go through a process of needing to often come out of the more cerebral, higher brain awareness, into, sort of dropping into lower brain, sensory, breathing, movement (DA9)

Finally, DA10 argues that this practice, which is focussed primarily on the physical domain, may contribute to a psychological and emotional healing of the mind.

> And I think it's really interesting because I feel that the body's got a certain intelligence, you know because obviously like . . . well through addiction and recovery you do a lot of work on the mind, you know like counselling groups and stuff like that, but not necessarily on the physical side of it. So, what I was really interested in is how the physical can heal the mind (DA10)

These dance artists use language that reflects an ontological understanding of a reality where lived experience is customarily divided up into mind and body categories. However, they are seeking ways, within the constraints of this language, to share their observations and understanding of interconnections between these different realms.

A few of the dance artists by using the term 'energy' have perhaps found a word that encapsulates, and conveys, a more fluid and interconnected ontological understanding of their reality. The dance artists' application of energy as a term may help them to illustrate different aspects of subjectivity arising from the complexity and interconnectedness of lived experience as a body. The dance artists discuss the sensing of energy from a first-person perspective experienced subjectively, inter-subjectively and trans-subjectively (Blackman, 2012, p.4).

> . . . how to listen, how to allow it, spontaneous expression, how to shift energy in your own body (DA9)

DA9 describes a subjective experience of sensing an inner change within the body which she identifies and articulates as a 'shift in energy'. Unlike in the earlier dance artists' extracts, specific aspects of mind and body are not referred to. Consequently, the meaning conveyed may seem less tangible.

DA8 describes connections between people, movement and space. This experience is both about intersubjectivity and trans-subjectivity in that it describes connections between the human and non-human spheres and the material or physical and potentially immaterial realms. She refers to the energy in the space and responding in some way to energy created by movement and

past memories. This may be regarded as physical and material energy generated by the physical body. However, it is also possible to consider that the dance artist is referring to something that seems less material and more emotional and that perhaps may be understood as psychic or spiritual. To sense energy in space does seem to suggest a different kind of subjectivity with a focus that is more distributed and less material.

> But it's not, it's even in like the Dance for Dementia sessions we used to lead, you know getting to know people and what their experience will bring to that session, their experience might have nothing to do with dance, but their life experiences bring energy, quality, and movement into a room and . . . I find that really interesting, as to them, what I can take from them to almost give back again (DA8)

DA10 refers to connections between different kinds movement. However, this dance artist does not view this development of one movement into another as a simple linear relationship. She identifies and senses an energy that is created within the space that has both been created by movement and further influences subsequent movement. There are interconnections between thought, movement and physicality and the material and immaterial concept of space.

> . . . and then like once we've got to that point of kind of letting go of self, then we'll start to do things like, what I'm really interested in is the energy in the space, rather than taking movement, say if you're doing an improvisation, instead of like taking movement directly off your improvisation, it's taking the energy that your movement creates in the space (DA10)

It is evident from the data referred to within these findings that many of the dance artists refer to mind-body inter-related interpretations of their experience in the dance practice.

5.2   Dance and Movement as Culturally Situated

Several dance artists disclosed that they found talking about their dance practice with others challenging. They reflected on the difficulties of explaining their practice to individuals in a range of community settings.   DA7 explains how she finds it difficult to find an appropriate language to communicate her practice. This is exemplified below describing how using the word dance can be a barrier to engagement in care settings for older people.

> I'm still struggling with that, trying to find a language for it really, because dance puts people off, I've noticed that, and I try not to use it very much, going into a lot of these sessions, because people just say, I can't dance, and I can understand that. And so, I try not to use it very much. But even with members of staff [*in older people's care settings*], it is quite difficult to talk about what we do and that's why I think it needs to be experienced really (DA7)

Potential dance movers have their own understanding of dance and therefore may not consider that they have the skills or background necessary to participate in a dance session. DA8 recognises that dance can mean different things to different people. She also reflects that her practice may be regarded as 'quite airy fairy'. This may be interpreted as a comment about this particular dance practice and how it differs from other more well-known and recognisable styles of dance. Others' lack of familiarity with this specific dance type may heighten the challenge for the dance artists in explaining their particular practice to others.

> . . . because you know oh, I'm dancer, it's kind of, yeah, people, it's quite airy fairy or quite . . . I don't know, it can be perceived in lots of different ways when you say that to someone. So, I think that's . . . can be a challenge . . . And a challenge is talk, you know, articulating it, for me . . . It's you know really making that point of why, why it's important and why you do it (DA8)

Both dance artists offer potential solutions about how to engage participants. DA7 suggests that experiencing the practice may be necessary for people to

more fully grasp this particular dance practice. Whilst, DA8 suggests, that it is important to explain to others why the dance practice is important in order that they may be motivated to participate.

Dance has been described both as a social fact and as culturally specific Therefore, describing a particular dance type will depend on the socio-cultural context in which it is situated, who is having the conversation and where the interaction is taking place (Blacking, 1982, p. 8). DA12 reflects on how dance is perceived within the national culture. She recognises that her practice may not easily fit into cultural norms about dance, and in particular those dance forms communicated through the medium of popular TV.

> Dance in our culture - Yeah, I do think it's there, it's this kind of, in our culture, in this country very particularly about body and movement and . . . and dance. So, I do think, that's still a challenge. And, also, people's perceptions of dance, because what they see of dance, and they are seeing, I think people are seeing and experiencing more dance these days, but it will be through things like TV programmes, *So You Think You Can Dance*, those kinds of things (DA12)

DA2 also observes that it can be difficult to talk about her dance practice. She finds it hard to describe a practice that is 'very complex' yet, at the same time, may be experienced or perceived as 'simple'. This may be at least in part due to the unfamiliarity of this dance type within the specific socio-cultural context.

> It's very hard to talk about your practice, and you know like what they're saying is so true and it's, as soon as you put it on paper it's, it makes it look so . . . in a way quite simple, simplistic, but actually it's not. And you know for example, the exercises we were doing this morning are beautifully simple but yet very, very complex . . . when you really look at them and layer them and . . . of course they're very experienced practitioners, so they know how to hold the space, when to say the right thing, when to shut up . . . (DA2)

One of the dance artists expressed her concern about being labelled or categorised. The dance artist expresses discomfort with the word practice which she equates with designations, such as doctrine, discipline or

profession. There seems to be a suggestion of resisting being constrained within one particular creative modality. DA6 may also be advocating for the identification and connection of her dance practice with other types of performing arts.

> Well it's interesting the word 'practice' for me. I mean I'm very interested currently in how there seems to be quite a lot of overlap generically in a particular realm of dance that I align myself to, release-based work, improvisation, contact improvisation, where that kind of work meets experimental voice work, improvised voice, experimental theatre [. . .] So when I hear the word 'practice', I suppose it's hard for me to separate that from something like doctrine or . . . or discipline or profession (DA6)

The dance artists are recognising that how their dance type is understood is determined, at least in part, by wider societal and cultural perceptions of dance. In addition, the dance practice can be difficult to situate as dance artists may talk about their practice in more personal and subjective terms evidencing their unique journey and performance methods.

5.3   Dance Artists' Skills

The dance artists describe skills associated with their role in the dance practice. The skills identified below were mentioned most frequently in the data. The skills both relate to performance work and engaging others in dance. Skills discussed include Tuning-in, Improvisation and Imagery. These skills are clearly situated, for the dance artists, within their field of dance and arts practice. Raw in her development of the arts practice assemblage, which is discussed later in this thesis, found that in identifying arts practitioners' skills that there was a resonance for health professionals who recognised their own practice within this assemblage (2014, p.16). Therefore, this brings into focus

the trans-disciplinary nature of this study and challenges a clear delineation of characteristics of this creative dance practice within the arts solely.

5.3.1   Tuning – in

DA9 describes a particular attitude and method of 'awakening the soma'. She describes paying attention to the body as a living organism, from a first-person perspective. In her explanation she explores focussing on inner and outer experience and the relationship between the two.

> So, what I feel I see is we set up very clear methods which, for example, include awakening the soma, literally rubbing skin, that might be the skin level of the body, you know, this outer sort of dimension of us, which we call a 'container', it's a permeable container which meets life outside of ourselves, and draws life into our self. And that's a very simplistic view of it, but we are constantly in relation to that, which is outside us, constantly, everything is being monitored around what is outside of us. And the inside is making sense of that and motoring out to respond, constantly (DA9)

DA7 in explaining her warm-up describes sensing aspects of physicality such as breathing, movement of lungs and of the blood around the body.

> Initially in a session I'll always start with the body, so, because it's about getting the body moving, it's about changing the energy I suppose, so getting the blood going and you know that's how I'm thinking, sort of not doing this movement or that movement but you know breathing, let's get our lungs moving, yeah, let's get the blood moving round the body (DA7)

Dance artists refer to sensory experience when they describe their practice. DA6 describes her awareness of her own subjective experience of movement and space which enables her to tune-in to the experience of others.

> And I think that's why, as a teacher, whilst I have to stay connected kinaesthetically otherwise, I don't really know what I'm teaching, relative to other people's way of teaching, I do less moving myself, less actual dancing myself, and a lot of watching. . . And . . . and you know observing, and that will shift me [. . .] staying in there, you know, touch is available, my kinaesthetic senses awake (DA6)

DA3 further expands on the attitude of paying attention to different aspects of experience. She refers to the different means that this may happen, for example, through the senses such as listening, touch and the kinetic sense. In addition, she draws attention to the significance of tuning-in to her own inner experience. She relates this to a personal understanding of embodied practice where there is a connection between her sense of her own inner experience, or 'sensibility', and her practice with others.

> So that interior becomes, become the . . . where you draw from, that's your, that's your, where your material is, where your imagination is, where your thinking might be, or not. Your energy is tapped into, or whatever state it might be. And so . . . and the clarity then of what one's doing, the heightened sense of what one is doing, I think that develops a kind of heightened sense, so that you're listening, your eyes become softened and tuned- in to that awareness, using the sense of touch, and then one's kinetic sense, listening and looking. So that . . . that's an embodied, that's sort of where embodied practice, sensibility, would be (DA3)

DA6 describes this skill in another dancer. The skill of tuning-in is again understood as concomitant with the facility of paying attention to one's own corporeal experience.

> You know as soon as she starts to speak when she's teaching, she's gone somewhere in her own body. There's this ideokinesis, this very embodied anatomical . . . experience. And so xxxx might be standing still, but she's speaking from that place (DA6)

One of the dance artists describes what tuning-in feels like for them.

> I felt like I was in tune with every little bit of my body, I could sense everything, it was like a really illuminated feeling, sensation (DA4)

Therefore, the skill of tuning-in, brings together heightened physical and bodily experience of both self and another.

5.3.2 Improvisation

All these skills are closely interconnected. Tuning-in and using the senses reflect an improvisatory approach within this creative dance practice. Contemporary dance Improvisation emerged from the 1950's onwards (Ribeiro and Fonseca, 2011, p. 71). This development reflected both a democratisation and challenge to hierarchical structures within the contemporary dance sphere as well as an opening to more collective, participatory practices (Carter, 2000, p.181). Improvisation was used by dancers, such as Rudolf von Laban, the dance artist and theorist, in the training of dancers as a means of discovering material for choreography (Carter, 2000, p. 182).

> I use improvisation in a studio to kind of look for movement, to look and try and find that movement (DA8)

However, the use of improvisation, as the spontaneous creation of movement continued to evolve within the contemporary dance field. Yvonne Rainer is recognised as one of the first contemporary dancers to adopt improvisation as a style of dance that stands alone and is no longer regarded only as a source of materials for developing choreography (Carter, 2000, p. 186). Rainer made a significant contribution to current improvisatory practice (Walsh and Murray, 2015). Similarly, Steve Paxton, one of the founders of this dance style, initially described CI as a duet system of improvised movement which provides a flexible framework for dancers to create a dance that holds to the ideal of 'active, reflexive, harmonic, spontaneous and mutual forms' (Paxton, 1975, p. 40). The practice necessitates the creation of art, as it is performed, without

adhering to a set of instructions (Carter, 2000, p. 182) or specific outcomes or

intentions.

> Want to see and hear everyone in that space - And probably in the special needs
> school it would have been more improvised, and I have tended to stick with, I've
> gone on that route really, rather than down the technique class, I've sort of . . .
> gone along the improvised dance way (DA7)

The style seems to be perhaps synonymous, as it is described by DA9 below,

with a somatic approach, facilitating the connection with inner, bodily

subjective experience.

> And my, my whole interest around . . . I suppose the big shift has been around
> seeing movement and working with movement, which is absolutely spontaneous,
> improvised, of the moment . . . and is . . . and is emerging through me, so I'm not
> playing with movement per se, as in an improvised capacity, I'm not working with
> scores, I'm, I'm opening to movement coming through and out of me (DA9)

Improvisation skills seem to be fundamental to this creative dance practice.

Improvisation ensures, as described below, that the dance artist is able to

tune-in and react in the moment. She acknowledges the subjectivity of the lived

experience of being a body and that the body is not an object outside the self,

but part of the self. The acquisition of the skill of improvisation combines an

awareness of somatic experience and subjectivity.

> I think so, I think, yeah, the moments when you're . . . I think I feel the moments
> when I'm there, and . . . and actually I think a lot of those moments are within
> improvised structures and improvised performance. I think it is, you're having to
> respond in that moment and, but you are, you have, I don't want to say trained
> because it's a bit like mmm . . . it's a bit . . . trained your body, you are your body,
> but you have developed your sense of self, your understanding of your kind of,
> your physicality, your anatomy, your alignment, that, you can respond to
> whatever is presented to you in the moment, with clarity, and then sometimes
> maybe not so much (DA12)

The dance artists recognise that improvisation is a skill that is learnt. And that

improvisation is a skill that may have wider applications as explored by DA6.

She suggests that structure and improvisation can often be found alongside each other.

> But in the teaching of improvisation, one of my early classes is, is titled 'Popular Misconceptions about Improvisation' . . . And one of them is unpacking whether it's the opposite to something structured or highly composed, because interestingly, I think they're . . . twinned. So, then we talk about, you know, that even when you think you're doing something very highly composed, pre-determined, really structured, there will always be a degree of improvisation (DA6)

DA3 explores potential wider implications of having improvisatory skills. Qualities of perseverance and making something work may be relatable to non-dance situations. This is an example of transference of learning between the dance setting and other everyday settings.

> You know as an improviser, as a performer, you've got to, you've got to make it work, you've got to kind of keep going at something. Even maybe it's not seemed to be working and then you've got a, you've got to make it work. Or if you think, no it's not, bang, leave it, go somewhere else (DA3)

5.3.3 Imagery

Fisher (2017, p. 253) writes about imagery in dance, exploring it in terms of words, sounds or pictures, with a focus on its role as a trigger for movement planning, production or performance. Imagery is defined as either mimicking real experience (White and Hardy, 1998, p. 389) or seeming to approximate a desirable sensation (Nordin and Cumming, 2006, p. 88). Imagery is understood as analogous, mapping aspects of the world to the body, and as such, as a process of embodied cognition (Fisher, 2017, p 267). It may be characterised by different sensory modalities, internal and external, perspectives (Fisher, 2017, p. 260).

Although imagery may be intrinsic to dance, specific imagery qualities have been associated with distinctive dance types. Contemporary dance forms tend to focus more on dancers' internal experience than, for example, ballet dancers who more often have a more external focus in order to enhance the aesthetics of movement (Nordin and Cumming, 2005, p. 402). In somatic dance practice imagery often combines an internal sense of body with a focus on anatomy, which is then mapped onto externally originated images (Fisher, 2017, p. 256). The Dance Imagery Questionnaire identifies four types of imagery associated with different dancer qualities and emotions: Technique, Mastery, Goals, and Role and Movement Quality imagery (Nordin and Cumming, 2006).

Studies to develop, validate and use this questionnaire have been complex and wide ranging, involving dancers from different dance types (Nordin and Cumming, 2006, 2008) as well as members of other physical culture groups, such as artistic gymnasts and figure skaters (Nordin and Cumming, 2008). With relevance to this present discussion Nordin and Cumming (2006, p. 96) found that dancers who engaged most in images of Role and Movement Quality more often interpreted their anxieties, both cognitive and somatic, as being facilitative. In addition, in their later study metaphorical imagery was found to be more common in dancers than figure skaters (Nordin and Cumming, 2008, p. 387). Although perhaps these findings should be considered tentatively in what seems quite a complex field, in considering the effects of different kinds of imagery across different groups of physical and creative cultures, there seems to be potential links with this doctoral inquiry.

The imagery used by the dance artists in this study's creative dance practice suggests that there is a connection between images of Role and Movement Quality and an enabling approach. The examples below show how these images may help to empower dance participants and support the exploration of mind-body and movement quality. The dance artists may, to further enhance their ability to tune-in, use imagery. DA9 gives an example below. The connections between physicality and cognition continue to develop as the dance artist draws attention to an inner focus on an image that in turn provokes a 'collapsing' of the chest.

> More present to themselves - reflect constantly, it's this process of becoming more and more . . . present to ourselves in even the seemingly insignificant things. If we can take note of those tiny, tiny details of how, how I might shift my arm, the image that comes to me as I do and the feeling that I have of collapsing my chest (DA9)

The dance artists did not generally describe the specific use of particular images in their interview narratives. Several examples were however, recorded in my field notes on my felt body experience of dance during CICs. These are not images associated with the mastering of a particular technique or step. Instead, imagery seem to be used with the intention to promote possibility and growth whether that is to help the body to feel lighter (1), to move further (2), to feel less heavy (3) or to encourage a freer movement of limbs (4).

(1) DA3 gave us an image of bubbles around our bodies to also help with this lightness and space (CIC5)

(2) One of the images given was to stretch up and almost be like pulling and pushing a spider's web that is all around you - stretchy - so reaching out beyond the body (CIC7)

(3) Awareness of spine – and standing – as lightly with as little energy as possible – [invited to] find an image to help with this – my image was as though I was standing on stilts and the stilts were below ground and the ground was the steps on the stilts – something about the movement of being on the stilts and being up in the air helped me to feel less heavy and weighty (CIC5)

(4) Then all upper and lower limbs in air – imagine that we are in water – sense of freedom, rolling, follow limbs (CIC5)

Fisher (2017) focuses on imagery as a trigger for dance and movement. However, images may also emerge as the result of movement and dance. These images connect creative dance with the everyday world beyond the dance practice, as exemplified in the extract from DA7 below.

> And that doesn't mean that they don't . . . it's . . . well yeah, no, an imaginary world, because then I think after that, people start to find perspective from it in their everyday life. So, they might then reflect, oh! what was that about? Or it might be a memory from a long time ago that came up. Or if they're able to write a story afterwards, what can they see in that story? And . . . and that's kind of, at the end of the session, that's kind of where it's left with them, and I think to offer a little bit of reflection time at the end (DA7)

These examples show that imagery links and helps to make connections between the subjective and objective body and inner and outer experience. Yet, at the same time they allow for an openness to change. The dance artists' language is both accepting and enabling.

5.4   Health and Wellbeing: Helping Self: Helping Others

Several dance artists (DA1, DA4, DA5, DA6, DA9, DA10) talked about the role of their dance practice in promoting and maintaining their own personal wellbeing. DA5 and DA6 both make reference to their own emotional wellbeing and how participating in dance has been of personal benefit. DA6 shares that her dance practice has contributed to keeping her 'sane and healthy'.

> I feel like largely . . . the work that I do has kept me kind of sane and healthy, in some ways. And I don't say that lightly, you know, the earlier challenges that I refer to in my earl . . . you know they have a legacy . . . (DA6)

DA5 has explored physiological and emotional aspects of anxiety. She recognises that there are aspects of her dance practice that have helped her to manage her own feelings.

> I looked into trauma research, trauma therapy, somatic experiencing, and learnt a little bit about that and the whole kind of mechanism of fight, flight, freeze, getting stuck sometimes, so people being stuck in a kind of alarmed state, when there's no alarm, or just having a sort of dysregulated sense of danger. I think that would have definitely applied to me, that, that for some reason I was really drawn towards this thing that let me lie on the floor, let me, you know, feel my borders with other people (DA5)

Both of these dance artists make a connection between their own experience of being helped by engaging in this particular creative dance and the opportunities they may offer to others in their role as facilitators of the dance practice. DA6 also describes her work as an arts practice and similarly identifies that integral to this practice can be 'very healthy ways of being'. She goes a little further and seems to suggest that there are connections between how she has been helped by the dance practice and what she herself is able to offer. As a result of her own experience she has insight and confidence about how the practice may contribute to 'a healthy, happy existence'.

> . . . and that's, some of it was extremely challenging, and you know gravitating towards, yes, arts practice, but then arts practice that's included a lot of . . . I would argue very healthy ways of being . . . Has probably you know helped me enormously. And that is part of the love of my work, and of course it's then partly, you know a huge part of what I hope I'm offering. So, when I've said, you know I think this work is really useful for people who want to be a professional actor, I also feel quite confident in saying, this has supported you in your place in the world as well. And kept you . . . this is supporting a healthy . . . a healthy, happy existence (DA6)

One dance artist in particular is very articulate about their role in helping dance participants to be more present and affirming to themselves. She describes a process of helping others connect with their bodies. Her understanding is that this is again an arts-based activity and aligned with the role and skills of the dance artist, rather than a therapeutic intervention. However, by likening the practice to therapy in some way she recognises potential health and healing benefits of the work.

> It's not so much about therapy, it's more about the artist, how the artist understands emergence, and we need to be skilled, we need to know how to support people, we need to know how to hold a process and observe and . . . but we need to know how to nurture the subject, that each person's subjective experience. I think that is what is fundamental, how do we . . . how do we come into relationship with people so that they can find and hear and sense themselves amidst this, all this, these different methods of working (DA9)

She recognises that within this process and dance practice there is a connection and relationship between the dance artist and the dance participant. Intersubjectivity and relationship are focussed on in the next chapter. However, DA6 describes establishing a connection with a person's 'sense of themselves' by paying attention to their outward physicality and sensory experiences. This essentially is enabling congruence between the inside and the outside of the subjective experience of being a body.

> We are bodies, we are bodies and what does it mean to be a body? How do we . . . you know it's not just about how well we look after our skin and our hair and dress ourselves and eat, although of course they're important things! (DA9)

It is evident that the dance artist is drawing attention away from more typical ways of caring for our bodies through nutrition, skin and hair care. She uses the phrase 'what does it mean to be a body?'. This evokes a sense of something deeper about the lived, subjective experience of being a body. In

order to become more present to ourselves DA9 suggests that attention is paid to the detailed particulars of physical experience. DA9 talks about some of the qualities that are needed to carry out this work: slowing down, patience and curiosity.

> . . . slowing down [. . .] is needed for that work, and patience and detail and of that kind of curiosity wasn't quite there yet (DA9)

DA5 reflects on the experience of engaging in both ballet and contemporary dance and the difference in how she moved her body. The ways of moving that she was learning in her contemporary dance classes fostered an orientation towards movement that was no longer centred on what the movement looked like. She transmits a sense of freedom – 'I'm going to breathe!' – in this new way of moving. She conveys a sense of celebration in new ways of moving in dance which uplift and affirm her.

> It was like you know placing a hand on the belly and feeling your breath breathing into the belly and stomach, and there was this whole thing of like you know, it wasn't about pulling in tight and you know holding on and what that looked like . . . And I remember going back like you know the following week into class and being at the ballet barre and kind of, you know, I'm going to drop my ankles down, I'm going to let my back . . . you know, release my, feel the length up through my spine, all through the top of my head, I'm going to let my stomach be soft, I'm going to breathe! (both laugh) (DA4)

DA5 reflects on her dance background in ballet and how her experience and perception of her body changed when she engaged in more contemporary, somatic and improvised dance practices. DA5 remembers that she felt physically unsuited to succeed as a ballet dancer which she felt affected her sense of body image as a teenager.

> And I also just didn't think I had the body for it really. So, I had a lot of struggles in my teenage years with body image and you know all of that kind of . . . perfectionism (DA5)

When she first encountered CI, she was herself judgmental about the kind of movement and dance that she observed.

> I thought this way of dancing was ugly (DA5)

However, over time her response to this new way of dancing evolved and she felt differently about her body.

> So yeah, one is certainly about touch, and sort of acceptance of the body, even . . . even feeling the body (DA5)

5.5 Supplementary field note data from recorded felt body experience and participant observation: Body

Felt Body Experience

> Julie roll more, Julie get stuck in! [words spoken by dance artist facilitator] Difficulty in remembering the outside and the inside – e.g. can remember feeling connected to others, feeling vulnerable, sense of boundaries and no boundaries – my thoughts prompted by the physical moving – however difficult at times to separate the two 'it's like the body is thinking' (CIC 1)

> . . so, I feel as though I have got comfortable with the floor work and how I can move, how it holds me, and I can explore my movement (CIC 4)

> Greater confidence in letting my body go - release work - making more sense to me. I am body (CIC 6)

> More dance today - as am more confident there is more dance Flowing movement, shapes of body, strength, less awkwardness. Expanding on what body can do (CIC 6)

> Body more eager to move - pleasure in movement and shape making. Feeling the movement and responding (CIC 6)

> Lack of superficial or pretence. Enjoying the freedom to move in ways don't usually do. A contentedness (CIC 6)

> At same time feeling very imperfect - feeling a bit weighty and lumpy (CIC 8)

Participant Observation: Dance artists' facilitation of participative creative CI dance sessions

> Started in a circle – rubbing hands and then rubbing each part of our body – DA6 gave directions and talked about hands – how wonderful they are – that they can shape themselves so exactly to our bodies (CIC 1)
>
> DA6 spoke much of the time. Almost as though she was telling us a story. She gave constant direction which included a. what to do b. reflections about what the practice felt like c. shared insights into why she was choosing particular exercise d. occasionally mentioned an individual and gave a simple instruction She at times chose someone to work with to demonstrate practice. [. . .] Language of celebration – of what our bodies can do (CIC 1)

5.6 Summary

This findings chapter's themes have gathered together and organised study data that situates this specific creative dance practice alongside other physical cultures. The dance artists have skills that enable dance movers to participate in the dance practice. Embodiment is connected with particular aspects of health and wellbeing that are rooted in acceptance and affirmation through the conscious experience of being a lived body. The felt body data reveals some of my experiences of increasing bodily awareness of my subjective physicality as well as my responses to this growing awareness, for example, describing a sense of 'contentedness'. Observations of the dance artists focus on their skills and their use of affirming and celebratory language about the somatic experience of being a lived body.

6 Chapter Six Findings 3: Body in Relationship: Guides

> . . . These approaches grow through improvisation that enables us to work spontaneously and instinctively. Working with others to encourage awareness and creative expression; a dancer's refined awareness of movement, listens and responds to the subtle inner movements in another. This skill of being alongside someone, is one of waiting patiently, without expecting anything to happen, allowing expression and meaning to unfurl (Field note: The Knowing Body Network (2020), May 2017)

This quote from my field notes documented during a dance workshop records some of the words from a presenter who emphasises the intersubjective and relationship aspects of the creative dance practice. This findings chapter focusses on the dance practice situated within a social domain and on the key role of relationship.

Sociological discourse has tended to privilege cognitive rather than physical and embodied elements of being human (Shilling, 1997, p. 750). As a result, it is argued that sociology has presented an under theorised conception of the embodied agent (Crossley, 2007, Shilling 1997; 2018). The previous findings chapter illustrates the dance artists' heightened body awareness. The dance artists have a sense of embodiment in their practice with an appreciation of perceiving transitions between different mind-body experiences.

In addition, creating opportunities for and developing connections with others are essential to this practice. Awareness of transitions in mind-body experience take place in a social setting alongside the experience of others.

> I begin to notice, I sense . . . what I see around the space in relation to that person, how I see myself in relation to that person, how I begin to relate the timing of my conversation with him, how much space I give him in his conversation, how long that goes on for (DA4)

Empathy is intimately connected with the experience of living in a body (Gallese, 2003, p. 176) and our recognition of others as people like ourselves arises from a physically felt experience integrating body with mind. Body parts, bodily actions and bodily representations are significant in embodied cognition (Gallese and Sinigaglia, 2011, p. 513). These are the outward signs of interior processes that place the body fundamentally at the core of intersubjective interactions. Gallese (2003) discusses associated anatomical processes of mirror matching neural circuits that reveal physical changes within the body, when there is engagement in highly interpersonal and interactive relationships. He proposes that these neural networks may generate shared spaces that:

> . . . allow us to appreciate, experience and implicitly and pre-reflexively understand the emotions and the sensations we take others to experience (Gallese, 2003, p.177)

This is a particular facet of the mind-body connection in intersubjective experience, below the conscious level. In addition, Gallese (2003, 2014) emphasises the crucial role of the acting body in explaining intersubjectivity, referring to the work of Edmund Husserl. According to Husserl the body is the primary instrument of our ability to share experiences with others (Sheets-Johnstone, 1999). Intercorporeality (Merleau-Ponty, 1962) encapsulates an understanding of social cognition, that focuses on the relationship between one body and another (Gallese, 2014, p. 2). Theories of social cognition (Gallagher, 2013, p. 4) and embodied cognition (Gallese and Sinigaglia, 2011) suggest that thinking extends beyond the personal and private, and the role of the body and movement are key to intersubjective relationships (Merleau-Ponty, 1962). In addition, imitation and the role of the other are significant in developing an embodied link between individuals (Gallese, 2003).

Therefore, human experiences are shared and known through intercorporeality and intersubjectivity. These experiences are organised and structured within different cultures and social environments, such as creative dance which has been the focus of this study. In Shilling's (2018) recent work focussing on body pedagogics he discusses concerns with the embodied processes involved in the learning and teaching of the customs, habits, techniques, knowledge and beliefs central to the production and reproduction of specific cultures, social groups and societies. A key aspect of body pedagogics is the role of teacher or coach in the learning experience (Andersson and Garrison, 2016, p. 207, Watkins, 2012, p. 3, 7) in enabling socialisation and embodiment. In this study the role of the dance artist is presented here as analogous to a Guide.

> . . . maybe I can take you by the hand and we can do this (DA2)

In this study, the role of the dance artists is made more visible to further understanding about the creative dance culture. The dance artists acquire embodied characteristics by engaging in this specific physical culture. They then become Guides by encouraging and nurturing this embodiment within others. Within the tripartite conceptual theory of creativity using a systems approach, the individual (artist), cultural domain (art media) and social field (setting) dynamically interrelate (Csikszentmihalyi, 1988, p. 331). This means that it is not only the dance type that is significant in generating a creative culture but also the role and qualities of the dance artist and the setting in which the dance is expressed.

The previous findings chapter focussed on the individual's subjective experience of corporeality. This third findings chapter focuses on relationships and intersubjective experiences. Intersubjectivity has been defined as inhabiting the in-between space that enables connections between people's subjective experiences (Gallese, 2003). These experiences are situated in a specific time and place and as such are influenced by social and cultural contexts.

The dance artists describe different aspects of engagement and being in relationship with others which are presented below with examples from the data. A key characteristic of CI is developing opportunities for interpersonal contact (Paxton, 1975). The dance artists in this study, to different degrees, all integrate aspects of CI into their creative dance practice. Therefore, the importance of this aspect of practice should be expected.

> I think it's to do with relationship, I think it's to do with trust, and I think it's that more intimate relationship of body to body (DA4)

Between body relationships and kinaesthetic exchange (Rothfield, 2005, p. 45) are expected to be areas of inquiry and interest in this study. This third findings chapter explores the dance artists' intention to develop connections between dance movers and is structured using the following themes: The Social Physicist; Being open to the possibilities of engagement; The Duet; Witnessing.

6.1   The Social Physicist

Engagement with others features strongly and consistently throughout the dance artists' interview data. DA9 below describes how developing relationships are essential to this dance practice. She uses the words 'rooted' and 'fundamental' to describe the significance of this aspect of the practice.

> I think that is, it is so rooted, everything is rooted around that, our capacity to come into relationship . . . to ourselves and to others (DA9)
>
> I think that is what is fundamental, how do we . . . how do we come into relationship with people (DA9)

In her theory of social physics, Brennan (1997) argues that the social domain has material and physical dimensions which can impact on the body and health. Brennan's work is certainly not easily contained within recognised disciplinary boundaries of psychology, sociology, philosophy and physics. Social physics theory does, however, offer ways of thinking about and exploring personal, social and material interrelationships. Brennan (1997, p. 257) challenges the opposition between the social and the biological which she asserts has been built into sociology's foundation. Therefore, *'living attention of another'* (Brennan, 1997, p. 263) as a manifestation of the social, has a materiality as energy, that may enhance or diminish the subject of this attention. The effects are felt and may impact on individuals, groups and communities. Living attention may diminish another when associated with images and energy that objectify and ultimately become fixed, resulting in rigidity and social inertia. An association is made between social inertia, lack of movement, illness and finally social and physical death (Brennan, 1997, p.268). Whereas conversely living attention may be conceptualised as an

energy that is expansive and enhancing. Living attention, offered in a social context and situated in creative, somatic and improvised movement practice may be understood as having an impact personally, socially and materially or organically.

> The living attention of another is an excellent candidate for the supply of energy which is drawn on in combating inertia. Living attention, as I have argued, is energy (Brennan 1992, 83ff). This attentive energy facilitates; it enables one both to divert energy along the pathways that construct a self-concept, and to have energy available with which to grow, and later, not to age. At any level of life attention is an expansive energy (Brennan, 1997, p. 263)

The concept of living attention, as an energy that promotes growth and is rooted in both the physical and social domains, I would argue, captures something of the quintessential social, intersubjective and somatic characteristics of the dance artists' practice.

Another term that is used in some physical and movement-based cultures, is *presence*. This is a state of awareness that is experienced through the body and enables a conscious awareness and congruence between an individual's internal and external environment: 'what we sense inside our bodies can be felt to relate directly to what we are sensing outside our bodies' (Blackburn and Price, 2007, p. 69). In the creative field, artists, dancers and performers, know what it means to integrate the body as a place of learning. Sheets-Johnstone (1999, p. 494), as a dance scholar, theorises that thinking in movement is fundamental to the experience of being a living body. In their work on empathic choreography, Ribeiro and Fonseca (2011) refer to motor cognition, situated cognition and social cognition to help explain the lived experience of improvised contemporary dance. Cognitions are seen to be

connected, attached or experienced through movement, between body relationships and kinaesthetic exchange (Rothfield, 2005, p. 45). Therefore, knowledge is transferred between bodies and intersubjectivity is felt as a physical experience.

DA5 describes her experience and understanding of embodied awareness and the effect of 'being seen by others'. This inner awareness is enhanced by the attention, or witnessing, of another.

> So yeah, one is certainly about touch, and sort of acceptance of the body, even . . . even feeling the body, I mean probably a lot of people don't even, aren't even in there, I mean that's kind of part of the fight, flight, freeze thing, is a disassociation, so you know some people need, need . . . encouragement to be in their physical experience and not try to escape it. So that's one. And then there's something very powerful about being seen by others, like we were talking about earlier, being seen for what we are, which isn't perfect and perfectly imperfect (DA5)

DA6 asserts that 'reaching these people' is what matters the most to her. This rather ambiguous phrase does however suggest that seeking some kind of connection and relationship with others is very valuable to her as an aspect of her dance practice.

> You know that's what matters the most, like am I reaching these people? (DA6)

DA8 below in talking about a 'collective experience' suggests that intersubjective experiences in the dance setting may involve more than two people.

> I'm interested in that kind of collective, conscious or collective experience. And I think a lot of what we do is, as I say, it's just trying to find that you know commonality with people (DA8)

DA1 and DA10 reflect on the reciprocal aspect of these intersubjective relationships. DA10 comments about how much she learns from other dance participants as well as how much they learn from her.

> And they light me up, they inspire me on a . . . like they say, like they learn so much from me, but I learn twice as much from them (DA10)

DA10 has a potent personal story that has impacted on her dance practice.

> . . . and then I ended up in rehab (laughs) for seven months! I had severe alcoholism and I was using crack cocaine, couldn't stop using . . . I was dying basically (DA 10)

Therefore, the quality of intersubjective relationships developed with this dance practice may in part result from somatic, improvised and creative dance practice and the skills of the dance artists facilitating this practice with others. However, the personal stories of the dance artists must also be taken into account and how these may influence the intersubjective dance experience between dance artists and others.

DA1 describes the experience of connecting with others using the metaphor of 'sailing in the same boat'. A measure for her of a successful dance experience is connection and 'togetherness'.

> But also, something else, which is very difficult to explain, in your own mind you feel satisfied. It's really, I don't know why feeling satisfied, you feel you are, you've been kind of accepted by this group, they see you as one of them, and it really feels as if we are going together, sailing in the same boat or something. That journey of . . . somehow connecting and togetherness, and that was, for me, that is a sign of its working (DA1)

DA1 shares some personal facets of her own life story which she believes has a bearing on her experience of dancing with others.

> And sometimes I've thought about it and I thought if it is, some kind of cultural thing or . . . immigrant sort of experience, that having left family and connections in one country, coming over you go through a kind of emptiness and a loneliness

> until you can find another, something else to anchor your thoughts and lives to. So, this sort of work, again make me feel a part of it, belonging where I am, and owning. I think those are the, really at the bottom of that success and the bottom of that, you know, satisfaction that I'm talking about that it works, work for me is that I feel included (DA1)

DA1's experience illustrates the relevance of dance artists' personal narratives in interpreting their dance experience for themselves which relates to findings in the previous chapter and in particular to the theme: Health and Wellbeing: Helping Self: Helping Others. It is evident that both DA1 and DA10 feel helped and supported by relationships developed with others in the dance practice. DA10 comments that 'they (dance participants) learn so much from me' but that she learns 'twice as much from them'.

6.2   Being Open to Possibilities of Engagement

In order to develop connections and relationships with others the dance artists adopt an attitude of openness to both the possibility of engagement and what this engagement might look like. DA2 describes the challenge of this process as something that she enjoys. She also conveys a sense of collaboration by using the pronoun 'we' and that engagement is a shared responsibility.

> I think what I like is like the challenge of like, how can I engage that person, or how can I, how can I engage with that person and how, you know . . . how can we communicate or how . . . can we make something happen? (DA2)

DA1 explains how she keeps her mind open and alert in order that she will recognise moments of engagement, giving the impression that these incidences may be fleeting and not long lasting. By using the word 'success' she shows how much she values these moments of connection with the other.

> So, I mean you have to keep your mind absolutely open and alert to recognise these moments of engagement, because they're not one . . . you . . . there's such a variety but you will have to be constantly alert to recognise those small successes as a success (DA1)

DA6 and DA7 expand on this process of engagement with a focus on the consideration of individuals' differences and needs. There is a sense of spontaneity and responding in the moment. DA7, for example, states that she has no 'set ideas' when she facilitates a dance session with a particular group. She refers to meeting people and seeing 'where they are'. This dance artist makes it clear that she is not teaching steps and that the practice is not choreographed in that way. This is in tune with the improvisatory nature of the practice which was illustrated in the study data in the second findings chapter focussing on the Body.

> It's very . . . very person led I feel, how I want to engage people. So, I don't want to even have, I don't go in with any set ideas actually anymore, or certainly we're not going to learn any steps! I feel I need to meet people and see where they are first (DA7)

DA6 emphasises people's uniqueness and how she is open to different ways of facilitating engagement with each person in the context of the art form. She says that 'nothing delights me more' in referring to her experience of being with others and recognising their uniqueness in CI, revealing a pleasure in this aspect of her dance practice.

> And you know that really interests me because I'm often really struck by how holistic individuals are, and utterly unique as well, so finding whether it's a visual or a tactile or an oral or sensory in a different way, like what's the, what's the medium, the art form, the language, you know, that a particular . . . that resonates for a particular individual? And that, nothing delights me more than being with another, new group of people and realising how entirely unique every individual is [. . .] Just having those opportunities to really relish how entirely unique every individual is, extraordinary (DA6)

6.3   The Duet

In CI the duet is a characteristic of the dance style where there is partnered work (Paxton, 1975, p. 40). Many of the dance artists gave examples of dancing with others. DA12 describes a duet with an older woman and wheelchair user. DA12 communicates her sense of a shared understanding and the co-creation of a dance.

She shares her pleasure about this experience.

> You start to develop that shared, you know, there's a wonderful woman in a group who I worked with for a long time {. . .} and she uses a wheelchair and she has some verbal communication but not much, and . . . if I go into that space and I offer my hands to her, she will immediately connect her hands with mine and start moving with me . . . and creating a dance, a duet together {. . .} I'm just kind of thinking about that now, like how kind of lovely and quite special that shared understanding of what that is (DA12)

DA4 gives another example of dancing a duet with another. She describes this dance as an 'intimate relationship of body to body'. DA4 refers to meeting this person 'within their own dance'. She also refers to her own dancing acknowledging that they each have their own particular dance, recognising their individuality. Yet responding in dance enables the relationship between the two of them to develop.

> I think it's to do with relationship, I think it's to do with trust, and I think it's that more intimate relationship of body to body. So like the big guy that I was working with the other week, it was great, we were having lots of fun and it was very playful, but where I, where we managed to get to within the hour session was very physical and I was able, through my own dancing to meet this person within their dance and almost, I don't know, I just … it's that fine tuning, it's working with and not doing to, but I feel like there's this fine tuning of meeting of kind of almost ghosting, becoming a ghost, ghostly in some way of that person, I don't know whether that's right (DA4)

The dance artist uses the term 'ghosting', 'ghost' and 'ghostly' to try to convey some deeper meaning about this experience which involves 'fine tuning' and

'working with and not doing to' and so has collaborative and non-hierarchical qualities. It isn't completely clear what 'ghosting' means but it may suggest a sense of empathy through corporeal and physical experience. The same dance artist continues by describing how she is able to -

> jump into that person's skin, to feel what it's like, in their feet, in their shoes, you know, can I . . . you know feeling the edges of their fingers (DA4)

This conveys an intensely visceral and physical awareness of another. It is as though this dance artist has a sense of transferring her somatic experience into the organic and material space of the other. This enables her to more effectively 'fine tune' her dance to his. This seems to suggest a blurring conceptually between the immaterial and material dimensions of the body. There is an allusion, in this description, as to how an attitude or a perception of other may be 'tangibly felt' by them. Therefore, appreciating another's body as a living organism, that is experienced subjectively, a soma, may impact on the quality of the intersubjective relationship. Understanding of this experience may be helped by referring to DA9's description of the meaning of soma and how this understanding may impact on relationship.

> So, if I can hold the impression, if I can hold that knowledge of your subjectivity, you are soma. And how I relate with you is very different from me seeing you as a body . . . Something different happens because of my lens, because of the lens that I'm seeing you through. And that can be tangibly felt by you potentially (DA9)

It seems likely that DA4 is searching for effective ways to communicate her perception of the somatic sense of another which she feels within her own physicality and somatic experience. She is then able to use this knowledge to help them both meet in a more intimate body to body, intersubjective space, through the performance medium of dance.

6.4 Witnessing

A minority of dance artists (DA3, DA 5, DA6, DA12) spoke about the role of witnessing in their practice and then only briefly. However, the role of witnessing within this dance practice features quite significantly within my study field notes (see 6.5 Supplementary field note data from recorded felt body experience and participant observation: Body in Relationship). It has therefore, been included as a theme.

DA6 in describing an aspect of her style of facilitation within dance practice sessions refers to the role of watching. She reflects that she does 'lots of observing'. She notices that she enjoys this aspect of her practice and that watching helps her to sense and decide on what she will do next.

> I do less moving myself, less actual dancing myself, and a lot of watching . . . But I'm not lost in the dancing with other people, I'm, you know occasionally that might happen, but generally in the way that I work, I'm doing lots of observing, I'm really enjoying that, as soon as I feel I've sensed something or seen something, that it will take me off (DA6)

This same dance artist again mentions observing as an element of her practice, describing it as an 'extraordinary privilege'.

> I feel like it's been an extraordinary privilege to have these constant frames, a continuum of frames, where I just get to observe human beings, you know, doing what they do! (DA6)

Although a sense of observation as an integral, and enjoyable aspect of the dance practice is discernible within DA6's reflections, the role and meaning of observation is not explained. However, to describe observation as a 'privilege' may be linked with dance artists' values in relation to others. Observation is perceived to be a good thing. DA3 refers fleetingly to the act of watching.

> but also, I think it's fine (sighs) you know doing can be sitting and watching (DA3)

DA12 reflects on the skill of watching when she comments on a colleague's expertise.

> And DA3 really seems to kind of have that balance between doing and then . . . kind of just being and watching and seeing other things happen with other people (DA12)

DA5 refers to 'watching each other and being watched' in a description of different dance environments which she categorises together using the term 'little worlds of intensity'. She is describing experiences which she likes 'to dwell in', where she is her 'happiest' and finds these experiences 'exciting'. Therefore, this suggests that there are benefits in both watching and being watched.

> Like the spending time with people, the sharing, the watching each other and being watched, that's also exciting {. . . } if I think back to when I'm happiest, it's when I'm in these . . . situations where I'm either in a workshop, at a festival, in a rehearsal process, teaching a workshop, you know, these sort of little worlds of intensity, where, of practice basically, that's kind of the place that I would like to dwell in actually, you know (DA5)

DA3 refers to watching in terms of watching the self, rather than the other. As it seems that these skills practised on your own body, as soma, are the same skills that are then practised with others. DA3 offers the key to the value of observing, that is, paying attention to the self, as to the other, is key to developing an embodied practice. This is a long extract from DA3's interview data but it is included in full in this findings chapter as it seems pivotal to offering an insight into the nature of the dance artists' somatic dance practice and role of the witness.

> But mostly, the work derives from that state of, of listening to your own body, whether it's sort of willed and consciously arrived at through some methods of

being still, of focus and of just watching a simple movement, or watching . . . the body soften as it reaches the floor, if one's lying, how the weight of gravity, you feel the sense of your body falling and then there's a softening on the surface, and sense of expanding, and even taking that into rolling movements or, or whatever, if it's up above the ground. So that interior becomes. . . where you draw from . . . that's your, where your material is, where your imagination is, where your thinking might be, or not. Your energy is tapped into, or whatever state it might be. And so . . . and the clarity then of what one's doing, the heightened sense of what one is doing, I think that develops a kind of heightened sense, so that you're listening, your eyes become softened and tuned in to that awareness, using the sense of touch, and then one's kinetic sense, listening and looking. So that . . . that's an embodied, that's sort of where embodied practice [is found (researcher's words)] (DA3)

6.5 Supplementary field note data from recorded felt body experience and participant observation: Body in Relationship

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Felt Body Experience

Also today aware of trust – one person brought this up – I was draped over someone's back – and aware of the core to core – listening – had to try a couple of times to comfortably drape – became aware that chest was tight and loosened it off (this didn't surprise me as it is a place of tension for me) but then DA6 said loosen my legs – I hadn't been aware of their tightness – and realised this was because I wasn't quite trusting my partner – and then by loosening and letting go the trust increased – trust leads to relaxation and relaxation leads to trust (CIC 3)

Then I had hands on partner's body as he moved, mostly on floor work – moved a long way. At first getting a feel for the exercise and for {partner's} body: fit and lithe and very mobile and active. Gradually got more confident about exerting pressure and going with where my intuition took me. There came a moment when it felt as though the movement was shared and combined. I was part of {my partner's} movement. Feedback from {partner} 'that was wonderful'. {Partner} had no sense that he had travelled so far across the room. He looked animated and relaxed. (CIC 5)

I am aware of thoughts - am I good enough at this? Will I know what to do? How will I move with this other person? Am I doing enough of what they like? However, at the same time I am in the body, listening to my body and the other person's. I am aware of a flow and fluency and sometime an awkwardness - and the glitches are accepted - it isn't about perfect harmony. Although sometimes it can feel very harmonious. It seems more about staying with it, exploring self and other as body-mind. It is about fun. It is about being with whatever happens as fully as possible. Much of the guidance is about being in the moment (CIC 7)

Participant Observation: Dance artists' facilitation of participative creative ALDDC dance sessions

> There was a lovely few moments after {dance mover} had done a dance sitting in the foil sheet. DA3 was asking him what it had been like for him, which bits he liked. He lifted his arm up and back 'I like this, it is like the waves' . . . Spotlight of attention: everyone given a time to be witnessed. This is the same in the CI classes. Witnessing is important to the process. Being seen. Helps individual to become more present to themselves. In this held space they find their movement in the gaze of the other (ALDDC 3)

> Spotlight of attention - everyone given a time to be witnessed (ALDDC 4)

> At one point in the session I found myself crying. Two of the participants - were moving together - there had been quite a lead up to this and the focus was on the arms. When DA3 thought they were ready she encouraged them to move - was some music playing - often there isn't any. They both gradually quietened and paid attention to each other. There was no speaking. They moved gradually as one - moving along each other's bodies and arms: fluently, dynamically making changes responding to each other's movement, looking absorbed and lost in the moment, yet focussed entirely on the task in hand. For me to watch two human beings closely and intimately responding to each other was very moving. A sense of them both being fully present to themselves and each other. Their pace and movement in harmony (ALDDC 4)

6.6   Summary

This findings chapter has provided evidence that is key to understanding the role of the dance artists in enabling the participation of others in creative dance. As practised within this specific setting this somatic and improvised dance practice is inextricably allied to particular ways of interconnecting with others. My felt body experience reflects the inter-related aspects of the dance practice in the above extracts. These quotes from my field notes illustrates the role of trust in physical movement with another. They reveal how this movement becomes shared and connected with the movement of another. There is an expansion of the meaning of listening so that it encompasses whole body listening of both the subjective lived body and the intersubjective

experience of another's body. Then in the participant observation data interconnected elements within the dance practice are captured with a focus on the role of witnessing, followed by an example of DA3 facilitating dance between two learning disabled dancers who respond sensitively and creatively to each other's movement.

The dance artist is thus revealed as the Guide as conceptualised within this findings chapter offering living attention (Brennan, 1997) to other dance movers. They are able to do this by drawing from their own experience of engagement in creative dance and qualities and skills which they have developed to engage others in enhancing a subjective awareness of physicality and movement. The final findings chapter illustrates how this practice is both supported by and impacts on wider everyday experience and living.

7 Chapter Seven Findings 4: Body in the Everyday: Personal and p/Political

> So, you know the reason why I love that way of thinking is because my practice then, and my way of being in the world, feel almost kind of interchangeable (DA6)

DA6 identifies a connection and compatibility between her engagement in dance (my practice) with a more general sense of being in the world. Many of the dance artists recognise connections between their dance practice and wider everyday life. Yet, In the early days of somatic practice, a strong influence on the creative dance style at the heart of this study, there was a lack of any social analysis. Movement patterns and somatic practices were not interpreted in relation to a wider social context (Eddy, 2002, p. 49). However, there has gradually been a greater emphasis on appreciating social, relational and cultural connections in aspects of somatic practice and specifically somatic, dance practice. This change has been ascribed to the contribution made by significant women leaders in the field creating opportunities, for a more emotional voice to enter into this holistic field (Eddy, 2002, p. 46).

> 'Somatics is part of a larger paradigm characterised by emphasis on a whole system perspective, ecology, decentralisation of decision making, and a shift from outside authority to self-responsibility.' (Fortin, Long and Lord, 2002, p. 134)

The group of dance artists within this study, who are all women, with one exception, acknowledge and perceive participation in the dance practice to be connected with the 'everyday' world outside the specific dance setting and at an individual and societal level.

> This work is political - it's so easy to not reside in the present moment. It's so easy to keep putting time for, what I'd sort of say self-care, because I think it's an act of self-care, this work. I actually think it's political, with a small 'p', this work, because

> it's about how we're choosing to be in our communities and in our culture and our
> society (DA9)

DA9 interprets her work as a dance artist as having a political role at an individual level, that is, politics with a small 'p,' which may be consciously harnessed. The personal is also political became a rallying cry for 2nd wave feminists (Hanisch, 1970). It helped to transform an understanding of women's experiences from that of individual oppression, to a greater p/Political consciousness exposing the role of societal structures and attitudes in sustaining gender inequalities. The relationship between the social and the private persists for many feminists today of which a recent current example has been the #Me Too campaign (Sanders, 2018).

A seminal example that demonstrates the connection between politicised individual actions, in the context of particular societal norms and injustices, is Chernik's (1995) account of her experience of anorexia. Chernik asserts that 'gaining weight and getting my head out of the toilet was the most political act I have ever committed' (1995, p. 243). Chernik (1995) challenged societal attitudes to women's bodies by blurring the private and public domains. She also came to realise her own sense of isolation as she successfully confronted societal expectations of women's bodies in terms of weight and shape and overcame her eating disorder, moving towards a place of greater health. Against this background a feminist is not just some-one who envisions a different world but someone who creates a life that will change it (Cancienne and Snowber, 2003, p. 243). DA9 continues:

> If we can, if we can . . . if we can con . . . you know attend to ourselves in this way,
> actually how we can feed back into the world is, that's our contribution. And I think,

> I feel that that's . . . that's hugely, hugely rich, you know, and people do that many different ways, this is just one of the ways . . . But there is a challenge to stay internally aware and to hold that degree of awareness in the face of society, in the face of busy lives, fast thinking . . . our education system that really appreciates rationality and thinking, puts that number one (DA9)

This study has focussed on aspects of a specific dance practice, in relation to body and embodiment, and body in relationship, in the social domain. Dancers' identities are deeply connected with dance (Warnick, Wilt and McAdams, 2016) yet this may manifest differently depending on the dancer, the dance type and the setting (Csikszentmihalyi, 1988). Embodied identities may reflect different values or ideologies expressed within these different dance styles and cultures. The body is studied and positioned, within a specific socio-cultural perspective which subsequently becomes embodied (Crossley, 2007; Csordas, 1990; Shilling 2008). To become embodied is a process (Andersson et al., 2015, Andersson and Maiversdotter, 2017; Shilling 2017) revealing through the soma, or lived body, characteristics of a specific everyday, or life world.

The dance artists' creative practice relates to their everyday experiences with a have wider relevance beyond the specific dance setting. In this study the data reveals that the creative dance practice relates to wider experiences and aspects of power, equality and inclusivity. There is a crossing over between participation in the dance world and the wider world. This final findings chapter is organised into the following themes of Personal Empowerment, Creating an Inclusive Setting and The Everyday.

7.1 Personal Empowerment

This first theme illustrates connections that are made about awareness of personal power and sense of empowerment. The dance artists describe experiences of feeling transformed by their engagement in creative dance, and of how others who participate may also be changed by this engagement.

DA5 talks about her own personal journey which she describes as a 'huge physical/political shift'. She relates this to moving and dancing in the way that she wants to, and the acceptance of her body within this dance setting, style and culture.

> it was a huge physical/political . . . shift . . . a real kind of revelation for me, that I still really loved dancing, and this was dancing on my terms, like you know I could move how I wanted, I could have the body that I have . . . (DA5)

She continues by reflecting on her own 'self-empowerment process'. DA5 compares her experience of practising ballet with the more contemporary, CI style of dance. When practising ballet, she refers to 'someone telling you exactly what to do and how to do it'. Whereas in CI she describes a very different way of learning and developing dance that is not focussing on how you look on the outside but instead is more about 'how it feels and being guided by your own sensation'. DA5 describes this as a 'real revolution'.

> I think I've been on this kind of self-empowerment process. If ballet would be the extreme where you know someone was telling you exactly what to do and how to do it, and it's very formal you know, and then maybe contact or contemporary improvisation would be to on another side of the spectrum where you're going not from how you look on the outside but how it feels and being guided by your own sensation that . . . it's a real revolution actually (DA5)

A key aspect of this 'revolution' linked with a change in dance type is connected with a congruence between her internal and external experience,

or perhaps between subjective and objective physicality. DA5 is paying attention to her inner feelings and sensations in order to generate her chosen movement. Other dance artists reflect on a similar process and how they see the benefit for other dance movers.

> I'm not imposing on them; they're opening up them . . . themselves (DA3)

DA3 captures this same quality of dance experiences by using the contrasting terminology of 'imposing on them' versus 'opening up'. The 'opening up' has a sense of working from the inside to the outside unconstrained and freed from too much external direction or expectation. DA6 recognises that there may be both benefits and risks in a process that can be linked with personal growth, therefore acknowledging that participating in this art form may be personally demanding.

> There is challenge – risk – include these – part of creative process as well as personal growth (DA6)

DA11 describes some characteristics of the dance practice and space. In making reference to a 'safe space' she recognises that participation in the creative dance practice may be challenging.

> And I would hope . . . it's a really safe space, almost magical place, where people feel really secure and safe, where you can actively see people lighting up, growing . . . (DA11)

It isn't clear why she chooses to use the description of a 'magical place'. Although it seems likely that this dance artist is recognising that there are aspects of the dance practice that may be very different from some people's everyday life experiences.

DA3 describes personal attributes which she regards as significant in gaining people's trust within the dance practice. She links her ability to be trusted with personal qualities of authenticity that is, 'I don't try to be anything I am not'. This extract is included within the Personal Empowerment theme and Transformative element because of the inference that her sense of identity is linked with her dance practice, that is 'where' she is. In turn she is able to offer her authentic sense of self to others, linking with the earlier theme about the role of Guide and importance of relationships.

> I think what I offer in a space is . . . is that I'm able to be trusted instantly, and I think it's about being honest and genuine with who I am. I don't try to put on airs and graces, or I don't try to be anything I'm not. I think that's one thing I've learnt is it's about this is who I am, and this is where I am (DA3)

Several dance artists spoke about their experience of a sense of freedom when practising this contemporary, improvised and somatic type of dance.

> it's very free, you know because dance, when you see it, it's kind of freedom isn't it? (DA10)

Some of the dance artists, as in the earlier extracts from DA5 about transformation, compare their earlier dancing practice with their current practice. For some dance artists their current dance practice is characterised by a feeling of freedom. DA2 describes below her loss of freedom in some of her previous dance training.

> But it was sort of, this is how you're doing things, your hand has to be there and if it's not here, then that's wrong and . . . So, it was very sort of, quite . . . traditional in that sort of sense . . . And then I, even though I loved it . . . I think I, when I underwent that training, I sort of lost a little bit the ability to, I don't know, be free (DA2)

DA4 remembers some early experiences of dancing and which style resonated most for her. She describes participating in freestyle disco dancing which was like 'one of those things when you've found something that you like, and you want to do it again and again!'. This is a long extract, but it effectively conveys the freedom of the particular dance style and DA4's response to it.

> And it was the freestyle disco dancing that I was, kind of felt most excited about! Got very nervous about! The tap and the ballet, the ballet I never felt like that was me, the tap I enjoyed, but it was like I had dyslexic feet!
>
> . . . And the modern I quite liked but you know it was all, it was all very, it was [. . .] you had to learn these songs, so it was fun, but it wasn't kind of really, really me. And I think if I'd only have done that, I probably wouldn't have gone into dancing. But then this one session that was just for the older ones, there was about six or seven of us in this hall, and it was literally you had to get up in the middle, they put a track on and you just danced and done your moves what you could remember and you know put all those different steps that you could recall, and just make it up. . . . And I just remember sitting on the side, there was like, there was chairs down the side of the space, and you know we were all spread out and they'd just call your name up, one at a time you'd go in. And I remember like my heart pumping away at the side (laughs), really, really nervous but excited as well, it was one of those things when you've found something that you like, and you want to do it again and again! (DA4)

This dancing style was unchoreographed and improvised i.e. 'you know you put all those different steps that you could recall, and just make it up.' DA4 was excited by aspects of this type of dancing which motivated her to continue to dance.

DA1, in talking about the accessibility of her dance practice, seems to take this characteristic of freedom and apply it both to her own personal experience of dance and to the experience of others participating in the practice with her as their dance artist facilitator.

> And I think that is why I have managed to work across the cultural barrier, sometimes geographical, social barrier, because I was not trying to impose all the

> things that I had learnt in, as a technique [. . .] I was using them and processing them through a mental improvisation sort of process to bring it to a stage where we can get the benefit of the movements actually inspiring or motivating the mind and body of the people who are doing. So, everybody, some, I really believe that you cannot do somebody else's dance forever (DA1)

The dance artist provides a compelling description of how creative dance may have benefit for others. She refers to dancing which is more prescriptive, and technique led, as someone else's dance and infers that there is a point when you must choose your own dance. Letting go of someone else's dance suggests a sort of freedom that may link with a sense of personal growth and empowerment.

This is contrasted with the example below from DA12 who refers to 'puppeteering' people. This is a strong image suggesting that instead of enabling dance movers to dance their own dance, they are guided to carry out particular movements. DA12 is describing her experience of leading creative dance sessions in care home settings supported by care workers without training or experience in creative dance. The care workers' interpretation of inclusivity within the group and the dance artist's perception of participation in the session differ.

> I've learnt from people who really wouldn't go beyond anything that the person physically offers to you themselves to [. . .] seeing people who aren't trained in dance, people who are supporting sessions, basically puppeteering people, which for them they feel, you know, they don't know any better than that, they feel that that's them including that person in the session by you know, by getting them to do the movements that other people are doing, that's, that's them taking part in a session (DA12)

DA2 and DA7 refer to a freedom associated with being able to express themselves. DA2 and DA7 make a connection between how they want to

move, what they want to say and the particular dance practice which enables these things to happen. Therefore, in a sense, they are able to dance their own dance.

> I can create a world where I feel like I've got something to say and that's the way I can say it (DA7)

> (after finishing her contemporary dance training) I discovered a range of very different sort of techniques or ways to move the body . . . And again, I was like, OK, yeah, again, that makes sense to me, that's sort of . . . a bit more organic or sort of . . . And also, it has a lot more, I don't know, for me, sort of like expression of how you want to express yourself, rather than sticking to given, how to say movement or like (DA2)

7.2   Creating an Inclusive Setting

At one of the CICs I attended DA4 described what she referred to as class etiquette at the start of the session. This did not happen at every session but on this occasion, there was a particularly large group of participants and many were attending for the first time. The extract below is taken from my field notes which I recorded after the session. DA4 refers to a CIJ, which follows after the facilitated CIC. The CIJ is an unfacilitated and improvised period of contact improvised dancing. However, key dance artists are present who maintain some responsibility for helping to maintain the boundaries of the space and may offer dancers physical and emotional support as appropriate.

> Etiquette (DA4): - There is a similar pattern to each session which includes starting with activities that gradually lead into contact

> The session is about listening to each other: this is key to this practice, listening to each other through our bodies, through look and touch

> Respecting each other

> Jam – respecting the space, it is OK to watch as this is holding the space for others
> No loud conversations - take those outside - so keeping a focus on the space and the dancers in the space (CIC10).

Although these guidelines are brief this etiquette helps to make more overt what some of the rules are in the dance space. There is an emphasis on listening. Consequently disturbances, such as loud conversations, are discouraged. This includes listening with different senses and a greater physicality than listening with hearing alone. The etiquette conveys a sense of paying attention to each other and to the space.

DA6 and DA7 illustrate how their facilitation of the dance practice takes account of some aspects of the etiquette described by DA4. DA6 explains how the dance practice session starts with listening and preparation for participating in CI. It is clear that this initial phase helps to inform the development of the session for DA6 who doesn't come with any 'prescribed idea' of how she will lead the practice.

> An open session, [. . .] I don't come with a prescribed idea, which is why I always start the session with going round the circle, kind of inviting people into a place of, you know that prepares us to do contact improvisation, but is also about hearing from each of those individuals, and where I head off is based on what I feel I've empathised or heard or discerned from what people have said (DA6)

Similarly, DA7 explains that she wants 'to see and hear everyone' in the dance space. Again, it is clear that she is responding to what she senses within the group.

> Want to see and hear everyone in that space - And probably in the special needs school it would have been more improvised, and I have tended to stick with, I've gone on that route really, rather than down the technique class, I've sort of . . . gone along the improvised dance way. So, my experience now engaging with others is . . . I think, again it's very, very dependent on the group, and that's really, really important to me. And I want to, I want to see and . . . see and hear everybody in that space (DA7)

DA6 describes the inclusive nature of the dance practice and how much she values this aspect of CI.

> . . . it's very definitely a part of my love of contact improvisation, that it's always, yes being inclusive but also you know inherent within its eloquence as a practice is what's being fed in from people who are differently abled (DA6)

This dance artist recognises that people who are 'differently abled' both participate in this practice and contribute to it. She regards this aspect of the dance practice as integral to its form and that its inclusive nature nourishes its development. She gives an example of working with people with visual impairments in a dance setting, and how much she has learnt and benefitted from the experience. This picks up on earlier themes of how much the dance artists appreciate how much they gain from others as well as what they have to offer.

> Excitement around work working with people who are visually impaired, you know dancing with people who have a visual disability has been an extraordinary experience for me, huge learning (DA6)

DA7 describes another way that the dance practice is inclusive. Her practice is open to those who identify as dancers and non-dancers. She makes a distinction between working with 'elite dancers' and with 'grass root groups.

> I was from Blackburn, very working-class roots and so it's important for me to identify with grass root groups and people from all places and you know not to, not to just engage with elite dancers . . . I think that's why I find it really important to train with everyday people in everyday settings really (DA7)

DA11 explains inclusivity in terms of democracy and a 'family approach'.

> Characteristics of the space – democratic space, family approach . . . (DA11)

She explains that this means from her standpoint that the dance practice space is an 'equal playing field' where all participants can contribute, learn from each other and feel valued. This leads to the development of trust.

> So, there's a real equal playing field, do you know what I mean? [. . .] I think that's a beautiful thing, because when everybody's giving to it, and everybody's learning from each other, then everybody feels valued, and then there's a real trust in the group (DA11)

There is a strong theme within the dance artists' interviews of a commitment to and valuing of a practice that is inclusive and accessible.

DA3 encapsulates this sense of embracing people with different characteristics, abilities and needs by referring to a common sense of humanity.

> I wanted to say at the beginning, was like whatever group, it doesn't matter, is what I was thinking about there . . . it's the . . . we're all human beings (DA3)

However, in order to create an inclusive space, rules have to be adhered to and upheld by the dance artists. DA5 Is particularly aware and articulate about the role of power in group dance settings and actively engages with these dynamics within her practice. Here she refers to boundaries and challenges within the dance practice.

> I suppose the challenges . . . I mean with boundaries comes a lot of challenges, if you're going to play with boundaries, there's (laughs) a whole host of complications that comes with that (DA5)

Intimate physical and sexual boundaries have to be maintained within the space. She recognises that touch and being close to others can be lacking in everyday life and that this dance practice offers an opportunity to engage with these senses and experiences. DA5 sees this as beneficial, giving the example of the opportunity to 'wrestle if it isn't my Dad and I'm a toddler, or my partner

that I'm sleeping with'. However, she is alert to some potential risks or challenges in the practice.

> . . . In CI particularly, the sexual boundaries, you know, and people wanting to, you know get close to them, which there's nothing wrong with that, with wanting to . . . there's so much . . . loss . . . loss of touch in everyday life, you know, people want to be affectionate with each other . . . So yeah, permission to be tactile with each other, you know affectionate or playful, people you know might not have wrestled with some, an adult, unless they were in bed with them, so . . . there's an exciting . . . feeling, but also dangerous potential in that of like, Oh yeah, like we can still . . . wrestle if it isn't my dad and I'm a toddler, or my partner that I'm sleeping with, you know (DA5)

Therefore, inclusivity doesn't mean that all behaviour is accepted in this setting. Although the majority of comments by the dance artists are about what is included in the dance setting, DA7 offers further insight into the dance space norms by giving examples of when she has experienced these rules being broken or challenged. She describes the space as a 'democratic space'. In the etiquette DA4 mentions respecting each other. DA7 gives an example of how this expectation of respect might be transgressed when dance movers express racist abuse within the group.

> So, and they don't meet in a democratic space often, you know. So, I think it is a way, you know, I've come across loads of . . . even with older people, you know, racist abuse getting passed back and forth, you know, so at the same time it's a really important space to . . . well almost to guide and to teach those people, no matter what age they are, what is and what isn't acceptable, and that there's still learning to be done (DA7)

She refers to an understanding of her role within the group 'to guide and to teach'. DA7 offers a different example below when she had to exclude a young girl from a group because of her behaviour and concern for others.

> I actually had a really difficult incident last week where, and I've never had to do this before, but I had to, actually had to get a little girl out of the room because

she was being so destructive and I was actually worried about the other children's safety (DA7)

7.3 The Everyday

Nearly all the dance artists spoke about links between their practice and their everyday life. The dance artists describe a congruence between their dance practice and wider everyday activities and values. The way the dance artists express this aspect of their practice is quite wide ranging and rooted in both their personal approaches to their dance practice and their everyday lived experience.

DA9's practice includes working with dancers and non-dancers facilitating contemporary, somatic and improvised dance within an educational setting. She reflects on the holistic approach within her work with others and how the creative dance practice invites people to integrate different aspects of their day to day lives and experience. Therefore, people are drawn to participate in the practice often because of how they are feeling and experiencing their lives at a particular moment. Thus, creative dance is not to escape from day to day life but a way of paying attention, in a different way, to day to day experience.

> . . . there is something in them that feels, the holistic approach is really important to them. And generally, [. . .] I hear people say, I want to bring my work and my personal life and my family life and my spiritual, whatever they want to call it, together, I want to be able to bring . . . I feel so separate at the moment and I can't really talk about it, I don't quite know what it is, and I know it hasn't found its potential, but it needs to come together. And . . . and there's an invitation for that on this course [dance practice] you see, there's an invitation for all those different dimensions of our self to start to come together (DA9)

On the other hand, DA8 helps to facilitate performances with groups of dancers and non-dancers. She explains how personal and shared experiences,

provides the material for her dance practice. This dance artist's practice does encompass some choreographed work but is also very rooted in contemporary, somatic and improvised practices. She is inspired to develop collaborative works which are fundamentally about everyday experience.

> So I am interested in real life and, because we're all completely different, obviously, we're, we have completely different life experience, but somewhere within them we find these kind of similarities or communities that we feel we sit within, so whether that's you know a kind of person or you've both experienced, you know a life-changing event or you know these things that kind of sit as a crowd almost, so like these collective experiences that somehow everyone can relate to. I'm interested in that kind of collective, conscious or collective experience. So, but life, just general life, and I'm interested in how you take that and take your, your personal experience, put it out for somebody else to experience and hope that they can really relate to it (DA 8)

During the study whilst collecting field note data I attended two contemporary dance performances. These dance performances both gained inspiration and were rooted in particular everyday and lived experience. Each performance was developed through a process of research and development and improvisatory dance practice. They reflect this study's creative dance style which inter-connects with wider everyday experiences. The performances are detailed in the table (Table 7) below.

Wonder Dance Artist: Paula Hampson Bluecoat Liverpool's Centre for the Contemporary Arts (2019)	This dance performance is the outcome of the artist's interest in creative learning and education, drawing on her personal experience and that of her young son.
About Us	About Us is the outcome of a research and development process, which began in 2016. As the initiating artist I

About Us – Dance Research Studio – from performance notes – dance Research Studio – independent research centre for experimental dance and performance. Founded by Jacky Lansley 2002 based in Shoreditch London (Dance Research Studio, 2017)	decided to use strategies evolved at Dance Research Studio over the last 15 years, which combine artistic practice with emotional and political awareness. More and more I have understood how the personal is political and how important it is to listen to each other's stories. Talking to each other has become vital to the artistic process – and I encourage artists not to leave their personal 'baggage' at the door! [. . .] About Us explores the extraordinary and the everyday. An audience can recognise their own gestures and feelings in the movement and visual vocabulary. The repetition of the story ingredients through film, soundscapes and lived performance becomes celebratory, and intriguing as large and small events are framed and made special. The performance plays with multiple perspectives – near, far, live, film, inside, outside – and attempts to draw the audience into an intimate world, which they are part of. Jacky Lansley (Choreographer/Director) Dance Research Studio (2017) More and more I have understood how the personal is political and how important it is to listen to each other's stories. The title of our performance *About Us*, emerged post the divisive outcome of the EU referendum, which seemed, in part, the result of a lack of storytelling between different communities. As a team we wanted to respond by creating a mixed media performance event, which refuses to close down borders and fear difference . . . we wanted to choreograph hope! (Jacky Lansley) One Dance UK (9 December 2019)

Table 8: Performances

Some of the dance artists related to the everyday in more macro terms so that the link between creative dance practice and the everyday is envisaged beyond the personal realm and in a wider socio-political context. Firstly, DA6, reflects on the possibility of bringing CI into the international and political

arena. She begins by considering the Grenfell Tower fire (BBC News, 2018) and the political response to the disaster. She uses the term 'dehumanisation' in describing this political response and contrasts this with her perception of the creative dance practice offering opportunities for 'human connection'.

Although she states that she is making a 'joke' about imagining that politicians will engage in CI, there is a hint at the end of the extract that this suggestion arises from a serious place. She reveals in this extract something of her personal values and understandings about the inter-relatedness of 'being and doing', referring in this dance context to inner and outer, or subjective and objective, aspects of experience. These relationships are not fully explained but DA6 is expressing her view that her creative dance practice may impact to make a difference in the everyday world, beyond the dance setting.

> But a process of dehumanisation has gone on and you know at the root of what I teach and what I do is something very human, that's about human connection [. . .] And just make a difference, so that that . . . so that it doesn't feel like that political class, if you like, who are out there being the decision makers, you know whoever they are, it doesn't matter whether it's Theresa May or Jeremy Corbyn, I know who I prefer, but that doesn't really matter . . . What matters is how can there be more of a relationship between these ways of being and doing, and that political class and the ways of being and doing within that realm . . . So, when I have my little anecdote where I joke and say, wouldn't it be great if people did you know a bit of CI before the next G12 or whatever the next G will be, and people think I'm joking, and then I say, I'm kind of joking but there's . . . (DA6)

DA7 believes that her dance practice enables others and herself ways of communicating what is important. She refers to 'creating a new world', which may suggest that the creative dance practice offers opportunities for improvising and imagining the everyday world in different ways.

> . . . offering people, a forum – creating a new world – I can create a world where I feel like I've got something to say that's the way I can say it (DA7)

Finally, DA9 links the personal, political and everyday domains in her statements about the dance practice focussing on selfcare. DA9 links internal and present moment awareness with effective self-care, where individuals take responsibility for their own health and wellbeing. In addition, to having potential benefits for individual health she argues that these practices may provide a means of making a contribution to the everyday world within community and society.

> Challenges of this work? Well . . . it's so easy to not reside in the present moment. It's so easy to keep putting time for, what I'd sort of say self-care, because I think it's an act of self-care, this work. I actually think it's political, with a small 'p', this work, because it's about how we're choosing to be in our communities and in our culture and our society. If we can . . . you know attend to ourselves in this way, actually how we can feed back into the world is, that's our contribution. And I think, I feel . . . that's hugely, hugely rich, you know, and people do that many different ways, this is just one of the ways . . . But there is a challenge to stay internally aware and to hold that degree of awareness in the face of society, in the face of busy lives, fast thinking . . . our education system that really appreciates rationality and thinking, puts that number one . . . So, I feel self-care, looking after ourselves, giving ourselves time and space is a really, it's a massive . . . challenge, it's a really huge challenge (DA9)

Therefore, the dance artists' creative dance practice is not regarded in isolation from everyday reality. Instead, the dance practice is connected with and integrated into the dance artists' everyday lived experience and concerns. In participating in their dance practice dance artists reveal values about wider community, relationships and humanity.

7.4 Supplementary field note data from recorded felt body experience and participant observation: Body in the Everyday

Felt Body Experience

I think the dance and movement practice has a legacy – I was lecturing the other day and was a little anxious – I was conscious that I 'dropped down' into my body – my shoulders squared, back lengthened and straightened, head erect, breathing slowed, and talking slowed, as I regained my confidence and sense of place about what I was doing. Although mindfulness has given me skills to self-regulate my emotions and increase awareness, dance and movement has enhanced these skills and given me a greater sense of my physicality. And an enjoyment of the body even as it moves across the lecture space. I am aware of how my clothes feel of how I am standing and looking outward towards the students. In a way it is a dance, a conscious moving around the space to support my story (Field notes, 22nd Feb 2018)

Not been singing for a long time - 5 years perhaps in a group
1. Aware that I didn't have much breath - although gradually able to adjust this and take in more breath/hold notes longer
2. I seemed to be more in tune - and more able to listen to my sound/notes. And more able to listen to my singing.
I wondered if any of this related to my greater connections and sense of physicality?

Instruction to follow my own dance more. Recognise that probably not doing that
Situation of me giving power away and it being taken - it felt as though the task was   too   hard   (CIC10)

Participant Observation: Dance artists' facilitation of participative creative CI dance sessions

DA3 is confident about gently but clearly moving the participants to move i.e. in the interview notes she says she doesn't always empathise - but stays in her energy and moves from that place.
Encouraging participation even when individuals are reluctant to join in. Sometimes they join her and other times they don't (ALDDC 2)

There is both a freedom to express in the way you want to in the session and guidance.
xxx initiates practice and offers instructions. We returned at one point to the exercise from last week - supporting and letting go of each other's arms - very challenging and participants not able to do this. A lot of laughter. They knew they hadn't got it but no great concern. Xxx quite understated in her comments - making very few value judgments - accepting whatever is present and working with it

> (ALDDC 3)
>
> DA7 did reflect that the last instruction arose from a personal experience of difficulty she is having with other parents of children belonging to a particular club. It sounded as though she was finding ways to be honest and congruent with her own feelings/thoughts, which were in conflict with others, as well as keeping in relationship with the group (CIC 8)
>
> Reflecting on the everyday-ness - are the dancers reflecting the everyday or creating it? And whose everyday is this? And who is the everyday for? (CIC 6)

7.5 Summary

To illustrate how embodiment may change and transform by participating in different socio-cultural worlds an example is taken from an alternative physical culture of exercise. Socio-cultural beliefs about ideal body shape and illness prevention frequently become embodied within exercise genres. These beliefs may then become associated with distress and emotions such as anxiety (Markula, Grant and Denison, 2014 p. 484 - p. 486). Markula, Grant and Denison (2014, p. 487) sought to disrupt these normative societal patterns of discourse about health and engagement in exercise reflecting current and pervasive wider societal values associated with body aesthetics. This was achieved by offering an alternative meaning for participating in exercise. This was based on promoting the idea that an improvement in bodily ability is desirable, not because of some normative measure about how the body is perceived and appraised, but rather because an improvement in bodily ability may be associated with a greater ease in moving through the demands of everyday life.

This example illustrates how different discourses may become embedded within physical cultures. This findings domain illustrates how particular values and characteristics are associated with this creative dance practice. In the extracts from my reflexive field notes and felt body experience above I explore how the dance practice is impacting on areas of my day to day life. I refer at one point to 'an enjoyment of the body'. The participant observation data exemplifies some of the values and meanings that the dance artists integrate into the dance practice such as acceptance, freedom, authenticity and an embeddedness in the everyday world.

Empowerment, inclusivity and an enmeshment between the experience of participating in the dance practice and wider everyday life are woven into the findings' themes. In this way the dance artists and participants are becoming acculturated into a particular embodiment that has meaning and promotes a sense of wellness and personal growth which are woven into this socio-cultural creative dance practice.

8   Chapter Eight Discussion: Embodiment of Wellbeing

> And in answer to that question about is it cognitive, is it you know, is it kinaesthetic, is it physical, I think that's the beauty of the work, that it's very holistic and . . . invites people into a place where your somatic or kinaesthetic, your physical experience of being in the world and how you think about . . . things, your cognitive way of being, that equally your emotional and psychological, intellectual . . . you know I would argue that my gravitation towards this practice is I not only feel like all those things come into play, but there's also a way in which they become really effectively orchestrated because it's not about then occupying one in particular, you know, it's that effortless shift between one or the other and how they all, how they all work in conjunction . . . (DA6)

This study addresses a gap in the dance-health literature by exploring the experience of a group of professional and independent dance artists in a specific creative dance setting. Although there is growing and significant evidence in the dance-health literature for the benefits of participation in dance for health and wellbeing benefits this study adds to current knowledge. The selected methodology for this study has contrasted with approaches in the field of dance-health which are most often based on quantitative measurement and evaluation (Broderick, 2011, p. 99). As a result, the focus is generally on presenting dance-health in terms of measurable outcomes with regard to particular dance types and specific populations. Although this is valuable research which raises awareness of dance-health benefits the approach does not facilitate the exploration of more qualitative and non-outcome-based aspects of dance-health practice.

In contrast, this qualitative inquiry, has sought to make dance artists, as facilitators of dance-health practice, more visible. The dance artists have been at the heart of this study, in order to illuminate understanding of this specific, creative, and somatic dance practice and sense of embodiment. In this inquiry

the dance artists' identity and their dance practice have been explored using ethnographic methods of listening, participant observation, and felt body experiences. This has enabled me, as the researcher, to be immersed within this natural world setting, and generate knowledge from a particular physical, socio-cultural perspective.

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In addition, this inquiry contributes to the transfer of knowledge between arts and health disciplines. Arts-health is an interdisciplinary field however, it is challenging for practitioners from different disciplinary backgrounds to 'cross-over' into spheres of practice that are unfamiliar. In this reflexive study, I have considered and shared insights about this unusual experience, unique within the literature, of participating in the creative dance culture from the perspective of a health care practitioner, and specifically an occupational therapist. As a researcher with a health care background carrying out this study within a social and cultural world of dance has afforded opportunities for the development of understanding and influencing practice across disciplines.

The study has explored a distinct socio-cultural dance type based on creative and somatic practice and contact improvisation. The dance artists' practice, at the centre of this inquiry, is embedded in a subjective and first-person experience of the body. This experience is nurtured within a social and physical culture which is centred on body to body intersubjective connections. The creative dance practice is viewed as interconnected with day to day life, which it both illuminates and effects. The study's findings illustrate that a shift away from the more orthodox societal paradigm separating the mind from an

often, objectified body, presents opportunities for enhancing self-care and wellbeing and thus, are affiliated with health promoting, mind-body and non-intentional holistic health care approaches.

The dance artists' practice enables professional and non-professional dancers to become more socialised in embodied ways of knowing and cognition. Attitudes and understandings of embodiment have been explored in a specific contemporary dance culture. A particular ontological view underpins the dance artists' practice which reflects an understanding of relationships between mind, body and the external world in which the individual is situated. There is an understanding of an anti-dualistic perspective that strives for connection and relationship rather than separation and rigid boundaries, evidenced by the study findings. Although, the dance artists can struggle to articulate these connections in a culture still saturated with an 'either/or' ontological understanding of the world.

Somatic practice and mind-body approaches are well established. Yet the dance artists still struggle to find anti-dualistic mind-body language (Streeck, 2015, p. 433) that reflects this concept of mind-body co-existence (Watkins, 2012, p.6). Some of the dance artists refer to the concept of energy which offers a way of articulating and framing somatic and intersubjective experience that points towards a post mind-body dualistic language (Leder, 2005, Streeck, 2015, p. 433). The term energy is used by the dance artists to make linkages between different characteristics of somatic experience thus combining different aspects of embodied experience and recognising the porosity between mind, body, social, cultural and physical environments. Yet, the

majority of dance artists in this inquiry do not refer to these wider and less tangible connections. DA11, when referring to the concept of energy in her dance practice, is hesitant to express less tangible and more integrated material and non-material explanations about her practice, because of a concern about the attitudes of others: 'they may think we're complete loons'.

Therefore, finding and sharing a language to conceptualise somatic and mind-body experience may be constrained by wider, normative, societal, values and beliefs. This creative dance practice is underpinned by conceptual frameworks that challenge pervasive societal beliefs about mind, body and world relationships. As a consequence, embodied experience and meaning can seem to be both indescribable and elusive. This may be a factor in the continued marginalisation of somatic education although, there is evidence of a growing understanding of mind-body connections and approaches (Eddy, 2009, p. 21). Therefore, it is as if the creative dance culture is both contributing to, and reflecting, a paradigm shift in conceptualising mind-body-world experiences.

> . . . ontology that embraces a parallelistic understanding of body-mind. The pedagogic implications of this should result in far greater understanding of learning and the isomorphic relation of body and mind (Watkins, 2012, p. 199)

Embodiment is a complex term which can be used to embrace aspects of a person's inner thoughts and emotions, outward gestures and behaviour, together with relationships between mind, body and the external world. Some of these different facets of bodily awareness and relationships are illustrated by Gadow's (1980) conceptualisation of embodiment. Her exploration of self and body is illustrated by considering the experience of ageing and illness

where the complexity of these bodily experiences is considered in terms of relationships between the subject and object body. Yet, although Gadow (1980) sheds considerable light on embodied experience her exploration of these issues is from an essentially phenomenological perspective where subject and object relationships between self and body are referred to as intra-subjective (Gadow, 1980, p. 181).

Whereas Pickard (2014), who also explores body and ageing in relation to successful and unsuccessful ageing, has a more sociological focus, which is more closely aligned to the positioning of this study. Pickard (2014) explores the effects on the body of a wider societal context of geriatric medicine. By examining relevant medical literature, she identifies several metaphors linked with the conceptualisation of an ageing body (Pickard, 2014, p. 558), firstly identifying metaphors associated with a paradigm of decline such as balance, reserve and deficit accumulation. However, another emergent paradigm is identified, which draws on the metaphor of complexity. Pickard (2014, p. 559) argues that rather than being attached to former ideas of ecological limits of growth, this new paradigm reflects a changing bio-economy which 'holds the possibility of evolutionary progress towards no finite end-point' indicative of a more preventative, health promoting and public health approach.

Complexity as a concept in human health is also a characteristic of Antonovsky's (1996) salutogenic model which does not clearly delineate between a state of disease or of health. As in Pickard's (2014) analysis of an emerging paradigm of complexity theory, this model suggests that there is no finite end point on a continuum towards greater health, encompassing endless

possibility. In this study, the role of the dance artists in fostering embodied practices in others is based on their values about the interconnectedness between mind-body-world, underpinned by social and intersubjective relationships. As Guides the dance artists enable others to develop a particular sense of embodiment which does not problematise ill-being or compare different states of health and wellbeing. Embodiment is learned through acculturation (Andersson and Maiversdotter, 2017; Andersson and Ostman, 2015; Shilling 2017) where bodies and identities are situated within a sociological framework reflecting a particular sense of wellbeing. The dance artists draw on a range of skills, resources and approaches, brought to light in the study findings, which nourish freedom and personal empowerment, and are suggestive of both endless possibility and an understanding of health that is complex and not defined by strict distinctions between a healthy or diseased mind-body. In this way reflecting a salutogenic model of promoting health and a more holistic approach to health and well-being. Therefore, although the dance artists' invitation is to dance, learning spans both creative and health related spheres.

Raw (2014, pp.15-16) identifies interacting elements which combine and interact to form what is described as, an arts-health assemblage of practice. These elements are fundamentally linked to the role, skills and qualities of the artist delivering arts-health interventions. The assemblage helps to provide a framework for understanding the role of the artist in this diverse field of practice. These six dimensions are: a strong personal commitment; use of intuition; relational qualities and practices; spatial qualities and practices;

principles and values co-constructed with participants; and creativity to open up transformative potential: dimensions which are reflected in this study's findings.

Although this study's findings reflect different aspects of Raw's (2014) arts-health assemblage of practice, the relational skills and aspects of practice are of particular significance. These relational aspects are pivotal within this study's findings reflected in the intersubjective and intercorporeal dimensions of this creative dance practice. The dance artists. envisaged as Guides within this physical culture, facilitate and translate meaning in mind-body-world transitions in embodied experiences. The study findings suggest that improvisatory practice has a key role to play in terms of body to body interconnections and intersubjectivity. Ribeiro and Fonseca, (2011) consider communication among dancers during dance improvisation and its relationship to empathy. Improvisation is understood as empathic choreography such that dancers understand each other's movement intentions and emotions during temporary and ephemeral structuring of movements and shared decision making (Ribeiro and Fonseca, 2011, p. 71).

> Improvisation in dance requires a type of cognition anchored in the body and situated in the relation with [dance] partners and space (Ribeiro and Fonseca, 2011, p. 72)

Improvisation is central in this study to the dance artists' practice. It reflects a particular approach which infuses their creative dance practice. The use of improvisatory approaches both challenges an instrumental view of the arts which has permeated the arts-health field (Belfiore and Bennett, 2006; Parkinson and White, 2013) and reveals something of the nature of the

creative approach in this dance practice promoting, and connected with, individual transformation.

A more instrumental and outcome focussed approach continues to influence the commissioning of arts-health projects based on clearly established purposes, outcomes and evidence (Raw, 2012). Yet, some voices have challenged this viewpoint, such as Matarasso (1997) in his seminal paper, *'Use or Ornament, exploring the social impacts of participating in the arts'*. Oliver (2009) challenges this instrumental tendency by exploring the nature of creativity within different ontological frameworks. In so doing he both confronts and illuminates aspects of practice within the arts-health domains.

Oliver (2009) borrows from the arts domain in order to explore improvisation, as a creative force and exposing the conceptualisation of creativity within many health contexts as innovation. He argues that innovation infers a reproducible product and a more linear problem-solving approach which is underpinned by a positivist world view. Oliver (2009) advocates for an appreciation of creativity encompassing improvisation which is aligned with a more constructivist and relational world view. This is a world which is always in the making, that is sustained by a, 'situational, embodied and temporal process' (Oliver, 2009, pp. 318-319). Similarly, in this study, this creative dance-health practice is non-intentional and based on creative, improvisatory approaches that reflect this more open view of creativity captured by Raw's (2014) assemblage which links creativity with potential for transformation.

Improvisatory skills, creativity and transformation are fostered by the dance artists' practice which includes skills, such as the ability to tune-in and be present. These skills are practised within a social and interrelationship context reflecting the social physics (Brennan, 1997) of the creative dance practice. The dance artists, act as Guides in an inclusive practice that seeks to promote opportunities of access for professional and non-professional dancers and to enhance awareness of a particular embodied experience. In this state of being present and aware there is a harmonising between the person's internal and external environment. Therefore, what is sensed inside the body can be felt to relate directly to what is sensed outside the body (Blackburn and Price, 2007, p. 69). In being present the dance artists embody a sense of congruence in which they match their inner and outer first person lived experience of the soma or lived body.

Although, the dance artists overtly frame their practice as an arts practice, within this study I have positioned the dance practice within the arts-health, and specifically, dance-health field. The creative dance practice is not explored from the perspective of an outcome focussed health intervention. However, the study findings show that there is a relationship between participating in this creative dance and enhanced wellbeing.

Consequently, there is an inherent tension and discomfort for the dance artists who clearly identify as arts practitioners. This means that their responsibility and accountability for both ensuring quality and managing risk are assessed within a dance and arts practice framework. So that although the dance artists

recognise the connection with health, wellbeing and transformation their intention is to develop participants' dance and movement practice with the understanding that this practice may have wider mind-body, holistic effects. In their role as Guides they acknowledge, through their own experience, the potential for holistic, wellbeing benefits. Yet, the primary intention remains an invitation to dance, rather than to engage in a health intervention or therapy.

As Guides the dance artists offer both living attention and presence, nurturing these qualities in others. It helps to understand presencing and living attention as a habitus, that is a physical embodiment of the social world that has been shaped and inscribed bodily (Bourdieu, 1984, p. 466).

> The cultivation of presence may be another means whereby, when standing, we fully inhabit the space we stand in; when walking, we know we are walking; and when dancing we can exploit the spontaneity and richness of each danced moment. (Zarrilli,2007, p. 170)

The dance artists in their role as Guides identify the importance of intersubjective and intercorporeal relations within this specific dance culture and social domain. The study findings show that relationship is integral within this creative dance practice and essential for enabling transitions between mind-body-world connections. Translating meaning when there are shifts in somatic and lived body experiences opens up the possibility for personal growth and transformation.

The thematic model of embodied wellbeing (Figure 2) illustrates these relationships based on an association between the four study findings' domains: Becoming Visible, Body, Body in Relationship and Body in the

Everyday. The role of the Guide is situated within the relationship domain. Body is conceptualised as embodied wellbeing which is progressively fostered through participation in the dance practice. Participation in this creative and participatory physical culture, socially and materially transforms somatic experience and the lived and felt body. Thus, embodiment is a social process reflecting the social and cultural environment in which it takes place.
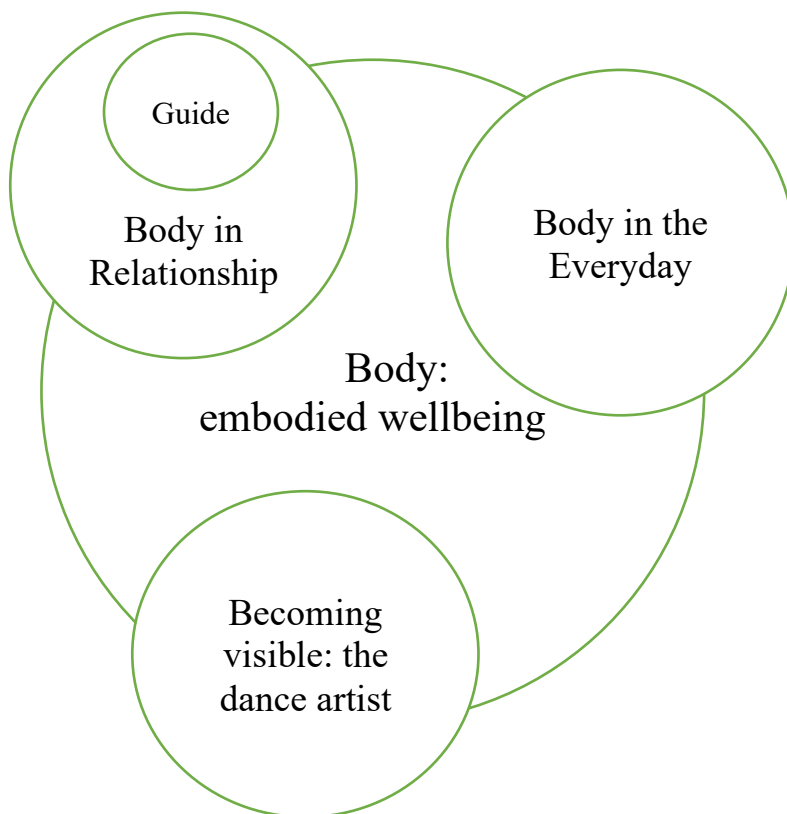
Guide

Body in Relationship

Body in the Everyday

Body: embodied wellbeing

Becoming visible: the dance artist

Figure 2: Thematic Model of Embodied Wellbeing

Many of the dance artists in this study describe a personal journey which involves moving from one dance type to another. These changes have either stemmed from, or led to, adjustments in beliefs about the meaning of dance. These changed perceptions have been expressed in the contemporary and creative dance practice and reflected in new embodied identities. However, other dance forms, such as ballet, have also become more widely accessible

for those who do not participate as elite performers facilitating creative and expressive ways of moving bodies (Butt, 2017, p. 342).

> Classes are conducted in creative analogies rather than technical clinical language, a pivot that [David] Leventhal [lead dance artist for members of Brooklyn Parkinson's Group] stresses can activate students' imaginations. It's the difference, for example, between the clinical instruction to "lift your arm and extend your fingers" and the more creative command to "move your arm like a swan" (Butt, 2017, p. 343)

There are palpable differences between ballet and CI creative, dance styles. However, it seems likely that in certain socio-cultural settings dance artists, practising within even profoundly diverse dance types, may embody similar characteristics. In this doctoral study these skills, qualities and preferences are encapsulated and presented in the role of the Guide. Houston (2015, p. 30) reflects on the methodology and findings from a mixed methods study researching the effects of participation in dance opportunities delivered by the English National Ballet, for people with Parkinson's Disease (Houston and McGill, 2013). As referred to earlier in this thesis one participant reported her experience of feeling 'lovely' as a result of dancing (Houston, 2015, p. 27). Yet, this research focus was essentially on instrumental effects and physical benefits of participating in ballet classes, such as posture and gait. The study did not capture wider effects on wellbeing, leading Houston (2015) to reflect on whether the study had in fact posed the most helpful research questions.

Houston (2015, p. 29) describes aspects of the dance sessions delivered during this research study. Classes are delivered with an inclusive and person-centred approach and with the use of improvisation. There is a focus on participants' abilities and each individual's contributions are witnessed and

acknowledged. Although, movement may be inspired and guided by ballet principles participants are not required to perform specific steps and sequences within the classes.

> . . . an emphasis on lengthening the spine and limbs, projecting energy through eye focus and enlarged kinesphere, and changing dynamics and qualities of movement . . . Despite working within the ballet oeuvre, the sessions are not concerned with constricting the movement vocabulary to the ballet lexicon, or with how movements are executed. Indeed, individual ways of moving are celebrated (Houston, 2015, p. 29)

In the tripartite theory of creativity (Csikszentmihalyi, 1988) the role and qualities of the artist as well as the specific art practice and setting are conceived as instrumental in generating a particular creative culture. Consequently, an area of future research that emerges from this study is to further consider and explore the role of the dance artist as a Guide within different participatory and inclusive dance forms. Thus, potentially increasing understanding of the development of the particular skills and qualities which foster an embodied sense of wellbeing within a range of dance-health settings.

A further consideration in carrying out future research is to consider a different profile of dance artists from the perspective of age and gender. The average age of the dance artists in this study is 48 years old. Maturity and experience are identified in the findings as characteristics that are of benefit to the dance artists in their role within participative and creative dance practising with a range of diverse populations. The group of interviewees are also predominantly women with only one man being in this group. This is a small qualitative study which raises questions about the profile of independent dance artists working in creative dance and participative and inclusive settings. More

importantly, if considering ongoing professional development within this field, it may be useful to consider skills and qualities in relation to individual's profiles and characteristics. This may shed light on issues about training needs and mentoring for dance artists who would like to practise in dance-health and in participative practice.

This dance-health practice is strength based reflecting a salutogenic and health promoting approach (Antonovsky, 1996) to the enhancement of health and wellbeing. Thus, promoting a sense of coherence and the development of confidence and acceptance arising from an understanding that lived experience can be meaningful and manageable. The individual is encouraged within this creative dance practice and approach to discover their own capabilities and meaning, and their own sense of coherence (Antonovsky, 1996). Body and occupational pedagogy suggest that embodied learning that changes patterns and sensory reactions can cross into different aspects of life (Shilling, 2017, p. 1216). This offers a broadening of Bourdieu's (1984) concept of habitus which is based more fundamentally on the reproduction of embodied action rather than on social and cultural factors that might alter embodied action and bodily changes (Shilling, 2008, p. 3). Although it takes time to internalise and embody cultural practices (Mauss, 1973) bodies are able to change, adapt and mutate (Manning, 2007, p. 35).

The salutogenic model of health (Antonovsky, 1996) is a health promoting model that has contributed to developments in public health delivery for nearly 25 years (Garcia-Moya and Morgan, 2017). The theory focuses on factors that

support human health and wellbeing rather than on factors that cause disease (Antonovsky, 1996). The model takes account of both a person's internal and external environment. It focusses on confidence in comprehending, managing and finding meaning, summed up as a sense of coherence, throughout the life course as changes happen to physical and mental health (Langeland and Wahl, 2009, p. 831). Antonovsky (1996, p. 16) sought to understand both how some people are able to move in the direction of the health end of the continuum and, in addition, what can be done for others, who may be vulnerable in different ways, to strengthen their 'sense of comprehensibility, manageability and meaningfulness'.

Salutogenesis brings together cognitive, behavioural and motivational aspects in a model that is centred on strengths rather than needs in order to enhance health (Garcia-Moya and Morgan, 2017, p. 724). Although embodiment, physicality and corporeality are not referred to in the model they are simply absent rather than actively excluded. Therefore, the salutogenic model and approach to health remains relevant and applicable in a physical culture that focusses on somatic and lived body experience. Cognition has been conceptualised during this thesis as thinking that is not restricted to a function of a separated concept of a mind which is distinct from the body. This suggests that cognition is embodied (Gallagher and Marcel, 1999, p. 25; Legrand and Ravn, 2009, p. 404) and the body is emminded (Hawksley, 2012, p. 14). This study's findings reveal that meaning is explored, for example, through imagery (Fisher, 2017; Nordin and Cumming, 2006). Alignment and congruence

between the inner and outer experience (Burnidge, 2012) are woven into this somatic, creative, improvised and participatory dance practice.

A sense of coherence and wellbeing found by participating in this creative dance is linked to somatic and mind-body practice. The findings of this study show that transformation and wellbeing arise from an awareness, and translation of meaning, when transitioning between different mind-body-world experiences. The dance artists in their role as Guides help to facilitate and translate embodied meaning in these mind-body shifts. Imagery has been considered as an instrument of change (Brennan, 1997, Pickard, 2014) and in the specific context of creative dance as a means for understanding and translating mind-body experiences. In creative dance practice imagery may be a means of making apparent metaphorical understandings of real-world experience through words, but also through movement and the senses. Both Pickard (2014) and Brennan (1997) explore the role of metaphor in framing experience. Brennan (1997, p. 7) recognises the power of social metaphor to affect people's experience of ageing, describing a 'compound of images scattered throughout the culture'. Pickard (2014, p. 560) identifies metaphor as a creative and imaginative tool with the power to transform understanding of perceptions of body and embodiment, speculating that the use of metaphor is be able to generate change in the way old age is framed and embodied. Although these examples refer specifically to the experience of ageing, it is possible to extrapolate that social metaphor and imagery will have powerful effects for people at different ages and in different circumstances. Therefore, this power of metaphor, creativity and the imagination may be transferable to

other embodied and health related concerns which underpins the findings of this study.

Research has been carried out into the social aspects of the salutogenic approach which it is suggested are key to the model and enhancement of health. As a person-centred method for promoting health the model encourages an understanding of the relationship between social isolation and ill-being and positions social interaction as key to improving wellbeing (Langeland and Wahl, 2009, p. 830). This suggests that, an interconnectedness between the individual and the collective in everyday life is essential for wellbeing and is integral and reflected in the practice of community-based arts delivery (Stickley and Hoare, 2015, 70) explaining, in part, the association between arts-health practice and salutogenic approach. This is consistent with this study's findings about the importance of connecting with others as evidenced in the dance artists' narratives and supported by Raw's (2014) assemblage of arts-health practice with the significance of relational qualities and practices.

This study contributes to knowledge about dance-health with a focus on a creative and improvisatory, dance practice. It furthers understanding in particular about skills and qualities of the independent dance artists which are not widely addressed in the literature. This qualitative study has enabled the dance artists' role to become more visible. The study affirms existing knowledge about mind-body approaches, and in particular, somatic creative dance, and the relationship with health and wellbeing. In addition, findings

show that it can be difficult for dance practitioners to communicate about their mind-body practice situated both within a specific dance type and wider socio-cultural context, which can still favour an ontological world view based on dualistic and binary thinking

It is unusual for a non-dancer to carry out research focussing on dance practice. As a health care practitioner and non-dancer researcher in this field this study contributes to a transfer of knowledge between arts and health domains. Aranda (2006) in describing her postmodern, feminist perspectives to nursing research asserts that it is necessary that the researcher acknowledges their own epistemological and ontological positionings, so that a reflexive approach is regarded as a social practice rather than focussed purely on the self (Aranda, 2006, p. 135).

The cognitive underpinnings of the occupational therapy profession and the lack of attention given to the role of embodiment in developing understanding of participation in occupations (Bailliard, Carroll and Dalman, 2018; Hocking, 2000) have already been highlighted. This study's methodology has enabled me to learn from my felt body experience as well as participant observation and interpretation of the interview data. I have acknowledged and challenged my more outcome focussed and rational orientation to the promotion of health and wellbeing as a result of my background in occupational therapy. It is conceivable that by embracing more embodied and creative approaches this could expand the profession's epistemological perspectives. A greater embodied understanding within occupational therapy has the potential to

contribute to the development of occupational therapy professional practice, professional identity, theory and research.

There are emerging practices in mind-body and embodied enactive clinical reasoning in physiotherapy (Oberg, Normann and Gallagher, 2015) and occupational therapy (Arntzen, 2018). Attending to the body in professional practice draws attention to dimensions beyond the purely rationalistic or cognitive realm, that might help to illuminate, understand and investigate other types of knowledge relevant for everyday practice (Kinsella, 2015, p. 248). Cameron and McDermott (2007, pp. 91-107) refer to the 'body cognisant social worker': that is the social worker who has gained an understanding of their corporeal capacity.

> . . . a framework for recognising [social workers'] location as environmentally embodied beings, adapting, changing and shaping [themselves] and the material and social world as [their] lives unfold (Cameron and McDermott, 2007, p. 88)

The body cognisant social worker takes account of the bi-directional relationship between the living body, or soma, and the wider environment (Cameron and McDermott, 2007, p. 89). A greater emphasis on the body and embodied knowledge within the social work profession may strengthen the reflexive capacity of practitioners (Mensinga, 2011). Enhanced awareness of embodied approaches by health and social care practitioners may promote groundedness and connectedness when working with others and a more effective sense of 'being-in-the-world as body-subjectivity' (Purser, 2019, p. 261). Cameron and McDermott (2007, p. 107) encourage social workers to be open to a wide range of literature from different disciplines to enhance their learning in this field including sociological sources.

Therefore, continuing research and understanding of embodiment, from a sociological perspective may also inform occupational therapy interventions and the sense of professional identity. Enhancing awareness and skills of embodied clinical reasoning could enhance occupational therapists' corporeal capacity (Cameron and McDermott, 2007) and benefit areas of occupational therapy practice that have a more relational and social focus.

Final reflections . . .

In an analysis of Durkheimian theory current public health policy (Public Health, 2018) has been conceptualised as a collective authority manifesting in society. Understood from a functional sociological perspective public health's key purpose is to promote social cohesion and maintain social order within modern-day society (Dew, 2007). Therefore, public health may be conceived as both enabling and constraining.

Leaders within the participative arts-health field have advocated for the recognition of these health promoting activities to be recognised under the umbrella of public health (Parkinson and White, 2013). In their role as Guides, the dance artists enable mind-body awareness and the embodiment of wellbeing for diverse populations and dance movers. Accordingly, it is reasonable and compelling to argue that the dance artists should be considered as fitting potentially into the public health arena.

Yet, there is a tension between Dew's (2007) conceptualisation of public health and aspects of the dance artists' culture and identity. In a dance network forum

somatic, creative, improvised and participative dance practices were characterised as 'on the edge and at the frontiers of dance-health' (Collinson, 2017). In addition, dance artists in the field were described as practising in 'unchartered territory' (Collinson, 2017). This terminology evokes a sense of both originality and experimentation, as well as a sense of marginalisation, which was reflected within some of the dance artists' stories.

There is a sense of ambivalence in the dance artists' position for, on the one hand seeking recognition for their role in promoting health and wellbeing, whilst on the other wanting to retain artistic and creative identity and freedom. The dance artists clearly identified their practice in this study as creative and artistic, rather than as a health intervention.

> Healing through movement is one of the earliest expressions of the arts. In awakening imagination and creativity in the body, dance can restore a sense of self and connectedness. Movement relaxes and brings back a sense of rhythm and coherence. It offers a language where words fail, bridging the gap between sensation and meaning . . .
>
> In our times there is an increased need for non-pharmacological, creative and holistic practices that help us re-connect and find meaning through our dis-ease. Dance more than any other art form in addressing the body directly, enables it and the subtle resources it holds to be a part of our healing (Collinson, 10.5.2017)

As Collinson (2017) outlines healing through movement in dance has a direct relationship with the body offering a holistic and creative practice. Although it is evident from the literature that dance-health is being embraced it is still being shaped by a medical and scientific view of health, and health interventions. It may be difficult to both retain artistic freedom and gain formal recognition within the statutory health domain.

It may be more apt to regard these dance artists as social activists or radicals, advocating for a vision of the world where mind-body-world approaches, that embody a sense of wellbeing and connectedness, become increasingly more interwoven into the arts, health and everyday life.

This thesis closes with dance artists' voices. The dance artists identify how their own and others journeys about learning to take care of their own wellbeing is interwoven into this creative dance practice.

> And I do, I think it's about, for me it's about, obviously I'm on my journey moving forward, or trying to kind of continue to . . . develop skills. It's a slow journey I think – self-care - continue to work with people on, you know in whatever shape or form, you know, I've got to take care of myself, so . . . I think that's a big part of it [creative dance practice] as well (DA4)

> So, I just see, what I see . . . is there is a desire to meet this in themselves, to meet, to become much more self-aware. There is a desire to be really, to be able to really much more explicitly participate in their own sense of wellbeing (DA9)

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10 Appendices

10.1 Appendix A: Ethics 1 Approval: Research Protocol Part One

UNIVERSITY OF LIVERPOOL

Research Ethics Subcommittee for Non-Invasive Procedures

18 May 2017

Dear Professor Robinson,

I am pleased to inform you that your application for research ethics approval has been approved. Details and conditions of the approval can be found below:

Reference:	1457
Project Title:	Understanding more about the role of the dance artist (part one)
Principal Investigator/Supervisor:	Professor Jude Robinson
Co-Investigator(s):	Miss Julie Hanna, Dr Anne-Louise Humphreys
Lead Student Investigator:	-
Department:	Sociology, Social Policy and Criminology
Reviewers:	Professor Elizabeth Perkins
Approval Date:	18/05/2017
Approval Expiry Date:	Five years from the approval date listed above

The application was **APPROVED** subject to the following conditions:

Conditions

- All serious adverse events must be reported via the Research Integrity and Ethics Team (ethics@liverpool.ac.uk) within 24 hours of their occurrence.
- If you wish to extend the duration of the study beyond the research ethics approval expiry date listed above, a new application should be submitted.
- If you wish to make an amendment to the research, please create and submit an amendment form using the research ethics system.
- If the named Principal Investigator or Supervisor leaves the employment of the University during the course of this approval, the approval will lapse. Therefore it will be necessary to create and submit an amendment form using the research ethics system.
- It is the responsibility of the Principal Investigator/Supervisor to inform all the investigators of the terms of the approval.

Kind regards,

Research Ethics Subcommittee for Non-Invasive Procedures

ethics@liverpool.ac.uk

0151-794-8290

Page 1 of 1

10.2 Appendix B: Ethics 2 Approval: Research Protocol Part Two

UNIVERSITY OF
LIVERPOOL

Research Ethics Subcommittee for Non-Invasive Procedures

18 May 2017

Dear Professor Robinson,

I am pleased to inform you that your application for research ethics approval has been approved. Details and conditions of the approval can be found below:

Reference:	1500
Project Title:	Understanding more about the role of the dance artist (part two)
Principal Investigator/Supervisor:	Professor Jude Robinson
Co-Investigator(s):	Miss Julie Hanna
Lead Student Investigator:	-
Department:	Sociology, Social Policy and Criminology
Reviewers:	Professor Elizabeth Perkins
Approval Date:	18/05/2017
Approval Expiry Date:	Five years from the approval date listed above

The application was **APPROVED** subject to the following conditions:

Conditions

- All serious adverse events must be reported via the Research Integrity and Ethics Team (ethics@liverpool.ac.uk) within 24 hours of their occurrence.

- If you wish to extend the duration of the study beyond the research ethics approval expiry date listed above, a new application should be submitted.

- If you wish to make an amendment to the research, please create and submit an amendment form using the research ethics system.

- If the named Principal Investigator or Supervisor leaves the employment of the University during the course of this approval, the approval will lapse. Therefore it will be necessary to create and submit an amendment form using the research ethics system.

- It is the responsibility of the Principal Investigator/Supervisor to inform all the investigators of the terms of the approval.

Kind regards,

Research Ethics Subcommittee for Non-Invasive Procedures

ethics@liverpool.ac.uk

0151-794-8290

Page 1 of 1

10.3 Appendix C: Participant Consent Form (Study Participants)

Committee on Research Ethics

PARTICIPANT CONSENT FORM

Title of Research Project: Understanding more about the role of the dance artist
Researcher(s): Julie Hanna, PhD student, University of Liverpool.

Please initial box

1. I confirm that I have read and have understood the information sheet dated 21st December 2016 for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason, without my rights being affected. In addition, should I not wish to answer any particular question or questions, I am free to decline.

3. I understand that interviews will be audio recorded.

4. I understand that interviews will be video recorded.

5. I understand that observations and written field notes will be made about my dance practice in dance sessions I lead.

6. I understand that discussions, networking sessions, rehearsals and performances may be observed, and written field notes taken.

7. I understand that confidentiality and anonymity will be maintained, and it will not be possible to identify me in any publications

8. I understand that, under the Data Protection Act, I can at any time ask for access to the information I provide and I can also request the destruction of that information if I wish.

9. I agree to take part in the above study.

Participant Name	Date	Signature

Researcher	Date	Signature

Principal Investigator:
Name: Professor Jude Robinson
Work Address:
Department of Sociology, Social Policy and Criminology
School of Law and Social Justice
Eleanor Rathbone Building
University of Liverpool
L69
Work Telephone:
0151 794 2981

Work Email:
j.e.robinson@liverpool.ac.uk

Student Researcher:
Name: Julie Hanna
Work Address:
School of Health Sciences
Thompson Yates Building
University of Liverpool
L69 3GB

Work Telephone:
0151 794 5689

Work Email
j.hanna@liverpool.ac.uk

[Version 1 Date 21st December 2016)

10.4 Appendix D: Participant Information Sheet Guidelines (Study Participants)

Participant Information Sheet Guidelines

1. Title of study:
Understanding more about the role of the dance artist.

PhD Student, and researcher
Julie Hanna
Department of sociology, social policy and criminology, University of Liverpool
Email: j.hanna@liverpool.ac.uk

Principal Investigator and first PhD supervisor
Professor Jude Robinson
Department of sociology, social policy and criminology
Email: jerob@liverpool.ac.uk

Second PhD supervisor
Dr Anne-Louise Humphreys
School of Health Sciences
Email: lhumph@livrpool.ac.uk

2. Version number and date:
Version 1
Date: 21st November 2016

3. Invitation Paragraph
You are being invited to participate in a research study. Before you decide whether to participate, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully.
If there is anything you don't understand or you would like more information about the study, please contact me. I will be very happy to speak with you on the telephone or meet with you. Please also feel free to discuss this with your friends, relatives and colleagues if you wish. I would like to stress that you do not have to accept this invitation and should only agree to take part if you want to.

Thank you for reading this.

4. What is the purpose of the study?

This PhD research study aims to explore and make sense of the experiences and culture of a group of dance artists who both perform and engage others in improvised and contemporary dance. This is to help make more visible the role, motivations and values of the dance artist in this area of dance and to further increase understanding of practice that can be understood as dance and health.

Background to the study

I have been very interested in arts and health and particularly in dance and health for some years now. I worked for several years in Liverpool's Capital of Culture delivery team co-ordinating an arts and health programme that was city and region wide. I have evaluated several arts and health programmes delivered by arts organisations.

I am an occupational therapist with a background of nearly 25 years working in specialist mental health services. In addition, I now work at the University of Liverpool as a Lecturer in the School of Health Sciences.

The published literature shows a significant and growing evidence base for the benefits of dance for many different groups of people. However, I have found very little about the dance artists themselves. I had the opportunity to study at Master's level (2009/10) and focussed on the experience and identity of the dance artist as performer and facilitator engaging different groups of people in dance, in hospital, school and community settings. This study has come about because I am still interested in the qualities and skills of the dance artists and in their facilitation and participation in dance with others.

5. Why have I been chosen to take part?

You have been asked to take part as you ae a dance artist who is a member of the ******** or who works alongside the ******* as a contemporary dance artist. *********************

Dance artists who take part in this study will be both performers and have experience leading participative and improvised, contemporary dance sessions for others.

I have attached a summary of the study for your information.

6. Do I have to take part?

Your participation in the study is voluntary. If you choose to participate in the study, you will be free to withdraw at any time without explanation and without incurring any disadvantage.

7. What will happen if I do take part?

To explore and understand more about dance and wellbeing from the perspective of the dance artist data will be gathered for the study by both

carrying out interviews and by observation taking place for a period of approximately 12 months.

Interviews:
If you do decide to take part in the study you will be invited to participate in an interview at the beginning and towards the end of the 12-month study, with myself as the researcher.

This is a qualitative research study which means that I am interested to learn about your personal experience, your opinions and your feelings about your role as a dance artist.

It is expected that the interviews will last a minimum of about 30 minutes and up to a maximum of 90 minutes. The interviews will be audio and video recorded, with your consent.

The interviews will be a narrative style which means that you will be asked an initial open question to prompt you to share your experiences of being a dance artist.

 The first interview will focus on the following:

> *Please describe your role as a dance artist including:*
> - *your experience as a performer*
> - *your experience engaging others in contemporary and improvised dance.*
>
> *I am interested in your background, experience and practice. I want to learn what is important to you about dance and being a dance artist and what are the benefits and challenges for you about this work.*

During the interview my role as interviewer will be to listen. I may ask you some questions of clarification about particular points.

Following the interview, I may invite you to take part in a short second interview to further clarify or expand on specific points.

As the subject of the interview is your role in dance it may be difficult to capture in words alone some of what you might want to express. Therefore, you will be asked to consent to a video recording of the interview. This allows more visual data to be captured as you may want to share some of your story through movement.

In addition, I will invite you to bring personal materials such as photographs, film and images that might also help you to share your

experience. You will be asked to give your consent for any of these materials to be included in the study as data.

The final interview question will be developed based on learning from the study findings.

Participant experience/observation:
I may join a dance session/s that you are leading as a research participant, both 'experiencing and observing', to understand more fully the role of the dance artist. This means that I will actively join in the sessions and I will record my observations after each dance session.

It will be agreed with the Liverpool Improvisation Collective (LIC), and yourself as a dance artist, which dance sessions are appropriate for me to participate in.

I may also join discussions, networking events, rehearsals and performances as an observer.

8. Expenses and / or payments
There will be no expenses or payments offered to participate in this research. ***********************

9. Are there any risks in taking part?
Interviews -
You are only asked to give information that you feel comfortable disclosing for the purposes of this research study. It is possible that when you talk about your personal experiences you may have an emotional response. If you feel uncomfortable in any way, please communicate this immediately to myself as the researcher. You may want to take a short break during an interview, or the interview can be rearranged or stopped at any point.

Observations -
If you are concerned that my role as participant observer is making yourself or other dance movers, feel uncomfortable in any way, please communicate this immediately to myself as the researcher. Any concerns will be discussed openly and honestly with no disadvantages to anyone involved.

10. Are there any benefits in taking part?
There are no intended benefits in taking part in the study. Although you may find that by reflecting on your experience and practice that this may be useful for your personal and professional development.

11. What if I am unhappy or there is a problem?

If you are unhappy, or if there is a problem, please feel free to contact myself as researcher or Professor Jude Robinson (Principal Investigator) Email: jerob@liverpool.ac.uk   and we will try to help.

If you remain unhappy or have a complaint which you feel you cannot come to us with then you should contact the Research Governance Officer at ethics@liv.ac.uk. When contacting the Research Governance Officer, please provide details of the name or description of the study (so that it can be identified), the researcher(s) involved, and the details of the complaint you wish to make.

12. Will my participation be kept confidential?
Research data will be collected by audio recording interviews, video recordings and by electronically recording of observations using a field note diary.

All data will be anonymised. Data will be stored securely on the University of Liverpool's M Drive. This is a password secured electronic filing system that can only be accessed by the researcher and shared with the Principal Investigator and PhD supervisors.

Therefore, all written information about the findings of this study that are included, for example, in a PhD dissertation thesis, journal publications, conference presentations or University of Liverpool student teaching sessions will be anonymised.

Data collected will only be used for the purposes of this research study. Primary data will be kept for the duration of the study and completion of PhD (March 2021) and for dissemination of findings, for example, in journal publications and conference. Data will be permanently deleted from the University electronic filing system.

13. What will happen to the results of the study?
The findings of this research study will be made available in the following ways:

- Workshops and feedback sessions
- Written summary of findings
- Access to PhD dissertation thesis
- Peer reviewed Journals
- Conferences

14. What will happen if I want to stop taking part?
You can withdraw from this study at any time, without explanation. Any findings up to the period of your withdrawal from the study may be used, if you are happy for this to be done.

Otherwise you may request that they all findings are destroyed, and no further use is made of them. Please note that because observations are made anonymously it might not be possible to identify all findings.
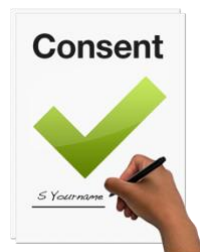
Information prepared by Julie Hanna
Researcher

10.5 Appendix E: Consent Form Easy Read (Weekly Dance Participants: adults with learning disabilities)

Committee on Research Ethics

 CONSENT FORM (Weekly Dance Participants)

Title of Research Project: Understanding more about the role of the dance artist
Researcher(s): Julie Hanna

Please initial box

1. Julie has described the study to me, and I have been able to ask her questions about what will happen.

Choice

2. I am happy for Julie to join my weekly dance session. It is my choice to speak to Julie and ask her questions or answer her questions.

3. I know that Julie will make notes about what we say
    and do, but she won't use my name, and no-one
    will know who I am outside the group.

4. Julie will keep her notes about the dance group safe
    and only show them to a few people who are
    helping her with her study.

5. I am happy to take part in the study.

Thesis Title: 'Maybe I can take you by the hand and we can do this': Transitions, Translation and Transformation in creative dance.

_____	_____	_____
Participant Name	Date	Signature

_____	_____	_____
Participation Team Representative (Witness consent written/oral – delete as appropriate)	Date	Signature

_____	_____	_____
Advocate e.g. family member (if applicable)	Date	Signature

_____	_____	_____
Researcher	Date	Signature

Principal Investigator:
Name: Professor Jude Robinson
Work Address:
Department of Sociology, Social Policy and Criminology
School of Law and Social Justice
Eleanor Rathbone Building
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Work Telephone:
0151 794 2981

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j.e.robinson@liverpool.ac.uk

Student Researcher:
Name: Julie Hanna
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Work Telephone:
0151 794 5723

Work Email
j.hanna@liverpool.ac.uk

Version Number 2 Date: 28th March 2017

Plus, additional images by Julie Hanna

10.6 **Appendix F:** Information Sheet Guidelines Easy Read (Weekly Dance Participants: adults with learning disabilities)

UNIVERSITY OF LIVERPOOL

Weekly dance sessions: Information Sheet Guidelines – Easy Read Version

1.Title of study:
Understanding more about the role of the dance artist.

PhD Student, and researcher
Julie Hanna
Department of sociology, social policy and criminology,
University of   Liverpool
Email: j.hanna@liverpool.ac.uk

Principal Investigator and first PhD supervisor
Professor Jude Robinson
Department of sociology, social policy and criminology
Email: jerob@liverpool.ac.uk

Second PhD supervisor
Dr Anne-Louise Humphreys
School of Health Sciences
Email: lhumph@livrpool.ac.uk

2. Version number and date:
Version 2
Date: 8th November 2016

3. Purpose of this information

The purpose of this information is to help inform the ************ about my proposed attendance as a researcher at these dance sessions.
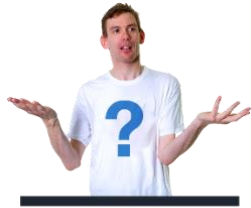
This information has been prepared to share with *******. This information can also be shared with ********* advocates and family members.

I have also been invited to meet with ******** to introduce myself, to talk about the study and to answer any questions.

NB: This information has been produced using images to make it more accessible to **********.

4. What is the purpose of the study?

I am very interested in dance and health.

Thesis Title: 'Maybe I can take you by the hand and we can do this': Transitions, Translation and Transformation in creative dance.

I am carrying out some research to learn more about dancing

and how it makes people feel.

This means that I will be coming regularly to   the   ******** for about a year.

I want to learn more about the dance artists who lead dance sessions for others.

I want to ask the dance artists questions and observe them when they are dancing and working with others.

5. Attending weekly dance sessions

This means that I would like to join dance sessions that ******* are part of.

I will be watching the dance artists to learn more about what they do. This means I will be watching ******** dancing too.

Sometimes ********** may tell me things that are important and will help me to understand more about what the dance artists are doing. I would like to include these conversations in my research.

When I come to the dance sessions I will join in the dancing. It might not feel as though I am doing research.

Sometimes I may be around at other times, such as lunch times, when there are planning meetings and conversations about the dancing, and for performances.

6. Confidentiality

I will write notes about what I see and hear. Usually I will write these after the dancing has finished.

I may want to write an article or book about what I have seen.

I will not include any one's name in anything that I write. This means that people reading about the research won't know who has been in any of the dance sessions I have come to. This is very important, and it is the way the University asks me to carry out the research.

7. Sharing the research

I would like to share my research with ********* who have been in the dance sessions that I have been part of. I would like to plan this together with the ********* Participation Team and others.

8.   Consent

********** and their advocates such as the ********* and family members are asked to give consent that:

- I can join regular dance sessions with dance artists from the ***************.   .

- Confidentiality and anonymity, so that no names are shared, will be maintained at all times.

Information prepared by Julie Hanna
Researcher

Version Number 2 Date: 28ᵗʰ March 2017

302

Plus, some additional images by Julie Hanna

10.7 **Appendix G:** Information Sheet Guidelines (non-study
participants: Contact Improvisation Class and Jam dance
movers)

**Information Sheet Guidelines: for dance movers who are not study
participants**

1. Title of study:
Understanding more about the role of the dance artist.

PhD Student, and researcher
Julie Hanna
Department of sociology, social policy and criminology, University of
Liverpool
Email: j.hanna@liverpool.ac.uk

Principal Investigator and first PhD supervisor
Professor Jude Robinson
Department of sociology, social policy and criminology
Email: jerob@liverpool.ac.uk

Second PhD supervisor
Dr Anne-Louise Humphreys
School of Health Sciences
Email: lhumph@livrpool.ac.uk

2. Version number and date:
Version 1
Date: 21st December 2016

3. What is the purpose of the study
This PhD research study aims to explore and make sense of the
experiences and culture of a group of dance artists who both perform and
engage others in improvised and contemporary dance. This is to help make
more visible the role, motivations and values of the dance artist in this area
of dance and to further increase understanding of practice that can be
understood as dance and health.

Background to the study
I have been very interested in arts and health and particularly in dance
and health for some years now. I worked for several years in Liverpool's
Capital of Culture delivery team co-ordinating an arts and health

programme that was city and region wide. I have evaluated several arts and health programmes delivered by arts organisations.

I am an occupational therapist with a background of nearly 25 years working in specialist mental health services. In addition, I now work at the University of Liverpool as a Lecturer in the School of Health Sciences.

The published literature shows a significant and growing evidence base for the benefits of dance for many different groups of people. However, I have found very little about the dance artists themselves. I had the opportunity to study at Master's level (2009/10) and focussed on the experience and identity of the dance artist as performer and facilitator engaging different groups of people in dance, in hospital, school and community settings. This study has come about because I am still interested in the qualities and skills of the dance artists and in their facilitation and participation in dance with others.

4. Attending dance sessions

As part of this study I am participating in the monthly open access *contact improvisation class and Jam* dance sessions as a participant observer.

I will actively participate in the dance sessions and I am observing the dance artists, who have consented to participate in this research study, and my own felt bodily experience of dancing.

5. Confidentiality

Research data will be collected by electronically recording observations using a field note diary after the dance sessions.

As this observation takes place in a social situation it is likely that some of my observations will include my reactions to others. All observations made will be treated confidentially and all notes taken will anonymise others. No individual will be identified in my PhD thesis or in any subsequent publications.

Please ask me any further questions you may have about the research.

Information prepared by Julie Hanna
Researcher

10.8 **Appendix H:** Participant Recruitment: Email to Dance Network

Date: 28th March 2017

Dear dancing colleagues

I am forwarding a letter from Julie Hanna who is undertaking some very interesting and valuable (PhD) research into the role of dance artists working in the context of health and wellbeing. She would like to interview dancers as a part of this process, and I have added you to a group of artists who have had links with myself and *************** and based in the North West. Please do read her letter below which has more information and contact details and hope that some of you will be able to participate.

Many thanks
All best wishes

****

Dear All,

I have been in contact with ******** for some time now in relation to my PhD research. ****** has kindly offered to circulate this first email as I am looking to contact dance artists who may be willing to meet with me to talk about their work.

I am carrying out a research study for my PhD about the role of the dance artist and in relation to the arts, dance and health/wellbeing. The study focuses on dance artists who practice contemporary and improvised dance. The dance artists are performers as well as facilitators of participative dance sessions for those who may otherwise be excluded from dance. This study has been given ethical approval by the University of Liverpool ethics committee.

My interest in this area has arisen first, from experiences working in the field of arts and health as a member of Liverpool's European Capital of Culture delivery team and then later, when I was commissioned by several arts organisations to undertake evaluations of their projects in relation to wellbeing. I had the opportunity to study for a Master's' in Research Degree and focussed on the experience of the dance artist in participative dance. This current study will build on my earlier findings.

I would like to interview dance artists who are part of ******* or, who are known to them as part of a network of dancers who contribute to widening participation in dance.

I have attached some information for you: information sheet and consent forms (if you were willing to participate).

Although there is a significant body of evidence about how participative dance can impact on health and wellbeing there is less in the literature about exploring and understanding the role of the dance artists who carry out this work. Therefore, the methods used in this study, to gather and analyse data, are intended to help in furthering understanding about how the dance artists enable people to engage in these participative dance experiences. I am interested in these experiences from a social and cultural perspective and to gain more understanding about the dance artist as they fulfil their role. In addition, as an occupational therapist, I am also interested in evidence about the relationship between personally meaningful activities and wellbeing.

If you are interested, please contact me directly either by email of telephone/text

Email: j.hanna@liverpool.ac.uk

University Tel: 0151 794 5689

Mobile: 07985121857

Thank you very much

I look forward to hearing from you

Julie

Julie Hanna

PhD student in the Department of Sociology, Social Policy and Criminology

University of Liverpool

10.9 Appendix I: Interview Schedule

UNIVERSITY OF LIVERPOOL

Interview Schedule

Title of Study: Understanding more about the role of the dance artist

Thank you for consenting to take part in an interview as part of this research study.

The interview will be:
- Audio recorded (Yes/No)
- Video recorded (Yes/No)

Consent completed (Yes/No)

You may have brought in some personal materials such as photographs, film or images. Following discussion, I will give you an additional consent form for these to be stored or copied as data to be included in the study.

I expect that the interview will last a minimum of 30 minutes and up to a maximum of 90 minutes. The interview is confidential. It is taking place in a private and quiet space where we will not be disturbed. All the data recorded will be stored in a secure University of Liverpool file and anonymised.

I am aware that you may work with vulnerable groups of people. I want to make you aware that if you raise any potential safeguarding issues that I will inform a member of the ******** Participation Team for their advice.

Sometimes when we share personal life experiences, we can have an emotional reaction. The interview can be stopped at any time. You may want to take a short break or ask for the interview to be re-arranged.

Narrative Interview

I am interested in your experience as a dance artist.

Background to the study
I have been very interested in arts and health and particularly in dance and health for some years now. I worked for several years in Liverpool's Capital of Culture delivery team co-ordinating an arts and health programme that was

city and region wide. I have evaluated several arts and health programmes delivered by arts organisations.

I am an occupational therapist with a background of nearly 25 years working in specialist mental health services. I now work at the University of Liverpool as a Lecturer in the School of Health Sciences.

The published literature shows a significant and growing evidence base for the benefits of dance for many different groups of people. However, I have found very little evidence about the role of the dance artists themselves. I had the opportunity to study at Master's level (2009/10) and focussed on the experience and identity of the dance artist as performer and facilitator engaging different groups of people in dance, in hospital, school and community settings. This study has come about because I am still interested in the qualities and skills of the dance artists and in their facilitation and participation in dance with others.

Narrative Question

This initial question is called a narrative question and I won't be interrupting you or saying anything whilst you speak. I don't want to disturb your train of thought. There is no right or wrong answer. There is no rush, it might take you 5 mins or 20 mins to explore this. Take your time, and if you pause, I will wait, this can be part of the process whilst you order your thoughts and think about what comes next.

There are various ways that you can answer this question. These include: talking about your experiences, expressing yourself through movement, sharing photographs, film, images and other personal materials.

After this I may ask a few questions to clarify some of what you have talked about.

> *Please describe your role as a dance artist including:*
> - *your experience as a performer*
> - *your experience engaging others in contemporary and improvised dance.*
>
> *I am interested in your background, experience and practice. I want to learn what is important to you about dance and being a dance artist and what are the benefits and challenges for you about this work.*

Do you have any questions for me?

Information prepared by Julie Hanna
Researcher
PhD student

10.10 Appendix J: Audit Trail – Recording and initial reflection/analysis of CIC field note data

Example 1: CIC2

Description	Adding Detail	Reflections/Analysis
Too tired to write much - may be just go to class Non-verbal space / how to make it verbal. How to share something so deeply personal. Feels very personal - focussed on movement of others - noticing rhythm of others, different movement, sense of someone through their movement. Usually reserved for life partners. Touch, contact, Thinking and doing Listening by sending, feeling, following and initiating About each other's needs for movement		Some sense that this is an intimate kind of movement - a safe space to hold the boundaries/to take seriously/to enter into fully - Something about personal and shared discovery Pleasure Curiosity Uncertainty

Example 2: CIC3

Description	Adding Detail	Reflections/Analysis
Mind looking to make a personal story about what body is doing - awareness today that maybe I don't need to do this I can just do Working w core - below sacrum and tail - often think of core higher than this - but physically for balance this is the centre - Words	I asked at the beginning to do some work about weight and balance – others wanted something to strengthen legs – and one person (an aerial dancer) felt she had lost connection with her body For 2 ½ hours we were guided through practice about getting in touch/contact with our	Bit of a ha ha moment today – the autoethnography gives me a little glimpse of what the dancers are experiencing – and then the work that they do with others Sense of achievement but more than that of experiencing my body in a different way – realising what it can do –

	bodies –	
6 of us	A lot of floor work – have learnt that the floor is something to work with/ as support/ Something to push against	And also noticing that I have a sense of curiosity about what the body does and the guidance/instruction that is given – I am constantly likening the physical experience to the mental and emotional – likening what my body is doing with experience in day to day life
On floor Up from floor Walking awareness of others Then focus on self Partners and holding hands – pulling/weight And then in threes Hands and knees – landscape – turns draping over – forwards and then backwards Finishing draping over backs		– although I think for me this is part of the point of the dance experience – I also had the thought today that the movement could just be fully embraced – in a sense mindfully, and body-fully – during the dance be fully immersed – which for some of the time I was and I think this is also when it becomes difficult to write –

Example 3: CIC6

Description	Adding Detail	Reflections/Analysis
Learnt about relating to disabled bodies in a much more physically intimate way than previously - With no aims, agenda other than to enact the guidance given and find a way to physically relate together	Quality of relationship – physicality	Recognising different ways of connecting with disabled people and disabled bodies: dancing together . . .
I'm not the professional or researcher to most - simply a member of this group trying to work out how to be with others - exposing, vulnerable, freeing, experimenting, stripped back, scary, exciting,	Reflexivity of researcher	different from a professional sense of having some responsibility, something must be achieved - aims and agenda

Example 4: CIC8

Description	Adding Detail	Reflections/Analysis
Invited to - stand - and tune in to how our bodies are feeling - and gradually start to move as we need to - initially to relieve any tension, to increase comfort and then to follow our bodies and where they want to go	Key to this practice – tuning in and moving in response to how our bodies want to move Thinking goes along with this – e.g. I haven't done this before I'll do a bit more e.g. this hurts, e.g. wow! that was interesting	Does this link w health and well-being? 'gradually start to move as we need to' – what does this mean? Describe relieving tension, increasing comfort . . .

Example 4: CIC8

Description	Adding Detail	Reflections/Analysis
I am aware of some physical discomfort - often around my hips. I am also aware of a feeling of strength and a sense of moving in ways that I don't on a day to day basis.	More movement in the everyday – translates into everyday category/theme?	It seems more about staying with it, exploring self, and other as body-mind. It is about fun. It is about being with whatever happens as fully as possible. Much of the guidance is about being 'in the moment.'
(And there is a spin off in that I want to move everyday life. I am aware of more naturally bending knees and looking after back.		i.e. Tuning in/in the moment/the whole experience – accessing it primarily, through physicality rather than through mind I'm aware of wanting to move 'more' and 'wider' than usual
I'm aware of wanting to move 'more' and 'wider' than usual - seeking opportunities to go low or reach up or extend. It is as though the body is woken		- i.e. changing norms of movement Link with everyday – everyday experience in the

up and I am more strongly connected to my physical experience)		dance – congruence Link with early contemporary dancers – Yvonne Rainer – everyday experience and movement in dance

Example 5: CIC 9

Description	Adding Detail	Reflections/Analysis
Had been tearful from start - when first touched across back in first exercise - realised felt very stressed - and alone Tearful Sad Is that why people might not do this - hard . . . Or do some people not experience soma - do it . . . more distance It was really good to play in the Jam - 3 of us - and I had spoken to them earlier about how I was feeling - What made this good - I could do . . . what I wanted - tumbling with friends Be asked to move length of the performance space - one person leading and others supporting - it was liberating to lead, to feel permission to lead - movement felt vigorous - and lively - unexpected - laughter - Pushing on different body parts - rolling - leaning across each other -	Realising that this isn't an easy practice, dance, discipline, - possibly not for everyone But sensitively led/skilled facilitation as above – links with health Then in the [contact improvisation] Jam I was 'helped' to go where . . . I wanted to do. 'tumbling with friends' – have started to feel a friendship although know very little about anyone. But I know how they feel – In this case Solid, strong, daring, patient Fit, quick, playful, fun, teacher (DA4) Beautiful Led by a desire to move and touch - Physical conversation/soma based conversation	Beautiful – what led this to this response? Connection/honest/honouring each other/ space for individuality and connection Example of lack of sexualised/gendered practice Living attention (Brennan) – can draw any examples from this session? . . . Attention offered to empower/growth -

sometimes near/at floor level and sometimes running. At end one of partners said - it was beautiful Partners one man/woman - not sexual but very physical - led by a desire to move and to touch - body felt energetic, very present Afterwards man partner said it was beautiful To connect with your own experience so viscerally - is beautiful – And watching others tumble, push, balance, really engage w each other. Sometimes just flowing from one movement to the next is beautiful. Something about the freedom, the relationship to each other, eye contact, support to each other,		

Example 6: Closed Dance Sessions: led by DA3

Dance Session 3
Thoughts - juggling -
Aware of DA3 using a variety of skills - as dancer/facilitator/choreographer/maker
Listener and observer

Facilitated movement
- for quite some time - 30 mins or so
 - we all sat quietly - very little conversation - after rubbing our hands and warming them placing our hands on four own face/neck/eyes etc - warming them -
One participant observed 'oooh don't want to do that face is cold' but with lots of smiles she did it

And then put our finger on bone in front of shoulder and kept it there as shoulder moved forwards, upwards, backwards and down.
Did this several times - some needing more encouragement than others
Lots of concentration

And then [in partners] holding the weight of each other's arm/s and letting it drop. Very challenging to relax arms and then let weight of arm let it drop into leg.

Stayed with this exercise with different partners for some time

Dance session 4
Aware of wondering about how much to initiate in group
Spoke to DA3 afterwards who talked about her intention - she talked about continually working out what this is
And I was asked if how I was in group was OK i.e. conscious, I am another unexpected element to weave in
DA3 seemed comfortable with my role - and how I blended into what was happening

We agreed next week to meet together a little earlier and prepare together for the session and DA3 to share some thoughts with me.

Dance Session 4
       This session followed on from the previous days CI class.

I realised that I felt emotional, opened up,
At one point in the session I found myself crying. Two of the participants - were moving together - there had been quite a lead up to this and the focus was on the arms.
When 3 thought they were ready she encouraged them to move - was some music playing - often there isn't any. They both gradually quietened and paid attention to each other

living attention

There was no speaking. They moved gradually as one - moving along each other's bodies and arms: fluently, dynamically making changes responding to each other's movement, looking absorbed and lost in the moment, yet focussed entirely on the task in hand

For me to watch two human beings closely and intimately responding to each other was very moving. A sense of them both being fully present to themselves and each other. Their pace and movement in harmony

10.11 Appendix K: Audit Trail – Emerging categories interview data
Sep – Nov 2017

Dance Artists' Quotes	Questions/Analysis/development of categories
Difficulty Languaging: DA1 - If I knew what was happening my mind would be divided and not into the dancing world completely – part of the difficulty – is this flow – hard to reflect on and be in it DA2 - It's very hard to talk about your practice, and you know like what they're saying is so true and it's, as soon as you put it on paper it's, it makes it look so . . . in a way quite simple, simplistic, but actually it's not. DA7 - I'm still struggling with that, trying to find a language for it really, because dance puts people off, I've noticed that, and I try not to use it very much, going into a lot of these sessions, because people just say, I can't dance, and I can understand that. And so, I try not to use it very much. But even with members of staff, it is quite difficult to talk about what we do and that's why I think it needs to be experienced really! DA7 - So yeah, finding a language, I've had some discussions about this with other people, but often . . . it depends again on the setting, but often words like 'relaxation' or 'breathing space' or . . . 'space for yourself' or . . . yeah, seems to work a lot better, yeah. DA8 - kind of changing that because you know oh, I'm dancer(!) it's kind of, yeah, people, it's quite airy fairy or quite . . .I don't know, it can be perceived in lots of different ways when you say that to someone. So, I think that's . . . can be a	Is this more of a difficulty than languaging other experiences? What is the difficulty? i.e. is the difficulty rather than languaging others, understanding/accepting the value of these experiences? Value of and role of physicality in our society – cartesian and mind/body split - Rational over the physical/experience Dance artists are very articulate – but message is not received – lack of funding/roles in society that recognise their skills and background – Continually trying to find acceptable terms – (dance puts people off) Problem is society's norms – a lack of acceptance

challenge . . . And a challenge is talk, you know, articulating it, for me! (both laugh) . . . It's you know really making that point of why, why it's important and why you do it.	and stigma for acting from interior/physical/somatic experience – it is reduced/seen as odd
DA 12 - In the language that you use, with people that use language because then of course there's the whole area where you're engaging with people who . . . language isn't the best way to work with them.	having said all this because not valued much in our society our vocabulary may not be very developed – physicality/kinaesthetic/somatic/

The Everyday:	
DA3 - they're ordinary the things we do all the time,	when describing movements in CI What is meant by everyday/real?
DA3 - therefore the work that I do with them is, is ordinary for me, and it doesn't feel that I'm doing my extraordinary things in another space	What are they describing – what are the everyday characteristics?
DA6 - I'm constantly asking my question, well but how does this relate to everything else that I do and everything that's around me.	For DA6 dance practice and being in the world generally – are interchangeable
DA6 - and my way of being in the world, feel almost kind of interchangeable.	This is about sense making of their work? The value of their work?
DA7 - Link between use of imagination with people and their everyday - So then the imagination starts to fly, and I think that's, for me, is the real … (sighs) what is it, it's … it's what I want to	

happen, it's you know I want the creative space to become an imaginary world for them really.. . . And that doesn't mean that they don't … it's … well yeah, no, an imaginary world, because then I think after that, people start to find perspective from it in their everyday life. DA8 - But generally, our work is really looking at real life experience. DA12 - it feels a little bit more real; it feels like they're part of an experience rather than watching an experience.	And perhaps this is about creating an everyday that they value – Important that the work they do is grounded in reality – not separated from life's challenges? Learning from the experience – and translating that learning into their everyday lives . . . Taking something from this experience into the outside world Linking with everyday life – bringing the everyday into the work Everyday experience comes into the room – energy, quality, movement – which informs the dance space And give back to them? Integration rather than separation – What the dance artists do in their work connects with everyday.

	This is where there is learning/growth/experimentation/taking risks/ increasing self-awareness
Love of dancing DA5 I do love … I love performing, I love … I love dancing, I really love dancing / and it's like the more you do it, the more there is, it does seem to be a kind of infinite source that it's coming from**.**	What kind of dancing do the dance artists love? What is it about dancing that they love?
DA8 It also makes it feel worthwhile because it's something, I just love dancing, so . . . but what's the point in that, you know if . . .	Dance reflects/expresses something/aspects of their lives – relationship between their everyday life and dance
DA8 dancing bringing a spark to others - And then that, you see it in other people when you, you know, you see that joy, that spark, that aspiration or … you can see it in other people. . . And you know for lots of reasons that makes then me doing my work really rich.	See impact on others who dance
DA9 if I can connect with something inside me that is, and has an emotional quality to it, and if I can find that through the quality of my moving and expression through my body, then that's how I'm going to, that	helping people through movement - combines recovery and movement

10.12 Appendix L: Audit Trail – Autumn 2017 Initial Analysis of all Data

Audio – initial listening (July 2017)	Transcripts – initial reading (August 2017)	Categories (September 2017 began)	Themes (content) (October 2017 began)	Themes (narrative) (October 2017 began)
Love of people Dance artist's passion Gender Background and history – styles of dance Flexibility of roles Improvisation – (what does this mean/play /accessible) Being present and in the moment Equality/lack of	Individuality Self-care The every day Equality Improv-isation In the moment Dance Energy	Juggling roles Different ways of experiencing the body Body to body communication Impact of moving In the moment Difficulty languaging Learning/development /self-empowerment Lack of pretence	**Characteristics of the dancers** (background, beliefs, values) that link with their work that they see/I interpret as political/social activism Their identity/change in identity How this kind of dance reflects the dancer's identity Love of people Love of dance/movement Self-care Inclusion	**Dancers as -** **Explorers -** Linked to a view of the world - social inclusion, equality, self-care, compassion, - therefore for some its social and political activism Open - not known - explorers

Thesis Title: 'Maybe I can take you by the hand and we can do this': Transitions, Translation and Transformation in creative dance.

hierarchy/inclusiveness/ Language The everyday Underlying principles of what I do Role of performance Dance – definition/hierarchy of arts practice/ Dance technique/culture Body/kinaesthetic sense Self-care/wellbeing Body and identity – disabled/non-disabled bodies My identity as a dancer – linked with embodiment/m	Gender Listening Space Context	The everyday Change in identity Political Improvisation Aims Approach/Universal inclusive Love of people Love of dancing Environment The self (therapy) Skills Dance is . . . . Performance and engaging others Gender	**Role of body in western society/health care/occupational therapy** – what is there to learn from the dancers Co-occupations – and link with everyday - relating to each other as somas, physically – needs to be integrated **Link between the dancers work and the everyday –** (this might also link with political/social activism) – creating a particular everyday (inclusive/connected/valuing etc) Creating the everyday they would like Reflecting the everyday	**Creators** - Social physicists - through relationship with and knowledge of physicality creating a particular social world within worlds Everydayness Creating a particular everyday - healthy, incorporates self-care, loving, compassionate, **Guides** - Love of movement, dance in relation to exploring and expressing

y interests – skills		Dancer characteristics	Doing what we do everyday as inclusive	physical/whole existence is the starting point
………………… …… Individual dance characteristics			Includes engaging people in dance who wouldn't normally	And take others alongside learning and sharing from own experience of health/wellbeing /self-care
Dancer 1 – is the Performer			**Improvisation** – freedom, favouring the internal experience, connecting internally, allows engagement,	
Dancer 2 –is complex and rich			Person led Responsive In the moment	
Dancer 3: is the skeleton, the anatomy				
Dancer 4: is the lover			**Dance** – performance and community work linked – integral – can't be one without the other??	
Dancer 5 – is the jokester				
Dancer 6: is the Philosopher and language maker				
Dancer 7 – is the imagination				

Dancer 8 – is real life Dancer 9 – is the visionary and mystic Dancer 10 – is the wounded healer Dancer 11 – is the community Dancer 12 – is presence and in the moment			322