

DANscienCE Moving Well Conference Program

KEYNOTE ADDRESSES (in order of appearance)
LENNOX THEATRE 10AM

Liz Lea (ACT/AUS) DANscienCE Director, independent choreographer and performer

Introducing *DANscienCE Moving Well*, a day of talks, performances and films - a surprising and unexpected program from its inception in 2013 at CSIRO Discovery Canberra to 2015 at QUT, to Moving Well 2018 in Western Sydney.

DANscienCE Moving Well explores the nexus between dance and science in the fields of health, well-being and longevity. The event promotes creativity in all ages and the way in which current research and practice in the areas of dance and health bring value to our bodies and minds.

This is a timely event. Dancers are experiencing longer careers, dance is scientifically proven to benefit health, older people are beginning dance careers at 60. Artists and companies with expert professional legacies are developing new programs for wellness, and wellness is building a new platform of awareness for dance. *DANscienCE Moving Well* investigates the growth of practice at the crossroads of these shifts.

Professor Gene Moyle (QLD/AUS)

Head of School, School of Creative Practice, QUT, Creative Industries Faculty

Opening Address

The Psychology of Moving Well

Abstract

The sporting world has actively used sport and performance psychology for many years to enhance how athletes perform and move. Professor Gene Moyle will share her experience of how performance psychology can be effectively applied to the dance sector to support dancers moving well - from professional and independent dancers through to community settings.

Professor Kate Stevens (NSW/AUS)

Director, MARCS Institute for Brain, Behaviour & Development
Western Sydney University

Keynote

The Body Knows: Distributed and Embodied Cognition in Contemporary Dance

Abstract

In dance, thought is made visible. Two experiments will be sketched that have investigated the psychological processes in such embodied cognition. Social and relational factors in improvisation have been explored by varying conditions in which dancers improvise – alone or with a familiar or unfamiliar partner. Distributed cognition, where cognitive events are not necessarily restricted “to the skin or skull of an individual” but distributed across individuals and artefacts, manifests when reproducing group-created movement material from long-term memory. These long-term memories are multimodal – visual, spatial, kinaesthetic, auditory, olfactory – with knowledge distributed around the collective. Implications of bodily, distributed knowledge for wellbeing and health will be discussed.

MORNING TEA BREAK

LENNOX THEATRE

Parkinson's Presentation

The many facets of Dance for Parkinson's: community, performance and research

Short Performance

Offbeat Dance Group– Dance for People with Parkinson's (ACT/AUS)

Presentation by

Erica Rose Jeffrey (QLD/AUS)

Director and lead teacher, Dance for Parkinson's Australia and

Nadeesha Kalyani (QLD)

PhD research student at QUT and physiotherapist

Effects of Dance for Parkinson's on gait, dual-tasking and quality of life in Parkinson's disease

Whilst recent studies have found that dance improves mobility and quality of life in people with Parkinson's disease (PD), there is a limited number of studies that have objectively assessed these effects. A research was carried out at Queensland University of Technology to assess the effects of dance on gait and dual-tasking in PD. Dance for Parkinson's classes based on the Dance for Parkinson's Disease® model were conducted by trained instructors from the Queensland Ballet. Preliminary analysis indicated that dance has improved gait speed during normal and dual-task walking, with enhancement in emotional well-being and quality of life in PD.

Dr James Oldham (NSW/AUS)

Clinical Associate Professor at the University of Wollongong.

Senior Staff Specialist Psychiatrist | CAMHS

Adolescent Inpatient Service & Adolescent Day Unit

Keynote

Movement as an effective therapy for trauma and depression

Abstract

Active movement is essential for cardiac and brain health. The hippocampus, which manages memories, decreases both in volume and its connectedness when people are stressed. Fortunately, its volume and reach in the brain, increases when people exercise.

I work in an inpatient adolescent mental health unit treating eleven to seventeen year olds. We use exercise, movement, yoga and dancing as a primary treatment for depression and the effects of trauma. My talk will address "What's good for the heart is good for the brain", how research shows that people with stronger cardiovascular health show stronger results in mental tests and how exercise is under used in mental health treatment.

Dr Luke Hopper (WA/AUS)

Post-Doctoral Research Fellow, Western Australian Academy of Performing Arts, Edith Cowan University Perth

Keynote

The biomechanical irony of dance expertise

Abstract

Achieving high-level expertise in any dance form is highly coveted, admired and desired. The foundations of dance education arguably expose dancers to movement experiences that facilitate the embodiment of a particular technique or movement style. The result is a unique and unparalleled human movement ability that can communicate, astonish and inspire. However, all human movement is bound to the constraints of biological systems and mechanical principles. Ironically, these flawed and limiting constraints provide the best-known system for developing movement expertise.

The GOLDs (ACT/AUS)

Grand Finale

Choreographed by Martin del Amo (NSW/AUS)

The Golds (Growing Old Disgracefully) are a group of Canberrans aged 60-90 years, who after retiring from a diversity of careers, now live to dance. They break the stereotype that dance is only for the young and bring into the spotlight, the intelligence and insight that age can reveal.

Grand Finale, choreographed by Martin del Amo, is an extract of *Great Sport!* a site-specific dance work, presented at the National Museum of Australia for World Health Day 2016. *Great Sport!* celebrated the legacy of Australian movement, sporting history and health and well-being. The work was awarded a 2017 Australian Dance Award for Outstanding Achievement in Community Dance under the direction of Liz Lea.

LUNCH BREAK

Following the lunch break the Speakers Program continues in both the Lennox and Rafferty's Theatres between 1.30 PM to 3 PM.

Dr Jeff Meiners (EdD) (SA/AUS)

Lecturer, School of Education, University of South Australia.

University of South Australia

Title

Exploring the effects of dance on mental wealth across generations

Abstract

This presentation outlines transdisciplinary research that investigates the question: '*How might creative dance learning build community participants' mental wealth across generations?*'. It was led by the University of South Australia with partners at Queensland University of Technology, University of Auckland, Ausdance, RAD and Australian Dance Theatre. The paper reports on a community dance project at the Royal Adelaide Hospital and South Australian Health and Medical Research Institute as part of the international dance congress Panpapanpalya 2018. Leading international artists, Madalena Victorino and Giacomo Scalisi, are mentoring Australian dance leaders to explore embodied creative practices, culminating at the congress as site specific works.

Gwen Korebrits (NSW/AUS)

CEO & Co-founder Dance Health Alliance

Title

Inviting people to find Freedom Through Movement

Abstract

A talk and practical demonstration detailing the essence of Dance Health Alliance's work - facilitating innovative dance programmes designed to improve quality of life, help restore body/mind balance and combat ill health. Focusing on people living with Multiple Sclerosis, Rheumatoid & Osteo Arthritis, Parkinson's Disease, Dementia, Alzheimer's and the elderly to regain freedom through movement. We believe in creating a physical transformation through dance, taking participants beyond their disease and reconnecting with the identity of the individual. Regular classes stimulate neuroplasticity, improve overall well-being, producing movement that is more agile, energetic and active in creative inspiring spaces.

Vicky Malin (UK)

Independent Dance Artist

Title

A presentation detailing creative practice in relation to encounters with professionals working in neurological and rehabilitation research to explore the movement and connections of her hands.

Abstract

“A creative practice exploring the movement and connections of my hands” is an autoethnographic inquiry informed by Vicky Malin’s personal experiences and other disciplines of research. The artist presents a creative process in relation to her encounters with professionals working in neurological and rehabilitation research. The artist’s own perspectives and bodily experience are central to the research. The inquiry explores the connections between her hands as a result of ‘a-typical’ neurological processes to better understand their effect on her movement and experiences. These personal insights may resonate with other human experiences of hand use, or echo wider cultural ideas of ‘normativity’.

Rachel O’Loughlin (NSW/AUS)

Paediatric Physiotherapist

Eurobodalla Community Health Service

Title

Dance of the Newborn; The Origins of Intentional Movement

Abstract

An experiential description of the genesis of movement in babies stressing the importance of qualitative observations of richness, elegance and flow through the framework of the ground-breaking work of Heinz Prechtl.

Dr Christopher Knowlton (USA)

Manager of the Motion Analysis Laboratory at Rush University Medical Center, Chicago

Title

A professional dancer, motion analysis scientist and cancer-survivor, Christopher Knowlton traces the path that dance and science has carved through his winding career, a myriad of current projects and unexpected turns of health.

Abstract

From bodystorming the biomechanics of total knee replacements, to a queer history mixed reality performance group, to international collaborations on civic participation and social movements in the digital age, to rehabbing from personal trauma, to arts-integrated STEM initiatives that promote dancer health, to a linguistics-informed taxonomic mapping of Chicago dance using machine learning; Chris describes dance and science not only as an intersection point but as an emerging field rich with possibility.

Jo Clancy (NSW/AUS)

Director of the Wagana Aboriginal Dancers

Title

Sum of our Ancestors

Abstract

Wagana means to dance in my paternal grandmother’s Wiradjuri language, a language she was denied to speak and to sing. Wagana is also the name of my Dance Collective. My young Wagana dancers identify with their Aboriginal heritage through their families and their community but often their strongest connection to culture is through dancing with Wagana. Our young people need to feel safe and strong in culture. Wagana girls are learning everyday who they are, where they connect and

their role in community. They dance, they weave and they sing in language which connects their spirit to their minds and their bodies. It makes them Move Well.

Janet Karin OAM (VIC/AUS)

Professional Associate, University of Canberra

Title

Developing ballet students' creativity through implicit learning and sensori-kinetic feedback.

Abstract

An international ballet school requested an intervention to enhance their students' creativity. Before the intervention, the technically-proficient students focused on "looking right" and gaining their teachers' approval, suggesting tendencies towards maladaptive perfectionism. The five-day intervention aimed to reduce the students' reliance on explicit goals and to develop a sensori-kinetic approach to general movement and ballet technique. Evaluation measures (validated questionnaires and interviews) revealed that students felt more creative and experienced more autonomy and more enjoyment during ballet classes after the intervention. Although perfectionism was not addressed during the intervention, measures also showed a significant reduction in perfectionistic cognitions.

Dr Shakeh Momartin (NSW/AUS)

Senior Researcher and Clinical Psychologist, NSW Service for the Treatment and rehabilitation of Torture and Trauma Survivors.

Title

STARTTS Capoeira Angola Project Bantu; Counselling in Motion

Abstract

Refugee children and adolescents who have experienced war, gross human rights violations and loss are often at greater risk of developing psychological complications. It is vital to provide appropriate support at this vulnerable stage in order to reduce future social difficulties. 'Capoeira Angola Project Bantu', an Afro-Brazilian dance art form which shares certain obvious qualities with martial arts, has been implemented in STARTTS since 2007. It has a unique ethos of empowerment, inner-strength and group membership. Its use as a therapeutic intervention represents a shift from cognitive and behavioural therapies to more interactive and social methods of group therapy. Ongoing evaluation has been carried out throughout its course and results disseminated and shared with schools. A mixed-method, multi-informant design during 2016-2018 indicated significant improvement in self and teacher reported conduct problems, school attendance, self-esteem, resilience, reduced anger, reduced conflicts with teachers/ peers, and interpersonal skills. The intervention group is ongoing.