

Kolloquium „*Berner Gespräche zur Sportwissenschaft*“

Montag, 29.10.2018, von 16.15 Uhr bis 17.45 Uhr

Hörsaal C001 (Universität Bern, ZSSw Gebäude C, Bremgartenstr. 145, 3012 Bern)

Creativity and mental imagery in dance

Dr. Emma Redding is Head of Dance Science at Trinity Laban Conservatoire of Music and Dance in London, England. Emma originally trained as a dancer, she now teaches contemporary dance technique at Trinity Laban and lectures in exercise physiology alongside her management and research work. She was Principal Investigator for a 3-year government funded study into dance talent identification and development. She has published her work in academic journals and is a member of the Board of Directors and Past President of the International Association for Dance Medicine and Science (IADMS).



This presentation will share the findings of a three-year longitudinal research study into dance creativity and mental imagery. The project entitled, *In the Dancer's Mind* provided a forum for collaborative dialogue between psychologists, choreographers and dance practitioners exploring what can be learned from studying how dancers think when they make dance and from experimenting with the practice of teaching choreography.

Mental imagery has long been recognised as playing a central role in creativity, but many questions are unresolved, including the forms of imagery used; the effect of expertise upon imagery use; and the benefits of training in imagery use as a way of enhancing creativity in dance. The role of mental imagery has for years, been encouraged as a method of learning and improving dance technique. The early work of Mabel Todd (*The Thinking Body*), Barbara Clark and Lulu Sweigard's work into ideokinesis and more recently the work of Irene Dowd and Eric Franklin are examples of this. However in creative dance settings, the use of imagery has been investigated at least scientifically, to a lesser extent.

Important to this project, was the necessity to integrate the contributions of scientists and dance practitioners while maintaining integrity and modes of looking and questioning pertaining to their respective research areas and to understand and critically examine the complexities of measuring creativity through empirical research (DeLaHunta et al, 2009).

This project was unprecedented in terms of the way in which it integrated the fields of dance science, psychology, creative practice and pedagogy involving over 200 dancers across three institutions in the UK. This presentation will describe the project and its findings, highlight the challenge of assessing creativity for educational purposes and focus particularly, on how the teaching materials used in the creativity intervention were developed.