Towards an enhanced understanding of dance education and the creative experience

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Acknowledgements

There comes a point for every doctoral student where the thought of seriously walking away crosses one's mind. Having faced numerous serious medical challenges throughout the course of this doctoral journey, I often entertained the thought of quitting or letting go. The burden was just so heavy. Then came a point when I was finally able to get back "in-dialogue" with the work itself, but this was never easy. While no one can walk this walk for us, this journey was never a solitary one. It is here and now that I wish to thank some of the people who contributed to my ever-expanding knowledge, curiosity, engagement, and inspired quest in, through, and about dance.

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Abstract

The purpose of this study was to understand the significance of emotions and the body in the lived creative experience in dance. Using a phenomenological approach, I was interested in gaining a deepened understanding of the creative experiences of members of Canada's contemporary dance community. Currently, dance is taught in multiple contexts of education including K-12 arts education and physical education, recreational studios, university settings such as in faculties of education, kinesiology, and fine arts, and in conservatory-style pre-professional training programs. As a result, there appears to be little evidence of a holistic pedagogical approach. Coming from a predominantly ballet-oriented dance training background, I wanted to learn what it's like to create dance; specifically how contemporary dancers use their bodies and emotions as part of their creative process.

I had the pleasure of being an invited guest, writer, speaker, and researcher at the 2008 Canada Dance Festival (CDF), a biennial dance festival that takes place in Ottawa, Ontario, Canada. Results shed light on rarely discussed facets of the creative experience in dance. This study explores the way dancers optimally want to feel, how they prepare to feel the way they want to feel, what obstacles they encounter, and what strategies allow them to revisit their optimal feel within their creative experience in dance. Doing so, the role of the body and the emotions in dance are better understood. A description of the 2008 Canada Dance Festival as a transactional space also surfaced. There, the CDF is understood as a place where the art of dance's perceived meaning and values are discussed, and ultimately negotiated. Finally, results also contributed to an enriched understanding of artistic identity in dance as an ongoing process of becoming. With an enhanced pedagogical understanding of dance education, a final discussion unearths implications of this work and shines a spotlight on future research in dance scholarship.

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Prologue

The purpose of this dissertation is multifold, waltzing dare I hope with Grace with the individual and the collective, the learner and the learned, the dancer and the dance. Amongst its aim is the evolution of my own artistic, creative, and pedagogical journey as a dance educator, sending me deeper into an inquiry of how we create and experience our own creativity in, through, and with The Dance. The ultimate goal is the revealing of insights regarding how best to facilitate rich creative experiences as educators through the medium of dance. In my experiences, this is something most of us still don't understand nearly enough. As such, we are too often limited as educators by our own inhibitions and socialization as learners and eventual educators in the domains of sports and physical education, dance, and/or arts education. Somewhere along the way, many of us educators end up recognizing in others and ourselves degrees of freedom, along with barriers to an empowering, holistic, creative, dance education. This was the case for me.

In relation to our creative experiences and how best to foster these in dance education, I began to wonder about the role of emotions and the body, how these are tied into our subjectively lived experience, and how highly skilled dance artists utilize their bodies and emotions to inform their dancing and creativity. The value and importance of this study, I believe, lies in the possibility for greater understanding of the pedagogical possibilities (Greene, 1986, 1995) and quality of experience (Dewey, 1934) that creativity, emotions, and the body shed light upon. If we understand these better, it follows that we may be of better service as dance educators in nurturing a healthy and creative understanding of our own bodies and emotions in motion, let alone those of our students in their movement experiences. As a mental performance consultant in dance I have noticed that those who are attuned to the somatic feel-

based language of the body and emotions, seem to enjoy healthier creative, dancing experiences. Ultimately, it is both the educational and psychological implications that may derive from this study that motivated my inquiry.

The questions at the root of this inquiry are inextricably tied into my own dance education, its highlights as well as its shortcomings. It is why, in opening this textual dissertation on dance, I shall *Begin the Beguine*: taking you to the beginning of where the love of Dance was born in me. I hope that by sharing my story first, I will welcome you into my world, reflexively sharing my own experiences and socialization as a dance professional and educator, so that you will better know the experiential lens from which I write today. Together, we will then move into the corpus of this inquiry, the dancers' world. There, we will dance a mile in their shoes, in order to phenomenologically understand how they experienced their creative journeys leading to the 2008 Canada Dance Festival: a national organization that presents live dance performances and is the space, place, and community at the heart of this doctoral research.

Let me paint here an organizational picture of what you can expect in this doctoral dissertation. As I began analyzing and writing, piecing together the lessons emerging from my data, it became evident that the best way to (re)present this work was through a rigorously inspired arts-based academic dissertation. I begin with an introductory chapter, the telling of my story in and through dance: as dance student, pre-professional, teacher in training, educator, and now consultant in dance. In chapter two, I review the evolving scholarly conversation on dance education from a Canadian perspective, unearthing in the process pedagogical tensions across domains of dance education practices including in K-12 arts education and physical education. I introduce and advocate for a somatic pedagogy as a vital perspective in informing a holistic dance education, potentially capable of bridging previously irreconcilable pedagogical lineages

across domains of dance. In the third chapter, I present the conceptual compass, which oriented and informed the lens adopted for the rest of this study. Drawing links across relevant literature, I explore the interrelationships between identity, creativity, emotions, and the body in the lived experience in dance. In chapter four, I perform the methodological tale of how this study was envisioned, planned, conducted, and experienced from my point of view as researcher. Together, these chapters give a personal, historical and sociocultural, as well as a theoretical grounding for this work, and are complemented by a detailed account of the inquiry process I engaged in while collecting, analyzing, and (re)presenting the results of this study. In chapters five through seven, I present three arts-based narratives, each addressing a slice of the extensive data collected; The RPM and the creative experience, Dance Festival as a transactional space, and Dancing as learning identity. Together, these chapters answer the overarching question driving this inquiry: **What's it[1] like to create in dance?** On the heels of these results, I share a final discussion and conclusion spanning the scope of the overall inquiry and offer emerging questions for further research.

[1] I acknowledge that contractions are not often used in academic writing. However, given that the formulation of this research question was inspired by workshops on phenomenology taken during the course of this doctoral research at the International Institute for Qualitative Methodology (IIQM) in Edmonton, Alberta, my advisor, committee members and I felt that this wording reflected well both the socio-phenomenological intentions of this particular study along with my research journey.

Chapter 1: Situating “I”

Begin the Beguine

When they begin
the beguine
it brings back the sound
of music so tender
it brings back a night
of tropical splendor
it brings back a memory of green

I'm with you once more
under the stars
and down by the shore
an orchestras playing
and even the palms
seem to be swaying
when they begin
the beguine

to live it again
is past all endeavor
except when that tune
clutches my heart
and there we are swearing to love forever
and promising never
never to part

a moments divine
what rapture serene
to clouds came along
to disperse the joys we had tasted
and now when I hear people curse the chance that was wasted
I know but too well what they mean

so don't let them begin the beguine
let the love that was once a fire
remain an ember
let it sleep like the dead desire I only remember
when they begin the beguine

oh yes let them begin the beguine
make them play
'til the stars that were there before
return above you
till you whisper to me
once more darling I love you
and we suddenly know what heaven we're in
when they begin
the beguine
(by Cole Porter)

Begin the Beguine

Dance was my first love and will always be a part of me. As I listen and read the passionate lyrics of Begin the Beguine, I can see how they apply at once to the love between romantic lovers, and to the love so many of us feel for an art form like dance. More than a role or a job, a life in the arts is for many of us like a calling, as if inscribed onto the very fabric of our being. Dance has been the prism I have seen with, and projected onto, the world I am a part of. Inevitably, writing itself in my life's story, and my embodied sense of I/dentity. Dance has been a profound teacher in my life, for it has most fundamentally taught me how to breathe, how to move as an organic Being of this world, how to dynamically balance, how to inhabit my center and move beyond it, how to speak and listen, lead and follow, and how to express myself and understand others in non-verbal ways. Finally, it has taught me how to *feel* Life in and through my own flesh, re-connecting (over and over) to the social world of Others, in and around me through the senses. Dance has taught me, and is teaching me still, about living in the moment. A breath of fresh air, dance provided me with the structure and freedom I so desperately needed throughout my youth and well into my early adulthood.

Had anyone told me the numerous twists and turns my dance-inspired career would take in the first two decades of my adult life, I would have ultimately dis/believed. When I decided to go back to school, at age twenty-five, it was to find a way of bettering myself, my life, and ultimately to become a better dance teacher. I had been trained as a classical ballet dancer and teacher at the Royal Winnipeg Ballet School and taught mainly in recreational dance studios in Manitoba. However, as is so often the case in trying to make a living in the arts, though I loved being a dance teacher sharing my joy for dance with hundreds of students each week, I found myself living well below the poverty line for over a decade. Even in the role of Artistic Director

of my own dance school, which provided me with new opportunities to develop leadership skills, to build a vision, and to design new programming, I found myself vacillating between feeling fulfilled and rich professionally, but extremely poor financially. This was stressful and took its toll not only on my bank account, but also caused a significant deficit in the quality of my health, creative abilities, and my dreams of a fulfilling artistic life.

What follows is a review of the critical moments in my educational path, my socialization into various contexts of dance education, my emerging questions and dissatisfaction, and my inevitable early retirement from the active movement practice of teaching dance. Reflexively, I see now how these moments have ultimately informed and shaped me, eventually leading me to pursue higher learning in psychology, kinesiology, and education. My lived experiences in and through dance set the backdrop for this doctoral dissertation.

Martine Petit Rat de l'Opéra

When I was just a young child, my mom had a friend whose daughter was a professional ballet dancer. Sadly, this friend lost her daughter to a tragic accident. Over time, my mother's friend began parting with some of her daughter's things. I was lucky enough to receive her numerous tutus and thus, I found myself one day surrounded by the most beautiful tulle dresses I had ever seen. I realize now that this moment triggered in me a profound imagination and love of the stage, the magical world that performers get to create and ultimately inhabit, moment by moment. I was completely captivated. In that moment, I was officially hooked. This was to be one of my crystallizing experiences (Hamilton, 1998).

> Falling in love with dancing is magical. It feels predestined, as if you were meant to be a dancer first – and then a human being (Hamilton, 1998, p. 9)

Around the same time, I found myself enjoying a series of books about a heroine named Martine; each book explored a new place or situation that Martine found herself in. If you were to look at this collection of books now, you would easily be able to see which one was my favorite for the book's spine is all tattered and worn, from being opened over and over, while all the others look nearly new. Dance was clearly the adventure I wanted. Martine Petit Rat de l'Opéra (Delahaye & Marlier, 1972) was a tale in which Martine dreamed of becoming a ballet dancer at the Paris Opera Ballet, dancing on the world's most famous stages. In this magnificent book, page after page, showed Martine practicing different ballet positions and movements in great and accurate details. My childhood best friend Carine and I would dress up in those lovely tutus and play Martine, imitating every move as best as we could. We would even set up a broom handle between the washer and dryer to serve as a ballet barre. Of course, when we weren't dancing ourselves, we made sure Barbie put on great shows. This passion was so prominent that my mom eventually inquired and found ballet classes offered in my small town. Unfortunately for me, an extremely shy child, the classes were held on the stage of a high school auditorium. Every class, the parents dropped off the children for ballet class, which took place on stage, and sat in the audience watching. Just like that, dancing went from being a purely subjectively felt experience, and became a very public, objectively viewed experience. This proved to be not as much fun for me as dancing freely, unobserved in my basement. It wouldn't be until I was 12 years of age that I would reconnect with my childhood dreams of being a dancer. In the meantime, I would spend the rest of my childhood enjoying competitive swimming and skiing, two physical activities I still love to this day. But it simply wasn't dance.

Ecole Secondaire De La Salle & Dance Educators

We moved from the country to Ottawa, Ontario when I was eleven years old, and by junior high, my mother encouraged me to pursue my interest for dance by finding a public high school for the arts. I attended Ecole Secondaire De La Salle as part of their Ballet Concentration program from 1985-1990, grades 9 through 12. With one year of dance previously under my belt, I was now in a situation that allowed me to dance ballet every day at school, for free, on top of taking evening classes at my local dance studio, Dance Educators. I had great teachers during this time: Stephanie Gilbert and Leanne Campbell-Noonan by day, and Nancy Pidgeon, Peter Moir, Merle Adams, and Leslie Johnson, in the evenings. I participated in intensive dance camps during summers at The School of Dance in Ottawa and Les Grands Ballets Canadiens in Montreal in order to be exposed to other teachers and to continue pushing my dance training. I embraced workshop and audition opportunities whenever such presented themselves and socially, my friends in high school were all fellow ballerinas. Dance was my sole focus, my passion, my love, my obsession.

In my four years of high school, this course of study allowed me to finish grade 12 with an advanced curriculum, and over 20 hours of dance instruction a week. This approach to my dance education also allowed me to progress successfully through Cecchetti ballet exams attaining Honors and Highly Commended, the highest grades awarded, year after year. I understand in retrospect how this enabled me to quickly master advanced levels of ballet, by allowing me to intensely train upwards of the 10,000 hours of practice said to be needed to master physical skills in one sport or another (Coyle, 2009), in half the amount of time usually required. As students of De La Salle, we were blessed with student tickets to the National Arts

Center's dance series, and so my mother and I spent five years attending every single dance show that came through town. I am vividly aware of how such artistic, aesthetic experiences at the theatre, proved to be an important part of my education, and though invisible on my school transcripts, contributed to my ever-expanding knowledge and understanding of movement, dance, repertoire, music, aesthetics, and kinetic intelligence. After graduation, I was accepted into the world-renowned Royal Winnipeg Ballet School's Professional Division (RWB), which auditions dancers across Canada as well as International students. My wildest dreams were coming true! Making it in this artistic context was already a huge success on the world stage, not unlike getting a National team spot in sports. Yet, in many ways, I had just made it to the real starting line.

'A Turning Pointe' in Sault-Ste-Marie

By the summer of 1990, when I moved to Winnipeg at seventeen years of age, I was technically-speaking at the top of my ballet game. Then, while on route from Ottawa to Winnipeg in the fall, we got rear ended by a car traveling at an estimated 90kms/hr in the city of Sault Ste-Marie, Ontario. We were stopped, waiting to make a left-hand turn into the parking lot of a restaurant for lunch. Then came the impact, and though we all walked away grateful and lucky with our lives, that incident marked my body, my spirits, and my life forever. Given our destroyed car, we slept at a hotel that night. The next morning, I awoke needing to make a big decision. We were literally and metaphorically at the halfway point between Ottawa and Winnipeg, my old and new life, and I found myself crashed into a major crossroads. Once the adrenaline dissipated, it became clear that my back was injured as a result of this accident, and felt stiff almost to the point of complete immobilization. It was now decision time. To carry on

and move my life to Winnipeg, or to turn around, lick my wounds, and go for some yet unknown plan B. At the time, this felt deeply symbolic. We carried on. There was only one problem. I was injured so dancing would have to wait nearly six months.

As the days following our car accident revealed, I wasn't going to be able to start the year with my classmates, my back being injured seriously enough from the car accident to warrant months of recovery time and treatment. At that time, sport medicine wasn't yet greatly advanced or even fully integrated in the fields of dance. One was lucky to find a doctor who was said to specialize in dance injuries and to get council in terms of long-term impact on one's career aspirations. By the time I returned to dance, I was out of shape, depressed, scared, vulnerable, out of the loop, and understandably from the artistic faculty's perspective, mostly out of the running. I was also nearly invisible. I finished the year at RWB, only to have my ballet career end, before I gave it the chance to even truly begin. I could have decided to dance elsewhere, for I certainly had developed professional level classical technique, but couldn't picture a different or bigger life for myself at the time. In my mind, I was an RWB ballet dancer, or nothing, period. And so I quit, just like that. I let go of the dream. What I didn't realize then, is that it didn't let go of me. I took a year off, going back to school to finish the equivalent of my Ontario grade 13 then applied to the University of Manitoba, to pursue studies in Physical Education and was accepted. However, it was a call from one of RWB's Professional Division teachers that would profoundly change the course of my life.

The Royal Winnipeg Ballet years

Elaine Werner-Hutchison, who at the time taught the Cecchetti syllabus Saturday morning ballet classes along with her regular teaching schedule, and was Director of the

Teachers' Training Program (TTP) of RWB's Professional Division invited me to join to be trained as a dance teacher. Having professional training and experience, she assured me that I could complete the Teachers' Training Program in two rather than the typical three years required. This invitation to enroll in the TTP at RWB challenged me once again to re-examine the role of dance in my life, and to reconsider the gifts I may have to offer still. Elaine believed in me, my talents and abilities, which proved to be just the impetus needed to propel me in a new direction: I would train to become a ballet teacher.

It wasn't an easy journey, for the teachers' course required us to dance as much as professional ballet dancers and then some. We took daily morning class at our respective levels with the RWB's Professional Division (PD) students. Given my extensive training, this typically meant joining the level 6/7 class alongside the graduating students of the School: Post-secondary dancers training full time six days a week towards professional ballet careers. Pointe class and/or a Cecchetti syllabus class of a particular level of study typically followed morning technique classes. Afternoon classes included music, character, modern, creative movement, pre-ballet, or pedagogy class, and another ballet class late in the afternoon with the Professional Division students. In the evenings, we were often required to take or watch other classes, be it in jazz, tap, or contemporary dance, thereby resulting in most days being over 10 hours long, six days a week. We all had good days and bad days, yet somehow, managed to push ourselves day in and day out. My back was pushed often near its limits, yet always proved strong, resilient. Blood, sweat, and tears were indeed a daily part of getting it done, so was the need to psychologically dig deep. Everyone was somewhat of a character in the greater plot that is life in a school like the RWB. I had been given a beautiful opportunity in studying at RWB as a dancer, then as a teacher. However, my preparation, along with my education for a career in dance was found to

be seriously lacking in some areas. I was physically trained in the art of dance, however did not receive necessarily a holistic dance education.

It was during the 1992-1993 dance season that I began my first year of RWB's Teachers' Training Program (TTP), all the while beginning my dance-teaching career at Studio One School of Performing Arts and The Tokaryk Dance Center. It was out of financial necessity that I worked as a dance teacher while studying in the TTP, yet it proved to contribute immensely to my capacity to absorb the theoretical notions I learned, and begin applying these in my own ballet classes. Enjoying teaching a great deal, I decided to invest my time solely to this pursuit for a few years prior to returning to RWB to complete the TTP, receiving my RWB graduate teacher training diploma in 1997. In total, I taught at Studio One School of Performing Arts for 9 years. This was my formative playground in terms of developing my teaching pedagogy, as well as finding my voice as a teacher. It was also a place where dance was once again fun, *superfun* in fact, the value of which cannot be underestimated following years of pursuing classical dance with a strict discipline. It was a place where I was constantly challenged to explore diverse definitions of what dance education is, was, and/or could to be. Having professional training experiences at the Royal Winnipeg Ballet combined with nearly a decade long teaching dossier in a recreational setting proved to expand my understanding of dance education.

In 1998, I heard of a teaching opportunity in Steinbach, a small Mennonite town about an hour away from Winnipeg, Manitoba. There, a volunteer-run not-for-profit dance school called Stoney Brook Dance Company (SBDC) was in need of a ballet teacher. There was potential for growth and development but it was clear that the existing format was not sustainable. I put together a proposal for SBDC creating the role of Artistic Director, which was warmly received. For six years I commuted between Winnipeg and Steinbach, through numerous Manitoba

snowstorms, rain, and sleet, as well as through stunning starry nights, full of shooting stars and Northern Lights infinitely dancing against a prairie sky. It wasn't easy but it was an immensely rich and creative time, filled with growth. At this time, I had begun post-secondary studies at the University of Winnipeg, and was trying to develop quality dance programming in a school that initially didn't offer any ballet classes, something I had been indoctrinated to believe to be an important foundational piece to solid dance training. At SBDC, I felt I was given the chance to continue growing as a teacher, allowed to make mistakes along the way. In six years, we grew to be able to offer twice weekly ballet classes from pre-ballet (ages 4-6) all the way through elementary ballet (approx. 12-15 years). Some of the dancers began taking Cecchetti ballet exams (similar to the Royal Conservatory exams in music), while others began attending weekend dance workshops & competitions. SBDC's standards of dance skills and technique were improving year by year, and along with that, so was enrollment. By my last few years at SBDC, we were once again in a situation that was not possible to sustain. Now a school of approximately 250 students, we were fast outgrowing the available space of the Steinbach Cultural Arts Center, and my capacity to provide three days a week commuting from Winnipeg.

I planned to retire officially from dance in the spring of 2004. SBDC was going to be taken over by a teaching colleague, a resident of Steinbach with her own vision of the school, the drive to follow through, and the local resources to make it happen. I knew my "baby" was in good hands, and once again let go of dance, and all dreams associated with it. The year-end recital that year proved to be a celebration of all that had been experienced and accomplished in recent years including the growth of SBDC, an honors degree from the University of Winnipeg, and a beautiful wedding to my husband. It was also an emotional farewell to so many wonderful students whom I had seen grow as dancers and young people, and to a twelve-year dance

teaching career. I'll never forget the surprise my dancers did for me during one of the shows that Spring Recital, performing a secretly choreographed piece to Janet Jackson's *Miss you much*. The dance, the words, the photos, and the moments shared that weekend reinforced in my mind the immensely humbling role we play in children's lives as educators. It's about dance, and yet, so much more. It was a gift I will never forget, knowing in those moments, the kind of teacher and person I had seemingly grown into, thanks to so many special students throughout my teaching and dancing career in Manitoba.

Questioning Ballet's Identity

To this day I miss teaching dance, a role that somehow drew the best of myself in service of others. For twelve years I was known by hundreds of students and parents alike as *Miss Chantale* and it was an important facet of my identity that I willingly exercised authentically, with dedication and passion. It was a position however that would also prove to be filled with frustrations as I often found myself ill-equipped to teach dancers in a way that went beyond training technicians. This is ultimately how I was trained, to execute skills as defined by a certain codified way of moving, within the ballet dance vocabulary. I didn't know how to take it to the next level, though I absolutely knew what that looked and felt like, when dancer, person, and dancing meld into moving art, moving all those lucky enough to witness it. I had yet to encounter and fully explore my own creative voice as artist, dancer, and choreographer. This limited me, and my capacity for best practice when considering the potential for a holistic dance education, and is ultimately what has led to this inquiry. Interestingly, what I loved best about working as a dance teacher were ultimately those moments of discovery; when a song touched someone's spirit and moved them, when a skill that had been worked on for long periods of time finally

flowed as if effortlessly, when a previously viewed choreographic problem turned into an unexpected idea, when an idea was ultimately born. I began to notice how these moments almost always happened in a group, infused by everyone's presence and energy. They seemingly occurred almost as if serendipitously, and I wondered how to invite them in more of the time.

I'll never forget certain moments of my teaching career. One student in particular comes to mind. She had been in pre-ballet for two years, and though a most endearing person to have in my class, she had proven to be a challenge to teach, being one of those rare seemingly uncoordinated, clumsy movers. Her biggest challenge at six years of age? She could not skip to save her life. Week after week, as all the other children did prince and princess walks, gallops, and skips across the room, this aspiring ballerina would hop awkwardly from one leg to the next, at times leaping, falling, tripping. It was not a pretty sight, yet not once did she give up, though it was clear she sometimes got frustrated and embarrassed. I learned so much about resilience from her, seeing her determination in motion every single class. Her mother told me how she insisted on practicing at home, asking her frequently to put on music so she could "skip". Well, one fall day, it happened. This determined dance student stood in the corner, ready for her turn across the floor, when all of a sudden, it all came together: music, feet, limbs, rhythm, movement, and a natural flow as if she had been doing this for years. She skipped! Her mother and I looked to each other clearly moved, celebrating her newfound ability to skip with ease and grace. Being a witness to such moments of triumph in movement, and personal creative discovery, is what lit up in me this desire to teach dance: I knew how amazing dancing can feel and wanted to share this gift of dance with others.

It is also such moments of personal resilience, determination, and motivation that inspired a curiosity for the working mind and spirit of successful performers in sports and the performing

arts. For in my own professional training in ballet, these creative, mental skills and abilities were often lost under the pressures to develop advanced technique, ideals of perfectionism, and an approach to training in dance that much resembles teaching to the test; curriculum driven, preparing students for dance exam after dance exam. As I was beginning to recognize in my own teaching practice, this was the culture of many dance studios. The learning and joy of free (non-syllabus) dance classes in the fall, gives way to the repetitive syllabus dance class in preparation for dance exams, and drilling of choreography for recitals and competitions in the spring. This cycle began to seem never-ending. As a dance educator, I came to ask myself, where was the creativity in all this? Where were the opportunities for dancers to discover, create, and own their movement, discovering their dance, let alone be invited to truly *feel* it? I had not experienced such things as improvisation, composition classes, or collaborative choreographic processes as part of my training as a classical ballet dancer and I came to realize that I did not provide many opportunities to my students, for them in turn to develop their personal creativity through dance. I realize now, I once again didn't really know how. My little student, who struggled with skipping for years, taught me that there are many ways to explore, create, and *feel* the dancing that calls your heart.

Retirement's Irony

Nine years since the curtain closed on my active dance-teaching career, I have completed a Master's degree in Human Kinetics specializing in sport and performance psychology. I have also been consulting with dancers and athletes as a mental performance consultant for over a decade now. I have been exploring and playing with different ways of supporting, educating, and inviting possibilities for creative discovery. Yet, I also find myself almost paralyzed before the

page, having now to face all the shortcomings of my dance education; namely how to fill the blank canvas when nobody else will do it for you. As a graduate student, researcher, writer, and consultant, sitting at a desk, day in and day out has ironically inhibited my capacity to feel dance directly, instead feeling the dance once again via other bodies in space. It has been a frustrating disconnection in my own life, which I had more and more wanted to explore. Following my master's research, I began to wonder how being in motion informs creativity in dance: more specifically how the body and emotions may be sites of learning, knowing, and thereby creating.

I have moved forward in many real, concrete ways. I look over my resume of conference presentations of research on dance, and journal publications, and finally see that dance has taken me far intellectually and geographically. But it hasn't been the dancing, as a verb, but rather as a knowing about, reflective process that has given me wings to fly all across the world. Like a migratory bird, these wings have flown me right back home, to the place it all started: Ottawa, The School of Dance, the National Arts Center (NAC), and the Canada Dance Festival (CDF), where I was given the opportunity to continue my own dance education alongside our Canadian contemporary dance community in the form of this doctoral inquiry. As it would happen, this nine-day festival would consume seven years of my academic life. There was much to see, witness, take in, absorb, reflect, analyze, and ultimately learn. What I know for sure, is that my own body learned how to move thanks to artists; their dance contributing to my aesthetic literacy, moving me to tune into feel (Lussier-Ley & Durand-Bush, 2009).

Mind the gap

In writing this autobiographical introductory chapter, reflexively re-visiting my educational journey and my socialization into a few learning contexts of dance in Canada, has allowed me to identify where certain critical gaps existed in my own personal dance education. It

goes without saying, that there are likely numerous dancers and dance educators in the world today who have received the kind of dance training I experienced: a master-apprenticeship approach, a curriculum-driven dance training that focused more on technique than expression, perfectionistic outcomes than learning processes, and prescribed physical learning outcomes rather than embodied, creative discoveries in and through the body's movement languages. Underlying these dance-training practices is a subtly powerful teaching pedagogy that has inherently, or perhaps accidentally, devalued the body, emotions, and creativity in favor of tricks 'du jour', skills, and technique. So I began to wonder what it might be like to dance when we make space for creativity, the body, and emotions, to be seen, heard, felt, and experienced. This is what I set out to find out. Another way of knowing, moving, thinking, feeling, that stems from perhaps different educational pathways in dance than the one afforded to me through my experiences.

In the coming chapters, I will explore why I chose to focus on the role of the body and emotions in the creative experience, and why I decided to do so within the context of contemporary dance in Canada. Chapter two will therefore reflect on **selected literature** in dance education, beginning with a description of what is dance education, where dance education exists, and who delivers it within and beyond the Canadian provincial curriculums (Physical Education and Arts Education), and the pedagogical tensions that exists as a result. I then explore how a somatic lens has the potential to inform holistically both the educators and students, across these curricular contexts in meaningful ways including our sense of individual and collective identity and culture. In chapter three, I share the literature that informed the emerging **conceptual compass** and research lens taken throughout this study. Reconnecting philosophical dualistic views of mind and body, we re-story the body and emotions as central sites of knowing,

learning, feeling, and creating, in dance and life. In doing so, we come to recognize the invaluable psychological dimension of the lived creative experience in dance, the Resonance Performance Model (Newburg, Kimiecik, Durand-Bush, & Doell, 2002) as an empirical and educational tool, and its potential implication to educational thought and pedagogy. In the fourth chapter, I dive into the **methodological adventures** of carrying out this study at the 2008 Canada Dance Festival (CDF). In this chapter, I situate myself as researcher amidst the Canadian contemporary dance community, describe and situate the CDF on the national and local stage, introduce the participating stakeholders of the CDF, and share the experience of doing research amidst this community and research context. This chapter in essence shares who, what, when, and where, while the following results dives into the how and why of this inquiry. Chapter five, six, and seven therefore (re)present **the results** of this doctoral study:

- Chapter five gets to the heart of how it feels to experience one's creativity in and through dance as expressed by those at the CDF
- Chapter six explores the CDF as a transactional place where the art of dance is the commodity of this marketplace
- Chapter seven communicates the ways in which dance education is an opportunity to continually (re)learn identity

Finally, chapter eight stands as the **general discussion**, which addresses both the significant contributions of this study along with its limitations. Here, I re-turn full circle to the aesthetic qualitative elements that can be discovered, present, and invited into a somatic, feel-based, dance education regardless of it being situated in arts education and/or physical education. Arriving at the end of this dancing inquiry, I open new pathways for future research in the hopes of continuing these "Dance dialogues". These are the intentions I bring to the coming chapters.

In closing this introductory chapter, I wish to share that as the expression goes, we seek what we need to learn. Nothing could be closer to the truth in this case, for I am deeply aware of the fact that I am willingly continuing my own dance education. While I teach, research, and support others, I too continue to grow. What I've shared in this introductory chapter are some of the movements of my life in and through dance. These are some of the stories of dance that inhabit me, flow through me, that are quite possibly still working on me. They are the smoothed out edges of my spirit, the rough corners yet to be addressed. They are my strengths and vulnerabilities accompanying me on this academic inquiry. They are the dances that make me move with varying levels of vigor, joy, stillness, hesitation, yet always-forward momentum. With every choreographed mark I carve onto the page, I bring with it the songs of the past, the visions of the future, as felt and understood in the Now.

> I discovered that what was inside of me was infinite. That you could go down to the bottom of my soul and keep reaching, and reaching, and reaching... that everyone was like that... the power, the majesty that we all have as human beings is unthinkable, unfathomable, and that is what I brought to my dancing (Lisa Niemi, The Last Dance, Mind's Eye Entertainment, 2003)

It is full circle, the dance, full circle.

Chapter 2: Dancing a somatic education

Body Intelligence

Your intelligence is always with you,
Overseeing your body, even though
You may not be aware of its work.
If you start doing something against
Your health, your intelligence
Will eventually scold you...
The movement of your finger
Is not separate from your finger.
You go to sleep, or you die,
And there's no intelligent motion.
Then you wake,
And your fingers
Fill with meanings…
More intelligent than intellect,
And more spiritual than spirit.
No being is unconnected
To that reality, and that connection
Cannot be said. There, there's
no separation and no return.
There are guides who can show you the way.
Use them. But they will not satisfy your longing.
Keep wanting that connection
With all your pulsing energy.
The throbbing vein
Will take you further
Than any thinking…
Observe the wonders as they occur around you.
Don't claim them. Feel the artistry
Moving through, and be silent

Rumi

(Barks, 2004, p. 151-152)

This chapter is an overview of the evolving dialogue in the literature on dance education from a Canadian perspective. I begin by defining dance education within and beyond the walls of K-12 schools, which allows us to gain an understanding of the various places and ways in which Canadian youth experience dance education and who is participating in the delivery of this dance education. Finally, in this chapter, I explore a strand of literature known as somatics. Diving into this pedagogical and practical field of knowledge, I began to understand how pedagogical tensions across dance educational domains, contexts, ages and levels may be bridged through a somatic, embodied, holistic perspective towards the teaching of dance. This chapter thus aims to paint a picture of the current educational thoughts on dance in Canada, present some of the problems and challenges inherent to the delivery of dance education in this country, along with introducing somatics as a mind-body pedagogy and line of inquiry worth pursuing as part of creating solutions towards an enhanced, holistic dance education experience for all Canadians.

Dance Education in Canada

> *Dancing in all its forms cannot be excluded from the curriculum of all noble education; dancing with the feet, with ideas, with words, and, need I add that one must also be able to dance with the pen? (Nietzsche, 2007, p. 47)*

Progressing throughout my doctoral work, I attended arts education and physical education conferences, sat on committees such as Physical Health Education Canada's Dance Professional Advisory Committee, and published articles (Lussier, 2010a; Lussier & Kalyn, 2013; Lussier-Ley & Ladwig-Davidson, 2011; Lussier & Leger, 2011) with and for the dance and physical educator sector in Canada. In doing so, I became aware of tensions amidst our own dance conversations which depended largely upon our very personal socialization in dance, our understanding and definition(s) of dance education, its purpose, and our perceptions of its learning possibilities and curricular outcomes. I began to ask myself where dance education takes

place in Canada and what might be indicators of a successful dance education. I also began to wonder how our diverse paths into dance education influenced our pedagogies and teaching practices in dance education in Canada. Most of all, I wondered how we dance academics are to educate and empower pre-service teachers to feel capable, informed, empowered, and excited at the thought of teaching dance in schools. After all, it had taken over 10 years of intense dance practice for me to become well 'schooled' in one form of dance (ballet). How could any university program do justice to the aesthetic literacy (Lussier, 2010a) and physical literacy (Mandigo, Francis, Lodewyk, & Lopez, 2009) possible in dance education in a few short months for the dance neophyte? Though well versed in my field in dance, I felt ill-equipped at answering the call placed upon school generalists in provincial curriculums, and had then no idea how to begin educating pre-service teachers how to create a holistic dance education. I felt I was missing certain key pieces, namely where it concerned the body, the emotions, and the creative experience in and through dance.

From K-12 classes, specialized schools with arts programs, studios, pre-professional conservatories, university dance departments, I came to recognize the rich diversity in Canada's dance education community, and also became sadly aware of how rarely each such micro-community shared knowledge with one another. It was as if we each operated in silos of dance education in Canada, creating and producing various types of dance education experiences in each sub-sector of dance. I wondered if we would not all be better off if we shared across such silos of dance knowledge. Following on the heels of my Masters' research (Lussier-Ley, 2006), I became curious about what I, a ballet trained dance educator, might continue to learn from professionals in contemporary dance, particularly as it concerned the creative experience, the body, and the emotions which had all but been technically "trained" out of me through the rigors

of ballet training. These are the reflections I initially brought with me in my conversations with Brian Webb, then artistic director of the Canada Dance Festival. In conversation with Brian, dance scholars, friends and peers in the dance community, and in constant "dialogue" with the literature, I begin to identify certain key problems. It is the gaps and bridges between my *formal* classical dance education and *informal* learning contexts, that ultimately lead me to explore certain aspects of the creative, dancing experience at The Canada Dance Festival.

The challenge to define it

Significant threats to dance education include a lack of data collection and a significant need for us to "define, articulate, and enforce: What is dance education? Who teaches it? What is the appropriate channel of delivery?" (Bonbright, 2011, p. 107). "Dance is the art and gesture of movement and provides a unique way of knowing about the world and human experience" (Francis-Murray, Taschuk, & Willoughby, 2006, p. 27). Throughout this thesis, unless otherwise indicated, I will refer to the general term of dance education as referring to that which can be experienced in Canadian K-12 schools, extracurricular programs, University/College programs (as may be available as majors, minors, and/or electives in Faculties of Fine Arts, Kinesiology, and/or Education), pre-professional conservatories, private studios, and community cultural groups and organizations such as the CDF. Taken holistically, this term represents the diverse ways in which dance education is enacted, experienced, and ultimately performed in Canada without denoting any hierarchical positions based on overt and/or covert elitist and/or democratic value systems inherent in each setting. This definition of dance education invites us all to dance and aligns well with Risner (2007; 2010) who calls on us to broaden the term to participate and share, discuss and co-lead in the evolution of dance education, including at the postgraduate level. A study published in Physical and Health Education Canada stated that many educators

felt there was great value in collaborating with those in the professional sector of dance recognizing that though there were differences in pedagogy and learning objectives, there were also many important shared connections (Francis-Murray, et al., 2006). It follows that the careful inclusion of formal, non-formal, and informal learning environments (Canadian Commission for UNESCO, 2006) is key to building bridges of communication and nurturing knowledge-sharing across dance education communities in Canada. As such, this study seeks to expand on the knowledge that can be garnered from such cross-sector dialogues in dance education. I am referring to an understanding of dance as "a way of knowing, a way of expressing and communicating, a way of relating to others, and a way of discovering, exploring, and creating our human potential" (Purcell Cone & Cone, 2007, p. 6). Precisely related to this study, the terms contemporary or modern dance will be used interchangeably defined as a dance genre that "is based on the idea of developing and creating a unique voice, which might be seen as equal parts nature and nurture" (Lobel & Brodie, 2006, p. 70). Important to recognize, is that this shift towards modern dance education became central in universities and colleges as physical educators began responding to new influences (Carter, 2001). Modern or contemporary dance resembles closest in form and intentions what is often referred to in K-12 curriculum as creative dance, a dance form that emerges from natural movement exploration rather than any specific genre such as ballet, tap, or jazz (Richard, 2013). Hence, expanding our dance scholarship into the world of contemporary dance, as this study does, may lead to new insights towards a creative dance focused education in schools.

This chapter, along with this thesis in general, hopes to make a contribution towards dance scholarship, and will begin by exploring what we mean by dance education. Necessary is to first get a sense of the national dance education landscape, and its provincial spaces, in order

to better grasp both the national dance conversation I am joining in, as well as the importance and situatedness of the Canada Dance Festival as a unique cultural event of importance, relevant to the Canadian dance community at large, and hence to our evolving conversation on dance education.

The lost subject?

In Canada, no federal department of education or integrated national curriculum system of education exists (Council of Ministers of Education, 2010). Provinces have in many cases designed and implemented arts specific curriculums, which require teachers to incorporate the arts, including dance, into their teaching practices (Davidson & Lussier-Ley, 2011). It is important however to recognize that one of the major challenges to dance education in this country has been the very diverse ways that provinces have classified dance; seven provinces include dance in the arts, while five provinces and territories consider dance a part of physical education (Cornell, 2008, 2013).

There is no other subject in today's curriculums that is so negatively impacted due to such a split perspective (Cornell, 2013). As Francis-Murray, Taschuck, and Willoughby (2006) explain, dance in physical education focuses predominantly of the active side of dance, varying little in styles and forms, while dance in arts education focuses on the artistic and expressive components of dance. As I see it, both aims are inherently worthwhile; yet neither perspective, when split into such dichotomous curriculums seems to honor a truly holistic pedagogy that is possible in dance education. Since education policy is set provincially, arts education including dance has a long history of being implemented inconsistently across the province of Ontario (Ontario Arts Council, 1997) and indeed the entire country. Illustrating the challenge of painting one distinct National portrait of arts education in this country is the following description:

> 13 educational jurisdictions provide arts education in the schools. As well, other provincial and territorial government departments, arts councils, foundations, performing arts companies and centres, public museums and galleries, teachers' associations, artists' groups, not- for- profit and community groups, and other organizations provide funding for and/or education in, about, or through the arts for diverse populations. (Council of Ministers of Education Canada, 2010, p. 4)

What one comes to learn in examining the national landscape of dance education is that numerous sectors are indeed involved in the actual delivery of dance education targeted at youth in Canada, including the government sector, non-profit sector, public and private schools, and the for-profit sector also. As such, trying to paint one homogenous picture of the reality of dance education in Canada is next to impossible, and any attempt would run the risk of diluting all meaning rather than honor any one situated contextual reality of Canadian dance. Within university teacher education circles, "dance physical educators and dance arts educators have each developed their own unique and exclusive infrastructures, housing and delivering dance education as integral components of teacher preparation" (Barrett & Winters, in press). As Barret and Winters suggest, the result of this are unintended dualistic and curricular tensions due to diverse pedagogies in dance. Dance [as an art] is said to have intentions that are expressive, and inner-oriented movements, while dance [as a sport] is seen as functional, skills-based, outer-oriented movements, a pedagogical difference that Kay (2013) finds particularly meaningful in educational contexts. Expressed another way:

> Learning a dance pattern and improvising from an impulse received from another dancer are both socially driven learning but they represent fundamentally different ways of learning. One is a top-down approach – from conscious to reflex… The other is a bottom-up approach – from momentary insight to worldview. An encounter is processed and the contents of the transaction are made conscious. (Bradley, 2001, p. 34)

I join many scholars (Barrett & Winters, 2013; Cornell, 2013; Kay, 2013) in saying that our richest dance pedagogy may emerge when we learn how to invite both perspectives to not only

coexist but thrive within our dance classes. As Cornell (2013) contends, the place of dance education in this country will continue to be absent, marginal, and/or debated until Faculties of Education recognize and implement the necessary vision to train pre-service teachers in best practices in dance education, aimed both for physical education and arts education. Understanding that one may be required to teach dance in such different learning contexts as arts and physical education is part and parcel of being able to effectively educate pre-service teachers in dance, to empower them to successfully answer the various needs of the student population once in-service, by satisfying provincial curriculum through rich offerings of dance experiences. Given the experiential nature of dance, many believe that working with dance specialists, dance professionals, and other dance educators is critical as they can be great resources (Francis-Murray et al. 2006).

Who's teaching dance?

Impacting the creation and delivery of dance education in K-12 schools are many well meaning people and sectors, including "ministries or departments of education, universities, school boards, private schools, cultural organizations, government and nongovernmental agencies, community centers and arts production companies" (Canadian Commission for UNESCO, 2006). Collectively, these reflect some truly Herculean efforts. Yet, the depth of dance education being deployed varies significantly in terms of efficacy, not to mention creativity and aesthetic literacy (Lussier, 2010). Partnerships of educational authorities with arts councils, theatres, centers, galleries, museums, and community organizations, become crucial to the delivery of such wide scope arts programming in schools (Council of Ministers of Education Canada, 2005). This is important because we need to effectively coordinate our efforts across sectors into collective positive impacts for the sake of quality arts education. In other words, the

responsibility for a healthy and thriving arts education rests not only on the shoulders of educators but numerous stakeholders, least of which, are dance artists and the professional sector of dance in Canada. In many respects, the professional sector of dance in Canada has long existed parallel to dance education, without many opportunities to share their knowledge and experiences. While the purpose of dance education in schools is not necessarily the creation of dance artists, most would agree on the importance of the development of creativity, physical and aesthetic literacy via learning the non-verbal language of dance, and the nurturing of individual and interpersonal capacities. As such, it is time that arguably the most creative and dance "literate" amongst us in Canada – dance artists - have a voice in conversations pertaining to dance education. As Risner (2010) contends "we have all but ignored dance education outside the onerous and rigid licensure requirements of the K-12 model" (p. 127). Too often, dance artists exist on the margins of society, having great presence and voices amidst the cultural life of our regions and nation, yet none when it comes to conversations pertaining to educational curriculum design in dance. In studying the landscape of the dance education conversation as present in the literature, we come to appreciate that research in professional dance milieus, dance companies, and/or community dance programs is highly limited (Risner, 2010). This needs to change for we are ignoring large segments of our Canadian dance population who can and ought to inform, participate, and co-create the evolution of dance education in Canada. A key to a vital dance education lies in including private studios, schools, and community cultural groups in curricular conceptions of dance education, its applied experiences, and its research practices. It is by focusing on our collective concerns and untapped connections across dance education domains that we can collectively begin the work of envisioning relationships in dance education

that place "the physical, emotional, and communal health of all students dancers and our communities at the core of dance education" (Risner, 2010, p. 128).

On one hand, the dance education field exists thanks to an extremely diverse population that involves dance educators in K-12 and postsecondary, as well as private dance studios, conservatory-style pre-professional schools, presenters, professional dance companies, outreach dance programs, and community programming (Risner, 2007). Yet, it is frequently suggested that key barriers to dance education are lack of teacher training, specialization in dance, and financial resources (Gilbert, 2005; Wyman, 2005). University faculties of education and their respective teacher preparation programs have for the most part, kept dance education on the periphery (Risner, 2010). While some K-12 schools may be able to afford or have access to dance specialists to teach the dance components of the province's curriculum, others may not, resulting in this responsibility frequently falling on the shoulders of physical educators and/or classroom generalists (Davidson & Lussier-Ley, 2011). As a result, many physical educators and generalists just don't feel comfortable teaching these subjects. In fact, it has been found that many schools barely devote 25% of their resources and time to the arts in general (Ontario Arts Council, 1997). More recently, Francine Morin's research has found that dance in Manitoba was offered in only 25.5% of schools in Grades 1-4, 20.7% in grades 5-8, 15.8% in kindergarten, and 10.9% throughout high school. As she explains, this Manitoban perspective does not reflect trends across the country as some provinces' dance programs are practically non-existent and as such may hold far smaller numbers (Morin, 2013). It is for these exact reasons that so many government branches, organizations, and/or stake holders in the arts and dance in Canada (ArtsSmarts, Curriculum Services Canada, Dance Umbrella of Ontario, Learning through the Arts, Physical and Health Education Canada, The National Arts Center's Arts Alive, for

examples) work tirelessly to create products, tools, and resources to support and empower classroom generalists and physical educators in their experiences with teaching dance, be it from an arts education and/or physical education perspective. Many feel that teachers in general do not have enough exposure to arts education - let alone dance - as part of their pre-service training, and are as such dependent on arts specialists, artists in the classroom, consultants, workshops, and in-service training to be able to effectively teach arts programming (Ontario Arts Council, 1997). This scarcity of pre-service teacher education in dance within Faculties of Education across the country has a trickle down effect that is felt literally from coast to coast within schools where dance education is more often than not a hidden component of the curriculum. In the United States, similar challenges are observed leading Risner (2010) to advocate that this is yet another reason why it is important to expand our understanding of dance education to both private dance studios and community settings. It is evident that in order to advance dance education academically, there is much that still needs to be researched across sectors of dance. Part of the solution, I suspect, is to enhance knowledge sharing across dancing contexts, in order to grow and evolve our dance education pedagogies towards a shared vision.

To this effect, the Canadian Commission for UNESCO is working in partnership with the UNESCO Chair in Arts and Learning, the Canadian Network for Arts and Learning, the Canada Council for the Arts, and numerous other partners to enhance the awareness of the numerous benefits of the arts and their creativity within the scope of Canadian schools as well as the community at large (Canadian Commission for UNESCO, 2006). On one hand, it has been suggested that in Canada, we have many of the infrastructures needed to support the arts: “An Arts Council which became supplemented with a government department, a commitment to the arm’s length principle and to the patron model developed in the typology of models of state

support to the arts defined by Canadian scholars Harry Hillman-Chartrand and Claire McCaughey" (Canadian Conference for the Arts, 2008, p. 25-26). However, we must also admit that Canada's cultural sector is quite fragmented and that thus far, it has been next to impossible to elaborate one clear, inclusive, coherent cultural policy, a fact highly critiqued by Michaelle Jean, then Governor General of Canada (Canadian Conference for the Arts, 2008). As a result of this lack of coherence in policy, the role of the arts in education has been held in a defensive state, needing to prove itself time and time again. What seems to be well agreed upon is that the arts in public education and their credibility rely on understanding the important role of both the intrinsic and extrinsic values inherent in arts education (Bradley, 2001; Ontario Arts Council, 1997). Though several approaches are utilized in Canada for teaching the arts (learning in, through, and about the arts), it appears that arts education is best served when all three approaches are embraced and balanced, recognizing each of their unique, positive contribution to the learning experience (Canadian Commission for UNESCO, 2006).

Given this emerging argument, one can begin to see the vital role a biennial national festival such as the Canada Dance Festival might play in the dance education of Canada's youth and emerging artists alike; firstly by exemplifying UNESCO's idea of informal arts education, and secondly, by exposing young Canadians to dance works, and dance-related experiences that inform and educate in, through, and about dance. In addition, the Canada Dance Festival as a community of dance-makers and stakeholders may contribute to research in dance, thus participating in our growing, collective understanding of various facets of dance education. In other words, by researching who participates at the Canada Dance Festival, what they do, and how and why they do it, may shed significant light upon cultural policies and curriculum educational design pertaining to the importance and value of dance in culture and education in

Canada, and finally, give voice to artists whose usual platform is the stage, rather than dance scholarly research.

Important to note is that traditional dance training as opposed to dance education (Richards, 2013) is most often experienced in dance studios and pre-professional conservatory-style schools in Canada, while in many K-12 schools attempts are made to replicate a similar dance experience for their students. This style of learning in dance, however, does not always pedagogically place an emphasis on experiential learning, aesthetic literacy, and creativity. Arguably, a number of University dance programs also seem to ascribe to a dance-training, technique-driven paradigm that dominates the students' dance experiences. Oftentimes, these various settings for dance education seem to utilize only one approach to dance education (learning in) by emphasizing such experiences as dance exams, competitions, performance, and/or syllabus work. This form of dance education focuses on the technical craft oftentimes to the detriment of the subjective experience, the artistic expression, and creative possibilities inherent in the art of dance. This educational approach emphasizes technique through the use of imitation, at the cost of creation (Enghauser, 2007a). While much has been designed outside the traditional school system in terms of curriculum and syllabus work for various dance genres, we still don't know very much about how to nurture a creative pedagogy and accessible teaching practices in dance, or even understand why this is important within a democratic, holistic, dance education. If we want to see dance education valued and present in the core of Canadian education, exploring how to best nurture the subjective, creative dimensions of dance ought to be a primary focus of research scholarship in dance education.

Somatics: Learning-in-movement

Alongside Enghauser (2007a; 2007b), I am committed to improving the quality of learners' dance experiences, which means improving the delivery of dance education with pre-service and in-service teachers, as well as with traditionally trained dance teachers (i.e. domain certified - for example, a Cecchetti certified ballet teacher, ADAPT jazz instructor, or Limon-trained contemporary dance teacher). There is still much to learn and research in order to focus in on meaningful information that will serve both arts educators and physical educators in delivering dance education to new teachers and students. In particular, I've become curious about Enghauser's work which suggested that "how a somatic approach, where the awareness process is a primary focus, may be key in sharpening the dance learner's senses, providing a vehicle for transforming the direction of dance training as a whole" (Enghauser, 2007a, p. 80). Somatics is a pedagogical perspective that allows us to gain insights into the holistic possibilities of dance education and embodies the ideals positioned by the Canadian Commission for UNESCO (2006) regarding the importance of formal, non-formal, and informal learning environments in the arts. Given its emphasis on the body, the growing literature on somatics, as evident in the following quote, may provide this inquiry a deepened understanding of how to begin bridging previously thought irreconcilable arts education and physical education pedagogies into a holistic view of dance education and practice for all educators.

> We had to learn to move ourselves. We had to learn our bodies. We did this without formal instruction of any kind and without an owner's manual. We did it on our own – spontaneously and at our own pace. We were apprentices of our bodies. By listening to them, by staying attuned kinesthetically, we learned complex details about our kinetic aliveness… we learned… as sites of felt bodily happenings. We learned that we modify our sense by moving and correlatively, that when we move we take all of our sense with us. (Sheets-Johnston, 2002, p. 138)

Children learn to crawl, stand, walk, and run. They learn many different ways of being in-motion. Both physical education and arts education contribute meaningfully to this expanding repertoire of being in, and moving about, the world kinesthetically. Athletes, artists, and dancers alike continue this process of learning their bodies arguably perhaps longer than others who at one point unconsciously default their experiences of being in motion to predominantly pedestrian, automated daily movements. As Kearns (2010) states, in the world of contemporary dance, dancers are repeatedly being asked to perform increasingly difficult dances of growing conceptual and physical magnitude. LaPointe-Crump (2007) explains how contemporary choreography now shows a disintegration of boundaries, where a required physicality must take on ferocious and oftentimes dangerous contemporary dances. This, she says, demands of the dancer an "effortless and seamless shifts among diverse movement competencies" (p. 5). It is no wonder that even highly trained dance educators are all too focused on developing increasingly fit dancers, able to handle to technical rigors of this competitive dancing work force. Standards have become so high in light of today's hyper-competitive professional world, that the pursuit for virtuosity and technical prowess has led those who dance to experience an ironic form of dis/embodiment, a now growing lack of somatic connectivity (Enghauser, 2007a). In other words, the disconnect we see in some dis/embodied dancers, is the resulting learning outcomes of a dance education pedagogy that has split itself across dichotomies: dance training vs. dance education, arts dance educators vs physical dance educators, technique vs artistry, rote skill development vs creative expressionism. As Enghauser (2007b) further advocates, such a dance education proclivity may inadvertently have led to the diminishing of many dancers' somatic voice; the "delicate, open-ended looped channel of communication with their somatic voice" (p. 33). What we begin to notice, is what Kearns describes as dancers who may be:

> skilled but not aligned, skilled but not expressive, skilled but not mindful, and skilled but not embodied. In short, they ha[ve] no somatic awareness. One of the ways dance educators can address this is to incorporate somatic education into the curriculum. (Kearns, 2010, p. 35)

Somatics is thus being called to the frontlines of dance education in order to repair in its most accomplished dancers, a similar discrepancy we have identified in the pedagogy of arts dance educators and physical dance education. What is being observed in many of our highly skilled dancers is the result of a dissonance in our very conversations, pedagogies, and practices in dance education. Somatics is thus a helpful lens in (re)building many bridges across domains of teacher education and communities of dance educators while re-centering the wisdom of the body and emotions at the core of dance studies.

Somatics as "listening to the body"

Somatics, the very word of which originated from Thomas Hanna's use of 'soma' implies an entire breathing, living body as whole, suggesting in the process an experiential view of life and dance (Enghauser, 2007a). The term was first used as a way to denote the body as lived from a first-person viewpoint (Weber, 2009). Yet, the reality is that many dancers come to view themselves as separate from their bodies; reflections in the mirror no more somatically connected to, then the bodies of others, there only to work 'on', critique 'at', and battle 'with'. As Enghauser (2007a) explains, the dancer-as-instrument metaphor negatively perpetuates a view of body-as-object and further removes the dancer from their subjectively felt, embodied experience. Martha Eddy's insightful 2009 article in the Journal of Dance and Somatic Practices, paints a historical timeline of the evolution of somatic techniques, philosophies, and methods of body-centered inquiry. With lines of somatic pioneers in various corners of the world, and with a strong east-west mind-body influence, a canon of exercises, philosophies, methods and ways of

inquiring emerged (Eddy, 2009). In her earlier work, Eddy (2004, 2006) identified three branches burgeoning in somatic practice and scholarship: somatic psychology, somatic bodywork, and somatic movement. She explains how dance educators and dance-makers have stumbled upon these approaches in their process of teaching dance (Eddy, 2009). What emerges through Eddy's extensive historical research is the understanding that some of the shared features in each of these somatic disciplines, is the theme of no one truth, the value of embodied choices and possibilities, and a willingness to take responsibility for one's body, living process, and thus movement experiences (Eddy, 2009). A concern I share with Eddy (2009), is the continued marginalization of both somatic education and dance education, even in light of our growing understanding of the many ways in which the mind influences the body, and the body's influence on the experiential mind and plasticity of the brain. Academic scholarship, teacher preparation in dance education within university faculties of education, and dance education in K-12 schools, may well have much to gain from this rich field of applied mind-body work.

The act of dancing, when embraced from a somatic lens, eschews dualistic notions, and it is ironic that while it is an attuned awareness to sensation that allows the possibility of graceful, masterly, expressive dancing, this is rarely integrated in most dance pedagogies (Enghauser, 2007a). What Enghauser (2007b) powerfully articulates is that a) developing a somatic sense of acuity ought to be a mission for dance education, and b) dance educators need to further develop tools to harness this approach to teaching and learning dance. The idea that the physical, intellectual and emotional selves can be integrated in learning dance, has been advocated by numerous theorists and practitioners as a foundational aspect to understanding the breadth of holistic possibilities at the heart of dance education (Bannon, 2010). A holistic dance education does not rely on dualisms or hierarchies, but instead serves to unify and interrelate the elements

into one coherent whole (Andrzejewski, 2009). According to Andrzejewski, a holistic dance education can draw inspiration from four tenets: 1) focuses on the whole person, 2) features integrated curriculum, 3) encourages students to develop identities, and 4) establishes meaningful apprenticeships in diverse context of dance and communities of practice. A somatic pedagogy, I believe, invites such holistic intentions to be enacted into our dance classroom practices.

Advocates in dance education have slowly embraced the somatic lens as a powerful approach capable of acknowledging "the complexity of this process and focuses on enlivening these systems, making the body and mind more flexible, open, and ready to learn" (Enghauser, 2007b, p. 34). To all of us concerned with the qualitative experience possible within dance, the somatic approach allows us to enrich our students' learning experience in, through, and about dance by inviting all of their faculties to the dance floor. What I learned through my readings on somatic pedagogies for dance, is to emphasize the moving body as a network of interdependent parts, where every movement from one part of the body is recognized to invite participation by the whole:

> Kinesiologically, no one muscular action can exist in complete isolation without cooperation or opposition from other muscles, as in stabilization or antagonistic balancing. When learning dance skills, one is learning to employ the principles of connectivity that make intentional, integrated movement possible (Eughauser, 2007a, p. 85)

Enghauser suggests that our mandate as dance educators is to empower and educate dancers to inhabit the dancing moment from a living body and to recognize their role as "within the dance-making process rather than only an instrument upon which dancers are danced and dances are made" (Enghauser, 2007a, p. 87). In acknowledging the entire person in the dance classroom, Enghauser (2007a) remarks that we recognize the self-body as constructed of each person's

individual beliefs, perceptions, of themselves and the world. Going from exploring one's inner experience within a sociocultural understanding of one's self allows for a holistic (re)construction of the dancer's body (Enghauser, 2007a), and by extension lived dancing experience. In other words, "the more students uncover within themselves, the better artists they have the potential to be" (Enghauser, 2007a, p. 86). But knowing philosophically or theoretically what one ought to do, and then having the tools, skills, and experience to know how to do it, are two different things. This is especially the case when we consider the varying degrees of knowledge, training, and experience given to generalists, arts educators, and/or physical educators participating in dance education. The somatic lens is one that brings focus and appreciation to the person within the dance, the whole being, including his or her physique, emotions, and furthermore invites the knowledge from within to be valued and inform decision-making processes such as those in creating dance (Kearns, 2010). As dance educators, valuing such a perspective reinforces in our students the importance of anatomical, physiological, and kinesiological knowledge towards a rich understanding of the body-in-movement (Lobel & Brodie, 2006). In addition, it also invites the psychological elements present when dancing the body, inviting emotions and thoughts into the felt movement experience.

Dancers and dance educators currently informed in somatic approaches may be practicing any number of somatic modalities. Not unlike yoga which has been explored from a number of different practices, somatics can be learnt via such modalities as the Alexander Technique, Body-Mind Centering, the Feldenkrais Method, Ideokinesis, and Authentic Movement (Eddy, 2004, 2006, 2009; Enghauser, 2007a, 2007b) just to name a few. The challenge is that learning these modalities requires numerous hours, prerequisites, and specialized training that may or may not be available in all regions. In Canada, there are few places for K-12 dance educators to

access such somatic training courses. For example, I am personally aware of only the dance department at l'Université du Québec a Montréal (UQAM) that teaches such modalities to future dance educators in K-12 (Fortin, Cyr, & Tremblay, 2005; Fortin, Vieira, & Tremblay, 2009). Yet, not unlike yoga, some of the basic practices can be brought into our existing teaching pedagogies without needing a complete overhaul. As Enghauser (2007b) explains, common in all these modalities is a priority on first-person, experiential movements, emphasizing awareness, or as can be elegantly, simply stated, as a sensitive "listening to the body". While each of these extensive, deep somatic practice modalities are more than worthy of extended attention, study, and practice, it is not within the scope of this study to go into further discussion on the specifics of each technique. The point here is rather to recognize that dance education practices have much to gain by embracing somatic education into its holistic pedagogy, where the interconnectivity of the mind, body, emotions, and creative lived experiences of their dancing students are valued as an integral part of the learning in, through, and about dance.

Somatics as Pedagogy

There is a growing desire amongst those working in the field of dance education towards finding new models for teaching dance somatically (Enghauser, 2007a). This is not only a growing interest, but one might argue it to be a growing need amidst: 1) the pre- and professional dancing milieu where dance training has frequently superceded the development of expressive dancing, 2) elementary and secondary schools where students learn dance as situated in often contrary pedagogies present in arts education and physical education, and 3) in Faculties of Education's pre-service teacher training in dance education, where enhanced learning in relation to listening to the body may support the development of empowered, future dance educators. Dance may be one of the few remaining learning spaces where one can experience an

"unmediated, three-dimensional, kinesthetic, sensual, and imaginative exploration" (Enghauser, 2007a, p.88). Could we wish a richer, learning experience for students in all learning environments? I once again find myself agreeing with Enghauser (2007a) who encourages educators to commit unyieldingly to nurturing this somatic voice in their students, valued as much as technical skills, in order to foster a generation of dance literate persons who while being mindfully disciplined in their craft, equally seek to hold a flexible, permeable, relational view of themselves, their bodies, and their social world.

Enghauser's extensive research work in the somatic field can inform dance educators across learning contexts. From generalists in elementary schools, to arts educators and physical educators in high school, to those dance educators in studios, conservatories, and pre/professional settings, all may enhance their pedagogies and teaching practices by embracing a holistic rather than divisive view of dance. To this point, the following guidelines can help dance educators plan and navigate their dance class experiences, regardless of learning contexts and level, based on a somatic pedagogy:

- Sensing, from the inside out, rather than relying only on imitational practices.
- Experiential modes of learning, such as improvisation, experiential anatomy, authentic movement, or other strategies
- Practices that acknowledge and apply a basic cognizance of the sociocultural construction of body
- A balance of instructional approaches and philosophies, which includes a non-authoritarian, healthy learning environment that challenges each student
- Fostering the development of each student's creative, artistic voice in dance
- Creative problem solving approaches in the learning of technical skills and concepts

- The discipline of dance as intrinsically motivated mindful practice that stems from empowerment and somatic authority
- A fervent nurturing of creativity and imagination

(Enghauser, 2007a, p. 88-89)

Beyond this list of somatic themes to consider, Weber (2009) also reports on the importance of including sensitivity, connectivity, imagery, and rest phases to a somatically-rich dancing experience. As we review these themes and attributes present within a somatic education, it is evident that these can equally apply to dance education (Weber, 2009) regardless of educational context.

Somatics values the subjective experience as the primary focus via the body, and the body's constant ability to perceive a flow of information by interoceptive, proprioceptive, and kinaesthetic ways of sensing the world around and within us (Weber, 2009). Enghauser (2007a) favors the intuitive, lived, dancing experience which when experienced whole contains endless somatic wisdom. Such a perspective is not a given. Most ballet dancers, for example, could easily describe how the "perfect" rond de jambe en l'air is supposed to look objectively, but few could articulate with deep knowledge how it feels subjectively. In other words, in many dance education circles, we've come to know dance from a purely biomechanical perspective, breaking down movements into its technical and physical parts, without much thought as to how to put the whole of the movement experience energetically back together. In response to this, the discourse inherent within a somatic education is one that supports an internal authority based on sensory knowing, whereby looking inwards, dancers learn to construct self-knowledge and nurture within themselves healthier states of well-being (Fortin, Vieira, & Tremblay, 2009). In somatics, it is recognized that movement has the potential to regulate emotions as well as shift one's thinking

and behavior. This inner and outer experience becomes an integration of one's motion, emotion, intention, attention, intuition, and actions (Dyer, Allen, & Ramsey, 2010). A somatic lens appears to support a focus on matters of the body and mind, in concert with emotions, in the process of learning in movement. What we still don't know much about however, is how such a lens may support people's creative experiences in dance.

While dance is oftentimes considered to be interdisciplinary in the arts and humanities, there is a trend towards an enhanced appreciation for multiple ways of knowing, multiple intelligences, and a growing knowledge of the complex body/brain system, including the senses and somas (Bannon, 2010). As noted dance ethnologist Allegra Fuller Snyder stresses (as cited in Mantell-Seidel, 2007), dance serves to help societies to both perpetuate and transform themselves, healing themselves by promoting a mind-body integration necessary for self-healing. Yet empirically, little has been learned thus far in such important areas as integrated arts education and kinesthetic learning in dance (Risner, 2010). While there is some insightful and inspiring work being done in somatics as is clear by the emergence of the Journal of Dance and Somatic Practices, and the admirable works of numerous scholars (Dyer, Allen, & Ramsey, 2010; Eddy, 2004, 2010; Enghauser 2007a, 2007b; Fortin, Vieira, & Tremblay, 2009; Lobel & Brodie, 2006; Richard, 2013; Weber, 2009), there is still much to be explored in the fields of dance education, and performance psychology, where a somatic lens is the core of its pedagogy and practice. Particularly interesting for the scope of this study is Weber's research (2009), which found enhanced creativity in dance to be one of the powerful effects of a somatic practice with the dancers in her study. These creative capacities were attributed to a renewed connection with one's body and emotions in their lived experiences. While fascinating and shedding light on this interesting relationship, it is the only empirical study I found that briefly and specifically

spoke to the role of the body and emotions with the creativity of dancers. Given these findings, and the lack of other empirical evidence, it is clear that the role of emotions and the body in the creative experience deserves to be further researched, particularly from a somatic perspective.

There is a need for a holistic return to embodied appreciations in dance education. As Kay (2013) observed throughout her research work, we have lost the mind and body connection, at the sensory level, and thereby do not do justice to the full range of learning that is possible, so obsessed education has become with print-based learning which entirely denies the existence of the moving, sensing, bodies in motion. Considering this lens, active somatic practices can inform and guide all those involved in dance education – across learning context (formal, non-formal, informal), domains (arts education and physical education), provincial curriculum, and age/level (elementary, secondary, post-secondary, teacher training) - to a mindful understanding of the holistic dancing person, thus empowering both teachers and learners towards rich, creative, imaginative discoveries in, through, and about dance. While this information is beginning to take strong hold in dance scholarship, it has yet to be wildly disseminated across contexts, domains, and levels of dance education or readily incorporated as part of our teacher education programs for dance in arts education and physical education. What the research does not speak to are the dancers' perspectives on somatic themes of body and emotions in relation to creating dance experiences, and what this may reveal towards our pedagogical understanding and practices in dance education. While it is seemingly of value and importance to advocate for such a holistic perspective in dance, research has yet to demonstrate how this connects and resonates, or not, with the lived creative experiences of highly literate dance-makers and why. My research thus stakes its space within such an evolving dance education pedagogical, scholarly conversation, in

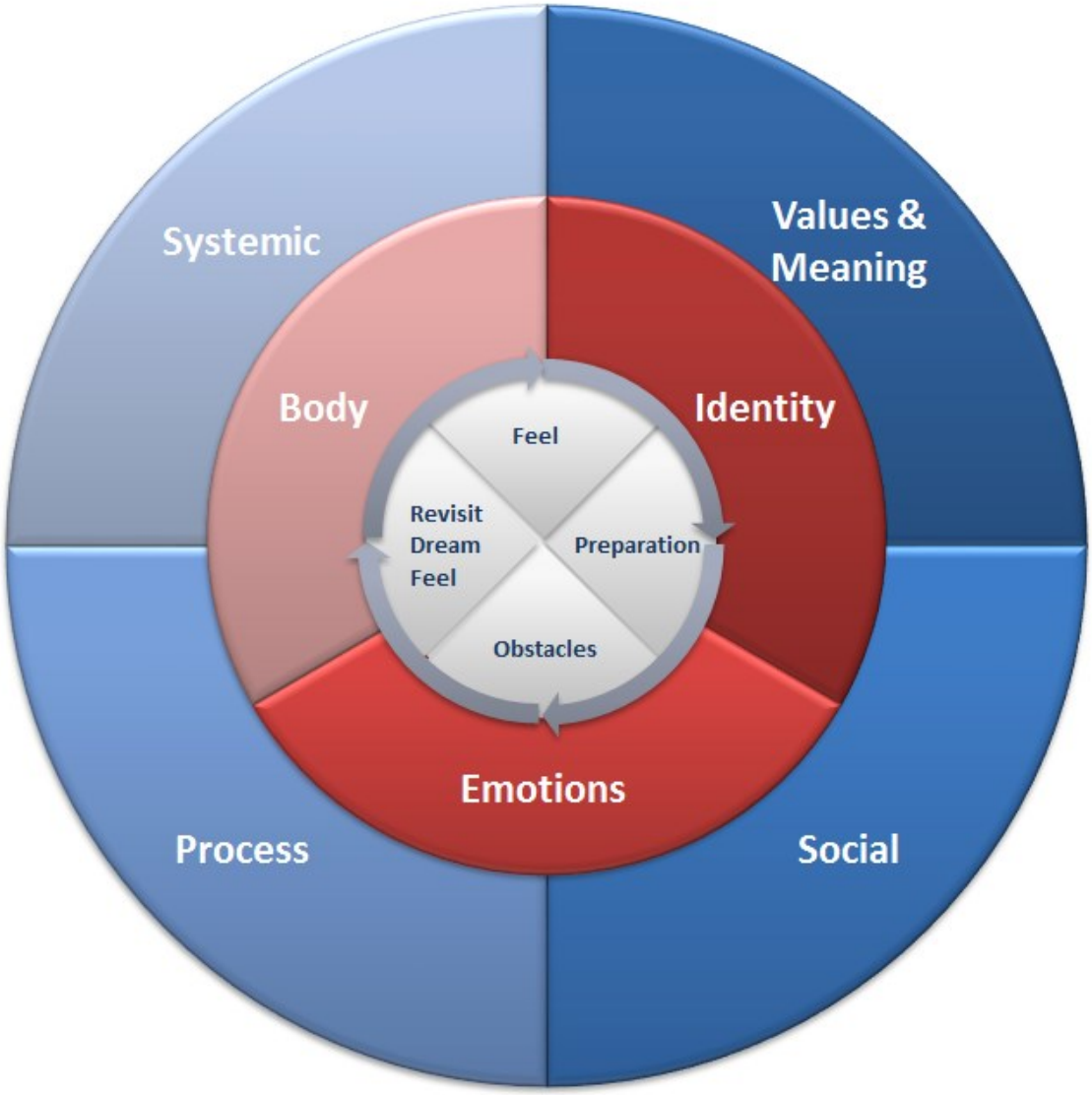
order to expand on what we know of the wisdom the body and emotions inhabiting the creative, lived experience in dance.

This chapter was an overview of the evolving dialogue on dance education from a Canadian perspective. Defining dance education within and beyond the walls of K-12 schools allowed us to gain an understanding of the various places and ways in which Canadian youth experience dance education and who is participating in the delivery of this dance education. Finally, this chapter's exploration of the literature on somatics enhanced our understanding of pedagogical tensions across dance educational domains, contexts, ages, and levels. Having firmly established somatics as an important pedagogical lens for this study, we now explore in greater depth the literature on identity, creativity, mind, and body. Examining these constructs, I now present the creative conceptual compass, which informed the rest of this study.

Chapter 3: Creative Conceptual Compass

In this chapter I offer a conceptual compass which examines the interrelations between identity, emotions, and the body in the lived creative experience of dance. Reviewing and drawing links across the literature, a dynamic lens not unlike a kaleidoscope, emerged from which to view these various dimensions, which allowed me to qualitatively orient myself throughout this study. As such, creativity was examined and understood first and foremost as a quality of experience (Dewey, 1934), providing the backbone of this conceptual framework (See Figure 1). Each interrelated facet of the creative experience was then understood in the light of additional authors whose perspectives complemented yet built on Dewey's perspective. Creativity was thus viewed as a process (Freedman, 2006; Mace & Ward, 2002; Robinson, 2001), as systemic in nature (Robinson, 2001), as a social experience (Csikszentmihalyi, 1999; Domingues, 1997; Hasse, 2001), and as being contingent on people's values and meaning (Hennessey, 2003; Radford, 2001; Robinson, 2001). At the heart of this study, was the lived experience of creativity in dance as understood through identity (Davis, 2004; Greene, 1986, 1995; Robinson, 2001), the body (Merleau-Ponty, 1962; Sheets-Johnston, 1979, 1987, 2002a, 2002b, 2010, 2012; Enghauser, 2007a, 2007b), and emotions (Damasio, 2004; Granger, 2003; Radford, 2004). I turned to the Resonance Performance Model (RPM) as a tool of inquiry facilitating reflection, dialogue, and analysis of the lived experience of participants at the Canada Dance Festival. Each of these elements of the creative experience was understood to interact with one another, and to dialectically belong to the situated world of each human being, forever nested within a plurality of cultural communities (See Figure 1). Like a kaleidoscope, as each element dynamically engaged with another, new perspectives on the creative experience were brought to light.

Figure 1. Creative Conceptual Map



Prior to sharing the literature, which constructs this conceptual compass, it is important for dance neophytes and scholars alike to appreciate that for the longest time, dance writing and scholarship was mainly situated in biographical and historical themes of dance (Dils, 2007). For the most part, philosophers stayed away from dance-specific scholarship aside from a few notables such as Maxine Sheets-Johnston (Dils, 2007). In the 80's, Dils explains, the situation changed as many humanistic disciplines began to be interested in the human body as a "site of

negotiation between the natural and cultural" (p. 105). Thus, through interdisciplinary interests, dance began to have its own scholarship. More than thirty years later, we find dance literature not neatly located in one intellectual site, but rather in numerous pockets of interdisciplinary research areas ranging from the humanistic arts, education, philosophy and cultural studies, to the human sciences of kinesiology, medicine, and psychology. For example, alongside dance education, there have been great advances in the emerging field of dance medicine in terms of improved understanding of physiology and biomechanics in dance, common injury care, rehabilitation and prevention, as well as optimal nutrition for dance. This is certainly evident when reviewing the Journal of Dance Medicine and Science's more than fifteen years of peer-reviewed publications. Mostly absent from both the dance education and dance medicine literature however, are educational and psychological accounts of the dancing experience, and as such, their implications towards an enhanced understanding of creativity in dance.

Most unpublished graduate theses and/or published empirical studies concerning the psychology or pedagogy of dance are quantitative in nature and/or frequently emphasize clinical concerns in dance such as *body image* (Alexias & Dimitropoulou, 2011; Cumming & Duda, 2012; Heiland, Murray, & Edley, 2008; Judd, 2000; Langdon & Petracca, 2010; Sheales, 1989; Woekel, 2005), *eating disorders* (Bruin, Bakker, Oudejans, 2008; Penniment & Egan, 2011), *injuries* (Noh, Morris, & Andresen, 2007; Smith, 1997; Wainwright & Turner, 2004; Wainwright, Williams & Turner, 2005), and *anxiety and burnout* (Hernandez, 2012; Quested & Duda, 2011; Singer, 2004; Walker & Nordin-Bates, 2010). Another important and growing interdisciplinary stream of dance scholarship pertains to dance therapy as evident in the American Journal of Dance Therapy, which focuses predominantly on the process and delivery of using dance as a therapeutic tool to diverse populations under focus. While noteworthy

research in these important health-related themes of dance, we still know very little from the other end of the spectrum, from a best-case perspective of excellence in dance.

In terms of nurturing positive states of wellness, affect, creativity, and enhanced performance in dance, only *imagery and visualization* (Fall, 1998; Hoss, 1997; Krasnow, 1996; Krasnow & Deveau, 2010; Nordin & Cumming, 2008; Studd, 1985) and *cognitive neuroscience* (Blasing, Calvo-Merino, Cross, Jola, Honisch, & Stevens, 2012; Dale, Hyatt, & Hollerman, 2007; Sevdalis & Keller, 2011) seem to have garnered significant academic research interest to date. A telling sign of just how little has been explored empirically related to the role of emotions in dance is a March 5, 2013 search in Scholars' Portal using the words "dance" and "emotions". Results of this search revealed one of my articles from my master's research (Lussier-Ley & Durand-Bush, 2009) as the first article listed. As Pakes (2006) postulates, the mind-body problem in dance scholarship has given birth to many studies being reductive physicalist accounts of dance, where the "focus is on the conditions of experience, not the experience itself" (p. 95). In other words, we still know very little about how it feels to dance from the performer's perspective, what it's like to create dance, and how to thrive physically, emotionally, and creatively in dance. As such, this study aims to meaningfully begin filling this important gap in the literature. In order to gain understanding of the phenomenon of creativity in the dancing experience, I relied on this chapter's conceptualizations, which acted as an empirical compass orienting me throughout this qualitative research. This conceptual compass will now be reviewed in detail.

Identities: Learning to create selves

> Each culture provides its own reasons as to why people dance and choose to be physically active, and these reasons deserve reflection… we should all learn to dance because it is an energetic and creative way to learn about one's own

> culture, maintain a cultural connection, or learn about a different culture. This is an opportunity not only to learn but also to feel the history and culture of a people. (Ward, 2007, p. 47)

At the heart of a sustainable case for the arts is the ability of quality arts education to engage students' qualitative ways of being in such a way as to invite somatic knowledge which is infinitely related to learning how to create ourselves (Bannon, 2010). As Bannon (2010) asserts, dance has proven itself to be a discipline capable of bridging diverse ways of thinking and ways of evolving our knowledge of our self, as situated in this world. Related to this, she frames dance as a "self-actualizing interdiscipline" where the possibility exists for people to be qualitatively transformed (p. 57). There is an authenticity required to be able to create, perform, and express one's creative voice in whatever form and domain we chose to do so.

> Dancing and pantomime, the sources of the art of theater, flourished as part of religious rites and celebrations. Musical art abound in the fingering of the stretched strings, the beating of the taut skin, the blowing of the reed… They were part of the significant life of an organized community. (Dewey, 1934, p. 5)

Learning, be it through language, mathematics, or dance, is understood as being part of one's self-actualization process, dis/covering, uncovering the self (Davis, 2004). According to Robinson (2001), many educational scholars such as Rousseau, Froebel, Montessori, and Dewey, have argued in support of learners being encouraged to grow in natural patterns of personal development. This perspective, often referred to as naturalistic, argued that curriculum-based teacher-led education "marginalized feelings, intuition, aesthetic sensibility and creativity" (Robinson, 2001, p.159). As Robinson (2001) explains, a naturalist's perspective on teacher-student relationships rests on three fundamental assumptions about the purpose of education:

1. Educating the whole person: Education should develop the whole child and not just their academic abilities. It should include processes that engage their feelings, physical development, moral education, and creativity.

2. Subjectivity and self-expression: Self-knowledge is as important as knowing the outside world. Exploring and expressing feelings, moods, and private perceptions are crucial elements. So too is providing opportunities for the exercise of imagination and for self-expression,
3. Drawing out: The teacher's role is to draw out the individual in every child, to provide educational environments to allow the child to grow into their own unique personality (p. 160).

In light of this, I wonder how various forms of dance, and their respective dance educational styles and traditions, may fulfill these intentions to drastically different degrees of success. For example, it is plausible that some dance genres are more conducive to enacting the naturalistic perspective in the dance class than others? Ballet, being historically autocratic and teacher-led in its training form, may support the development of identity to a lesser degree than perhaps contemporary dance, flamenco, tap, or hip hop which allow for more of the dance learner's personal movement signature and cultural heritage to be invited, nurtured, and valued as part of the dancing experience. When speaking to the evolving identity of the learner in dance, it is equally important to place the individual dance student in his or her respective social, learning context. It is noteworthy that inter-objective epistemologies of education and complexivists contributed to a significant shift in educational thought, suggesting in essence that the learner may not be the sole locus of learning (Davis, 2004). In other words, we don't just learn dance individually but rather we learn dance oftentimes as a group, not just in a group. For example, the learning of movement patterns in dance suggests a learning of our own situatedness in space and in relation to the presence and movement of others. It follows that the dancing experience from a naturalistic stance, may offer up emerging sources of learning, over and above

the individual teacher or learner. Nested bodies such as those found in participants at the Canada Dance Festival may shed light on the ways in which we learn and create in groups, and as a response to experiencing dance at a collective level.

> In fact, complexity science compels an expansion of the notion of learner to encompass a range of nested bodies, including social cliques and other clusters that arise in any student body, the classroom collective, the school, the community, etc. (Davis, 2004, p. 105)

As Dewey (1934), Merleau-Ponty (1962), Greene (1986, 1995), Csikszentmihalyi (1999) and Robinson (2001) have each postulated, when we consider creativity as a process, we inevitably come to acknowledge the context of this lived experience, the culture. In dance education, this could mean any combination of creative communities including the classroom, the studio, the University dance program, and/or the pre-professional or professional dancing milieu. After all, many dance learners selectively co-create their dance education by moving across diverse learning contexts. This becomes the dance student's personal community of practice, and also a source of individual, social, and cultural identity. As described in the first chapter, I was a dance student at a high school of performing arts, but equally identified with my local dance studio, and the regional dance community through summer dance camps, workshops, auditions, and performances at the National Arts Center. Csikszentmihalyi (1999) points out that most psychological research presupposes creativity to be an individual trait, seeing it only as an internal, individual mental process, thereby relegating empirical studies of the phenomenon to the decontextualized individual. This is problematic to research inquiries on creativity in dance because so much of the creative work of dance making occurs with, around, and in front of other persons and is predominantly a public, interactive, and social act. By contrast, much of psychology's empirical work in the areas of creativity have created a perception perpetuating the myth of the lone genius (Montuori & Purser, 1995). As Csikszentmihalyi (1999) stated "such an

approach cannot do justice to the phenomenon of creativity, which is as much a cultural and social as it is psychological event" (p. 313). Our capacity for creative thinking must therefore be viewed as a dialectic relationship between an individual and their environment, meeting within a wider activity system (Hasse, 2001). As Csikszentmihalyi (1999) explains, creativity needs to be examined as a process occurring where individuals, domains, and fields interact. Culture and creativity are inseparable as ideas are not born in social vacuum but rather by being inspired and stimulated by the work and ideas of those around us (Robinson, 2001). As such, in this study, creativity is understood as a social, cultural process, profoundly intertwined with our individual and collective identities.

Cultural evolution is driven by creativity (Csikszentmihalyi, 1999). It is through this cultural vehicle, that creativity has the opportunity to be expressed (Robinson, 2001). The very notion of creativity, as put forth by Csikszentmihalyi, presupposes that people within a community already share certain attributes such as how they think, act, and how they learn. The danger of removing individuals from their cultural context, as is so often done in psychological research in creativity, is that we miss out on the interactions of ideas, values, and meaning (Robinson, 2001). This is exactly why Robinson advocates for understanding the culture of creativity in order to be able to promote it. In other words, how open networks of people are, and how difficult or easy it is to learn with and from others, greatly impacts the creativity of a culture (Robinson, 2001). Interestingly, a culture's views on creativity, in turn also influences the creativity of others (Daykins, 2005). What this means is that values influence one's perception and behaviors around their creativity. It becomes clear that to understand and gain insights into the lived creative experiences of participants at the Canada Dance Festival required a social, cultural research lens, along with an interdependent view of identity. Thus, I felt it important to

attune to the festival's culture and value system in order to understand how beliefs, meaning, and behaviors around creativity in dance emerged.

We become a community, and develop a relational sense of belonging through the process of co-constructing culture. The arts educate and encourage tolerance and social understanding (Ontario Arts Council, 1997). As Vygotsky (1971) suggested, emotions are initially individual, but are socialized through works of art. Radford (2001) explains how "creative outcomes have a resonance with our feelings, which are based upon a common degree of cultural attunement" (p.63). Dance, is at once informed by our social context in terms of emotions, bodies, and meaning, but in turn, further informs the growing sense of identity amidst a creative, cultural context. In the dance world, nowhere are these cultural identities more prevalent then in the previously discussed educational discourse between arts educators and physical educators who teach dance, or between competitive and elite studios of dance, or between University dance programs and Pre-professional dance conservatories. Each has its own set of beliefs, values, and dance identities that form and inform the cultural members' creative experiences amidst that community. Lindqvist (2003) suggests that it is through such means that we inevitably create, and become a participant of culture. Aligning well with these perspectives is the Canadian Commission for UNESCO, which reports that:

> [w]hen young people engage in art they are transformed. It involves identifying with others and fosters a feeling of oneness and a sense of togetherness… Through fostering the process of learning to know, learning to do, learning to be and learning to live together, engagement with the arts and cultural expression strengthens the creative process, encourages social and inter-cultural harmony and develops individuals of confidence, imagination and transformative vision. (2005, p 6)

Interestingly, Vygotsky's work, so often cited in education, is alas rarely focused upon when it comes to issues of creativity and the imagination (Lindqvist, 2003). In his work,

imagination was understood as a form of consciousness, an ability to combine parts into whole, where emotion and imagination are interrelated (Vygotsky, 1971). In *Psychology of Art*, Vygotsky describes how aesthetic theory led the way towards a cultural-historical theory of consciousness. In this theory, he included consciousness' dynamic form, the social role, the dialogicality between thought and emotion, along with the importance of signs in the actual process of consciousness itself (Lindqvist, 2003). The importance of Vygotsky's work to the argument for a socio phenomenological perspective of creativity in dance is that it sheds light on the socio-cultural exchange between various elements in creative experiences. We come to appreciate the impact of the social context and culture on an individual's growing sense of identity, and how their creative contributions further inform the creative dialogue taking place in the spaces-in-between individual identities and their creative communities. Important to the experience of dance, this intersubjective shift reframed human sensory perception as a meaningful source of knowledge and connection to the world, re-presenting the body as the "experiential source of the mind" (Davis, 2004, p. 106). Educational movements that had the most profound influence in re-embodying our mind are the domains of psychoanalysis, phenomenology, and pragmatism (Davis, 2004). Thanks to these areas of study in education, the embodied learner in dance became seen as inter-possessing shared knowledge within, and beyond him/herself changing our perception of how learning and creating dance occurs in the spaces in-between cultural dance identities.

Creativity is dependent on culture, and how open and generous the established social networks are, for it is this openness that allows us to access the knowledge of others (Robinson, 2001), including thoughts, beliefs, emotions, and perceptions pertaining to the creative experience in dance. Hence, the context of a national festival of dance, such as the Canada Dance

Festival, can be examined as a cultural space where creativity and life long learning experiences in dance can be meaningfully explored, shared, and ultimately discussed. By inquiring about the lived experience in dance with Canada's arguably most creative contemporary dance artists, it is believed this study will be able to generate insightful new knowledge and begin painting a narrative of the lived creative experience in dance. In such a light, the inherent educational importance of a rich, cultural, community cluster of dance identities such as The Canada Dance Festival, becomes an important meeting place for an inquiry of the creative, lived experience in dance.

Creativity: An imaginative process

While the previous section examined identities and cultures as it pertains to creativity in dance, this section will now concentrate on the imaginative process of creativity itself. When it comes to the empirical study of creativity, few constructs, psychological or otherwise, are more obscure to define than creativity (Sternberg, 1988). In fact, it could be argued that there is no clear definition of creativity whatsoever (Domingues, 1997). As Radford (2004) suggests, the very concept of creativity has presented academics with both a conceptual and empirical challenge. As a result, philosophy's conceptual paradigms have struggled with what many see as the problem of creativity (Radford, 2004). Some suggest that creativity can be defined as it relates to its product(s), yet as Sternberg (1988) points out, "such a definition tells us little about the psychology of the creative person" (p. 126). As Robinson (2001) and Freeman (2006) recently observed, there exists a general consensus that the best way to define creativity is via a set of stages. As Robinson (2001) highlights, to call anything a process suggests an important relationship between various parts. Individual creativity, he explains, cannot be reduced to one

sole aspect of the intellect since it is a "systemic function of intelligence" (p.184). How this happens however is still mostly unknown, and in dance, a rarely explored empirical landscape.

Robinson's (2001) definition of creativity as "imaginative processes with outcomes that are original and of value" (p.118) has merit. The problem empirically however, is that too much of the research has focused on the outcomes, or manifestations of creativity, rather than the imaginative experiences that gave birth to it in the first place. As such, we still know very little about how to pedagogically nurture these imaginative processes, given that we know so little about them. The second problem is the issue of time. As Mace and Ward (2002) remark, creativity is a process that takes place over time, sometimes long periods of time. We cannot pinpoint one single source as the creative moment. Rather it appears that creativity is a series of creative moments. As such, I suggest that it becomes much more meaningful, and potentially insightful, to inquire, explore, and understand moments within the creative lived experience as a whole. In dance, critical analysis of a dance piece (artifact, choreography, outcome) would certainly highlight any number of interesting themes potentially related to creativity in dance. Yet, it would tell me as a dance educator very little about how the dance-maker created the piece itself, and how to nurture, support, and invite such creative experiences in my dance students' learning experiences. Inquiring about the lived creative experience of dance-artists – as it feels to them subjectively – might shed more light on the educational implications of the creative process in dance, at various levels of dancers' development.

There is an emerging strand in the literature on creativity that values the environment in which individuals are said to be creative. Emphasizing the fact that creative activity affects context and motivation (Silvia & Philips, 2004), social creativity comes to be recognized (Domingues, 1997) as a collective enterprise. This of course, is where creativity is experienced, a

part of, rather than apart from, the social, cultural richness of human life. One needs only to witness a choreographer's creative process in the studio with dancers to witness the social interconnection, exchange, and colliding of ideas, fluidly shifting, acting and reacting, moving into form. Even when a dance-artist choreographs a solo on him/herself, working alone in a studio day after day, he/she may be deeply informed by observations, impressions, and interactions with others. Art festivals like the Canada Dance Festival (CDF), where artists, teachers, students, choreographers, composers, presenters, and audience members gather to experience dance and exchange ideas, may be rich interactive ecosystems worthy of scholarly attention.

In the study of creativity, one's individual and collective views of what is innate and what can be taught inevitably come into play. As Robinson (2001) suggests "creativity involves particular attitudes and being able to access deep personal resources" (p. 155). What is implied of course is that in terms of educating, students already possess what is needed to create new knowledge, new forms and new ways of knowing. Learning must then be understood as being inter-dependent on, rather than determined by, teaching (Davis, 2004). For dance educators, this perspective can powerfully inform how we go about sharing knowing in, through, and about dance. If the dance learner already possesses a capacity for creativity, the doctrines of dance syllabus may very well be valued and utilized pedagogically in far radically different ways than are so often currently enacted.

Finally, creativity in dance is a process that is distinctively and obviously connected to the phenomenological experience of movement. Chapter two's discussion on somatics in dance paved the foundation for this understanding:

> Creative listening is a form of body listening. The dancer must listen closely to his or her own movement preferences and subtleties, and to his or her unique and

> unperturbed interpretation of possibilities as it peels out of each present instant. Only through time spent "self-listening" rather than just "other-imitating" can a dancer develop into an individual, well-rounded, performing artist. (Enghauser, 2007b)

Dance is rarely identified as a scholarly process, equal to those so often associated with language, mathematics, and science. An example of this is that in most academic settings, the idea of presenting a dance-as-thesis work rather than as a textual document would not be well received. Yet, it is a way of thinking in-movement that deserves our deepened attention, particularly as it pertains to thinking creatively. As Giguere (2005) explains, creating art is a process that is infinitely similar cognitively speaking to that of discovering the solutions to complex problems in other academic arenas. Creating dance, like working with any other form of novel ideas, is an active, constructing-as-a-verb kind of process. In other words, creativity in dance lives in action, in the very experience of being in motion. As a result, creative persons have been found to be evidently more responsive to sensory stimulation, to have more elevated baselines of physiological activation, and to exhibit more goal-directed behavior (Allen, 2010). Knowledge in dance is acquired through a complex sensory, imaginative, critical, and social experience that together can become transformative learning competences (Bannon, 2010). This is why Bannon advances that dance education possesses the ability to be as intellectually demanding as it is physically. It is because of dance's inherent ability to nurture our imaginative thinking skills - while moving - that Enghauser (2007b) advocates for dance training to foster opportunities to hone a dance learner's creative skills. Creative thinking is being positioned as one of the many positive learning outcomes of a holistic, somatically-sound, dance education.

Given these scholarly views on creativity, this inquiry is based on four assumptions about creativity, recognizing that these beliefs informed the perspective taken throughout this research. The four fundamental assumptions of creativity are as follows: Creativity can be

viewed as a process (Freedman, 2006; Mace & Ward, 2002; Robinson, 2001), as systemic in nature (Robinson, 2001), as a social experience (Csikszentmihalyi, 1999; Domingues, 1997; Hasse, 2001), and as being contingent on people's values and meaning (Hennessey, 2003; Radford, 2001; Robinson, 2001). These assumptions broaden the scope of the inquiry to encompass the creative ecosystem that invites and supports creative experiences in dance, which in this study will be the Canada Dance Festival. I've come to understand and define creativity as a quality of experience, a perspective found within aesthetic educational theories, particularly in the work of Dewey (1934). Along with aligning itself well with the four fundamental assumptions just mentioned, Dewey's definition of creativity as a quality of experience recognizes the indivisibility of emotions and the body to the experience of creativity. A key educational philosopher influential in theories of aesthetics, Dewey defined an experience as being aesthetic and imaginative when sense, emotion, and meaning fuse into one embodied whole. This form of holism endorses a view of body and mind working in harmony to create meaning all the while encountering the natural and social environment (Dewey, 1934; Granger, 2003). From this stance, we come to view creativity as located not of the mind but rather in the phenomenal field of self-world interaction (Granger, 2003). Thus, dancers can be viewed as inhabiting a creative ecosystem in which they participate in, mutually forming and informing the emerging creative experience in dance. Relevant to understanding creativity in dance as encompassing social and interactive dynamics as well as the embodied experiences in and through art, is the concept of aesthetics, the topic I turn to now.

Dancing is a way to think

> [W]e must describe the creative process from the dancer's perspective… we will find that what is essential is this nonseparation of thinking and doing, and that the

> very ground of this nonseparation is the capacity, indeed the very experience of the dancer, to be thinking in movement. (Sheets-Johnston, 1981, p. 400)

While "psychologists tend to see creativity exclusively as a mental process" (Csikszentmihalyi, 1999, p. 313), it is much more than that. Yet, creativity is as much an embodied experience as it is a psychological one. Though knowing is so often associated with our heads, shifting our awareness to our bodies, to a body wide mind, can potentially open us up to the non analytical self (Hart, 2004), exposing perhaps in the process a greater part of our creative capacities. In Dewey's view, the body plays a critical significance both in artistic production as well as in artistic appreciation because these involve doing and undergoing processes, which are embodied in nature. Dancing or watching dancing requires us to attend to our bodies. How the painter kinesthetically uses the paint brush, how the violinist's arm gracefully caresses the strings, how the dancer moves about the floor, makes us all respond to varying degrees, from and through the body. Such evidences of the "thinking" body, invite us empirically into the dancing as an embodied site of creative lived experiences.

Important to this line of thinking is Merleau-Ponty's (1962) *Phenomenology of Perception*. Aligning well with Dewey, Merleau-Ponty's phenomenology prized sensation as a unit of experience, while treasuring the phenomenal body as "a vehicle of being-in-the-world" (p. 266). Much like Dewey, Merleau-Ponty (1962) viewed experience as that which occurs in-between and through the faculty of the senses, that which in French is described as "le sentir" (p. 60), which means feel. It is the holistic, imaginative manner with which we feel that bridges the spaces in between the different organs of perception. As Merleau-Ponty saw it, sensation reflects a synchronicity with our existential environment, a form of communion, as inseparable as a sleeper to his slumber. As Merleau-Ponty asked "what is living the unity of the object or the subject, if not the making of it?" (p. 278) What the *Phenomenology of Perception* (Merleau-

Ponty, 1962) highlights, is that we create our experiences, by attending to the phenomenal experience of which we are inevitably a part of the whole. By attending to our sensed experience, to how we feel, we participate in the very creation of it. These experiences are filled with sensory inputs ready at any moment to fuse into that which we call creativity, in life and in the arts. In other words, just as the dancer is immersed in a creative ecosystem, he/she too is a part of it as well.

Building on these phenomenological notions, Sheets-Johnston's work (1979; 1981; 2002a; 2002b; 2010; 2012) speaks to the notion of an animate being capable of thinking in movement. In fact, she suggests that art inherently offers its makers a way into thinking that cannot be experienced in other academic domains because of it being fundamentally an experience in and through the sensory body. Movement is a way of thinking, a way of experiencing, solving, and making sense of the moment. As Sheets-Johnston (1981) explains it, thinking in movement is by its very definition a bodily phenomenon whereby a body inhabits movement as an aesthetic phenomenon. As Merleau-Ponty once explained, we must cease to associate movement as a designated thing or thought, but instead welcome its presence as evidence of an inter-active, inter-connected, phenomenal world (Sheets-Johnston, 1981). What Sheets-Johnston is speaking against throughout her work, is the notion that thinking is an activity that only one's mind can do, while instead moving – such as dancing - would be something only one's body can accomplish (1981). To welcome the notion of thinking in movement is to recognize that any given situation is being created by what can be called a mindful body, filled with kinetic intelligence as it creates a space for itself in the world, shaping itself in light of the world around it, and influencing all that surrounds it (Sheets-Johnston, 1981). It is this

phenomenal experience of creatively thinking in movement, as subjectively felt by the dancers, that has received little empirical study.

What Sheets-Johnston's deeply philosophical work highlights, is the fact that in dance, for example, a choreographer's perception of his/her created movement is what she refers to as a kinetic drama: While a dance educated choreographer watches his/her own dance piece with a highly trained eye for movement, he/she is at the same time viewing this dancing with an eye that is literally moving in concert. Sense is forever becoming motion, and motion, in turn, co-creates the experience of sense. Dance, in this way, is no exception but rather an expansion on, and exploration of, the animate life infinitely possible through the living, moving, human experience. Outside of philosophy, how we subjectively become conscious of our creative abilities in movement has surprisingly received little research attention.

> [D]ance the dance as it comes into being at this particular moment at this particular place… the aim of the dancer is to form movement extemporaneously. It is to dance this evening's dance, whatever it might turn out to be; no more than anyone else does the dancer know what this evening's dance will be until it has in fact been created… It is to create an ongoing present from the world of possibilities at any given moment (Sheets-Johnston, thinking in movement, 1981, p. 399).

Aesthetics in dance would do well to address notions of embodiment and to "develop ways of talking about the body as a locus of intelligence" (Sparshott, 1993, p.233). Considering the significance of the body to one's conception of aesthetics seems an important step towards returning the body as central to our inquiries into the creative experiences, as epitomized in the art of dance. The significance and value of dance itself is said to be derived at least in part based on the phenomenal experience of dance: "the way it feels to perform or witness a leap, lunge or fall to the floor, on what it is like to confront the physical presence of dancers or audience members, or follow a phrase or movement from its initiation to completion" (Pakes, 2006, p. 90).

In other words, shapes, lines, and form are important technically speaking, but it is how we feel in and in response to the dancing that breathes true life to the experience of movement, and thus holds great educational, transformative potential for dance education. Western philosophical discourse around movement, always equated it with motion (Sheets-Johnston, 1979). As Sheets-Johnston (1979) explains however, movement cannot be both cause and effect. "Once we cease to equate movement with an object in motion, we of course renounce any possibility of describing it as an object-ive appearance" (Sheets-Johnston, 1979, p. 38). When we speak of creativity in dance, we are ultimately examining the phenomenon of creating movement on purpose with purpose, the result of which is as dance but the experience of which – dancing (as a verb) - may be wholly different.

> Dance is creatively open-ended because the "parameters" of movement – the qualitative dynamic structure of movement – are endlessly variable. That there are degrees of freedom in the mere initiation of movement only adds to the creative open-endedness. (Sheets-Johnston, 2012, p. 46)

As Sheets-Johnston (1979) explains, ultimately this is not an issue of semantics, but rather one of aesthetics for when working with learners in dance, what we are after is for qualities of movement to emerge. It is not about the leap, pirouette, kick, or roll. It becomes about something that eventually far surpasses the experience of "an object in motion for in its doing, it has been surpassed towards a wholly qualitative presence" (Sheets-Johnston, 1979, p. 40). That is to say that the person who was thought to be doing the dance, is now One, dancer-in-dance, truly danc(in)g.

> [A]t the moment the dancer enters the stage, or perhaps only moves across the studio floor, the dancer surrenders himself or herself to the moment and fulfills a kinetic destiny. Whether a dance or a movement phrase, it is a fate to which the dancer accedes, as passively, in a sense, as a leaf or a feather yields itself to the wind and is overpowered by movement. The dancer, to be sure, is a knowing accomplice, but one who does not interfere or interpose himself or herself in any way to confront his or her destiny. The dancer is not moving through a form; a

> form is moving through him. The dancer is not doing movement; movement is doing him. To be an object-in-motion is to fulfill a kinetic destiny, and to fulfill a kinetic destiny is to bring a qualitative world to life. (Sheets-Johnston, 1979, p. 43).

What Sheets-Johnston's (1979) work does so well is brings to our attention, this qualitative nature of the experience of movement which does not mean that it is not real, but rather is entirely palpable in the world through the senses, as real as any object. One only needs to surrender to witnessing and feeling the movement of dozens of dancers as swans in Swan Lake moving in concert, or thousands of starlings during a murmuration, to understand that movement is a truly phenomenal way of thinking in motion:

> [B]eing ourselves human, we can find beauty in human movement – we grasp the thread of its continuity without having to stop and think. And where we find beauty especially, is in the organizing principle of the movement itself as movement… (Sparshott, 1983, p. 173)

The dancer is at once now danc(in)g. In-habiting motion, in-habiting self, moving with(in) it. It is this phenomenal lived experience that expert dancers become accustomed to playing, working, and creating with(in). Emotions in dance may serve as powerful markers in this process and are the subject of this next section.

Dancing is a way to feel

As Robinson (2001) argues, a legacy of academicism is the near complete banishment of emotions and feelings from our conceptualization of education. In recent years however, there has been a new wave, finally recognizing the importance of developing our capacity to use our emotions and feelings (Robinson, 2001). This kind of emotional intelligence (Goleman, 1998) is deemed necessary in reconnecting feelings to intellect and in the nurturance of creativity (Robinson, 2001). Dance, is a great potential canvas, setting the educational stage for such emotion-focused lessons to emerge. Arts education matters in the development of the whole

person and in bridging discrete ideas into holistic views. Children need higher-level skills beyond reading, writing, and math (Ontario Arts Council, 1997), including emotionally intuitive and sensory ways of knowing themselves and their interconnections within the social world. Creating dance may be one way to participate in the education of affective elements of human experience. In the arts, feelings are typically expressed through artistic doingness (Freedman, 2006), such as dance. As Freedman sees it, emotional content is one of the main characteristics of art and involves the "negotiation of emotionally complex structures" (Freeman, 2006, p. 96). Recordon (1994) refers to this as the positive, dynamic relationship between one's emotions and intellect, viewing creativity as rooted in the artist's ability to balance these two interrelated human elements intuitively. As Robinson (2001) explains, the arts, in their creation of artifacts "give shape and meaning to the life of feelings" (p.153). In doing so, arts' fundamental significance lies in its ability to create a positive, livable space for the life of feelings through forms (Robinson, 2001) and movement (Sheets-Johnston, 1979; 1981; 2012). Dance, thus becomes a rich domain to explore since the life of feelings is experienced in an embodied way, given that the symbolic artistic form, movement, and body in this case being the same.

Important to understand is the complex nuances between how researchers have conceptualized feelings, emotions, and how we feel holistically – as a phenomenal lived experience. Critical to our understanding of the significance of emotions in creative experiences is the work of Damasio. A cognitive neuroscientist, Damasio's (2004) work has shed light on the fact that emotions stem from our neurological system and as such are irrefutably part of an embodied, physical cognition. As neuroscience has proven, emotions are a "patterned collection of chemical and neural responses that is produced by the brain when it detects the presence of an emotionally competent stimulus" while feelings are rather the "mental representation of the

physiological changes that characterize emotions" (Damasio, 2001, p. 781). As Damasio (2001) contends, feelings are a consequence of emotion, a reaction of sorts, and as such suggest a cause and effect dynamic. However, as elaborated on in Arcand, Durand-Bush, and Miall (2007), how we feel is a holistic, multidimensional process. In other words, we do not experientially separate the life of feelings (mental representations) from that of emotions (physiological experience), but rather phenomenologically feel the moment. The significance of Damasio's work in recognizing that emotions stem from our human physicality which encapsulates an embodied cognition is that a) it refutes the Cartesian mind/body dualistic philosophy that has ruled much of the modern Western World, and b) it invites us to pay close attention to how we feel particularly during creative experiences. Damasio's work is also powerful evidence, which supports Sheets-Johnston's philosophical work previously discussed, of our ability to think and feel in/through movement.

As Gohm and Clore (2002) highlight, it is important for individuals to be open to how they feel in order to be able to understand this rich landscape of information and meaning. This is certainly of critical importance to the creative experience where the possibility to feel is part of the aesthetic whole and where feel becomes a powerful compass into one's lived experience. We still don't know much about how dancers use the way they feel in their creative experience. Gaining this understanding, might inform how to best invite feel-base awareness into our dance education practices which may in turn support the creative development of students in dance. Providing a doorway into the creative experience in dance are emotions. As Granger (2003) describes, emotions are the internal rawness of expression and the organizing, energizing force directing interactions and responses through some medium, such as dance. Emotions, it seems, provide us a kind of reflective system that becomes particularly important as we move beyond

that which is sensed through the faculties of perception (Radford, 2004). Given that mind and body are phenomenologically integrated, then when studying the creative experience, it seems important to consider the holistic nature of feel in dance:

> The Dancer believes that his art has something to say which cannot be expressed in words or in any other way than by dancing... there are times when the simple dignity of movement can fulfill the function of a volume of words. There are movements which impinge upon the nerves with a strength that is incomparable, for movement has power to stir the senses and emotions, unique in itself. This is the dancer's justification for being, and his reason for searching further for deeper aspects of his art. (Humphrey & Pollack, 1959)

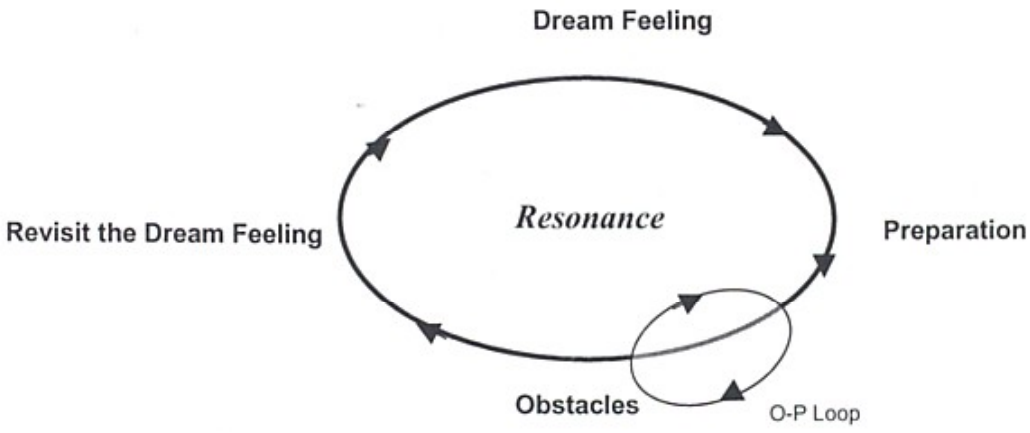
In light of this literature, numerous questions remain about how dancers use the way they feel as part of their creative experiences. The Resonance Performance Model (RPM), as a qualitative empirical tool, may serve research in dance well, by inviting awareness, reflection, and qualitative conversation about how it feels to live a creative experience in dance. The RPM is therefore the final component of my conceptual compass, and the subject to which I now turn.

The Resonance Performance Model (RPM) in dance

Newburg, Kimiecik, Durand-Bush, and Doell (2002) were initially interested in the process, and lived experience of high-level performers in sport, music, medicine, and the performing arts. What they found was a cyclical process that centered on the critical importance of how performers felt and the ways in which this ideal feel was central to continued learning and participation in these performers' given discipline (Doell, Durand-Bush, & Newburg, 2006). The Resonance-Performance Model (RPM) emerged from grounded theory (Newburg, Kimiecik, Durand-Bush, & Doell, 2002) with high performers and has since been explored both empirically and in applied contexts for the better part of the past decade. According to Collins and Durand-Bush (2010), multi-dimensional felt experiences are mediated by individuals' ability to perceive, to be aware of, or to be conscious of not only their inner self but also their external environment.

It is our ability to fully come to know this porous inner/outer membrane of phenomenological experience and to make sense of the information we can derive from it. Feel can be nurtured and optimized through various self and collective regulatory strategies including goal-setting, planning, monitoring, reflecting, and adapting (Callary & Durand-Bush 2008, Collins & Durand-Bush 2010). In my Masters' study (Lussier-Ley, 2006) for example, the purpose of the inquiry was to explore the role of feel in the creative process of pre-professional modern dancers using the Resonance Performance Model (Newburg et al, 2002). Conducted in one of Canada's post-secondary, pre-professional contemporary dance training programs, results of that study suggested that even the process of conversation around feel seemed to have the effect of enhancing their awareness of feel in their dancing experiences (Lussier-Ley & Durand-Bush, 2009). In other words, feel is a way of paying attention that has been found to be coachable with both individuals and groups alike, something that can be taught, nurtured, and enhanced, and has potentially numerous applications for dance education pedagogy. The RPM as a pedagogical model (See Figure 1) has found great support in its research with athletes, artists, and high performers in other fields such as medicine, and suggests that feel is akin to an experiential bridge across parts of the whole (mind/body, cognition/affect, individual/social). In other words, there is both an individual and social dimension to feel, for the individual is inevitably always in 'dialogue' with how others feel (Lussier-Ley & Durand-Bush, 2009). The way the particular body of each dancer feels… offers an individual potential in movement and is itself the guide for training (Legrand & Ravn, 2009)

Figure 1. Resonance Performance Model (Newburg et al. (2002)



This study on the lived, creative experience of dancers at the Canada Dance Festival builds directly upon my previous work within Canadian dance communities at The Royal Winnipeg Ballet's Professional Division (Lussier, 2004) and at The School of Dance's Pre Professional Contemporary Dance Program (Lussier, 2006; Lussier-Ley & Durand-Bush, 2009). While pursuing an honors psychology degree with a major in kinesiology at the University of Winnipeg, I conducted interdisciplinary intervention study using the Resonance Performance Model (Newburg et al., 2002) as an intervention tool for facilitating awareness, reflection, and conversation around how the dancers wanted to feel, how they prepared, what obstacles they encountered, and how they can best reconnect with their optimal performance feel. Two levels of pre-professional ballet students from the Royal Winnipeg Ballet School's Professional Division participated in an 8-week educational workshop series which aimed to improve the dancers' coping skills, self-esteem, and self-efficacy (Lussier-Ley, 2009). The RPM became a model we referenced in our reflections and discussions; it became a common way of reflecting, and dialoguing about our somatic, creative, movement experiences in dance. Though this was a pilot

study generating preliminary data, we observed positive trends for both coping skills and self-confidence suggesting that intervention approaches using the RPM may positively inform the way dancers feel (Lussier-Ley, 2009).

> [W]e have feelings of movements, just as we have kinetic motivational feelings, bodily felt urges and umpulsions, and affective feelings of joy, disgust, fear, and so on. (Sheets-Johnston, 2010, p. 115)

On the heels of this research, I decided to explore the role of feel in the creative process of contemporary dancers, using once again the RPM as a pedagogical tool and approach. Taking an ethnographic approach, this study chronicled the creative experiences of six dancers and myself over a four-month period (Lussier-Ley, 2006; Lussier-Ley & Durand-Bush, 2009). Results suggested that the Resonance Performance Model (Newburg et al., 2002) was an effective research framework for exploring creative experiences in the context of contemporary dance at the post-secondary (pre-professional) level, and allowed for the dancers to reflect, identify, articulate, and proactively work towards how ideally they wanted to feel over the course of a semester. In addition, working with the RPM involved identifying: 1) preparation strategies for the creation of dance, 2) obstacles encountered throughout dance-making, and 3) strategies allowing them to reconnect with their optimal dream feel when creating dance. Noteworthy, collective feel emerged as a meaningful phenomenon amongst the contemporary dancers researched and highlighted the potential application of the RPM to collectives of people, groups, and teams needing to tune into one another in order to perform at their collective optimum (Lussier-Ley, 2006). In light of these intervention studies having a positive impact on the dancers, both the Royal Winnipeg Ballet School and The School of Dance have continued to use the services of mental performance consultants to support dancers' artistic and creative journeys. These results highlighted the potential this model may hold for educators and researchers

working on meaningfully integrating a somatic, embodied cognition element to the creative education of dancers.

> We perceived our movement as a three-dimensional happening; we 'feel' the qualitative dynamics of our movement. (Sheets-Johnston, 2010, p. 116)

Research on resonance suggests that most people believe that how they feel directly impacts how they perform (Arcand et al., 2007; Doell et al., 2006; Durand-Bush, Faubert, & Newburg, 2004; Lussier-Ley, 2006). The findings in my Master's research indicated that both individual (Lussier-Ley & Durand-Bush, 2009) and collective feel (Lussier-Ley, 2006) were meaningful aspects of dancers' creative experiences, thereby suggesting an important interaction between the individual and their community in the experience of creating movement in dance. As such, following this study, it seemed particularly salient and interesting to study dancers in large collectives, such as dance festivals, where the social interaction is enhanced and meaningfully brought to light. Equally of interest in my Master's study, it was found that though emotions informed dancers' creativity, these were oftentimes perceived as obstacles for dancers who have so often been encouraged to ignore, repress, and disassociate from how they feel throughout their training. Narratives emerging from research using the RPM seem to invite a return of the dancers' somatic, subjective, lived experience at the center of the journey of dance. Following this study with post-secondary (pre-professional) dancers, I began to wonder if professionals with even more experience in dance and creating dance may have more to teach us all about how they use feel to inform their creative work and lived experiences in dance.

Paying attention to feel appears to be a much-needed perspective towards deepening our understanding of the creative experience lived in dance. As I concluded in my Masters' thesis, an important question remained: "How are most dance educators and dance communities facilitating the development of creativity?" (Lussier-Ley, 2006, p.76). Educationally speaking,

"How do we enact an embodied, aesthetic pedagogy through dance?" (Lussier-Ley, 2010, p. 43). Building on these two previous studies in dance, this study now expands the research to explore the creative experience of teachers, choreographers, and stakeholders in addition to that of dancers in hopes of shedding greater light on the creative experience possible within dance. Interestingly, this study also expands the use of the RPM in dance by using it purely as a tool of inquiry and analysis, rather than pedagogically as an intervention, given that participants in this study were interviewed at one point in time, rather than over the course of a long period of time.

Upon review of the literature communicated both in chapter two and three, the RPM seems to have the potential to invite a somatic lens (Dyner, Allen, & Ramsey, 2010; Eddy, 2006, 2007; Enhauser, 2007a, 2007b; Fortin, Vieira, & Tremblay, 2009; Kearns, 2010; Lobel & Brodie, 2006; Weber, 2009), and supports an understanding of the embodiment of cognition (Damasio, 2001, 2004; Dewey, 1934; Merleau-Ponty, 1962; Sheets-Johnston, 1979, 1981, 2002a, 2002b, 2010, 2012) relevant to the creative lived experience in dance. Aligning itself well with Damasio, for example, the RPM acknowledges that our lived experiences are felt at numerous, inter-connected levels that involve cognitive, affective, and embodied dimensions. As such, using the RPM as a tool for inquiry brings complimentary ways of conversing about the experiential life of emotions into our dance practices, and into this particular inquiry on the creative, lived experience of dancers.

> Dance springs from a human desire for personal expression and social connection. And it feels good… The moving body conveys feelings or ideas that cannot be put into words. (Michael Crabb, 2013)

Critical Gaps

Given this interdisciplinary literature review and emerging conceptual compass, one has to wonder why the mind, body, and emotions in the creative experience in dance, have yet to be

valued, let alone researched to any great depth from a phenomenological perspective. The answer lies in the fact that there are still endless challenges present to the existence of a healthy, thriving, dancing practice in both academic departments, dance scholarship, and school systems.

> Phenomenological understandings of self-movement nonetheless remain incomplete. They remain incomplete because the phenomenon of self-movement is under-examined… From a phenomenological perspective, kinetic movement can only mean the actual experience of one's own movement, an experience, we might note, that is readily accessible to any human even if readily passed over by many. (Sheets-Johnston, 2010, p. 113)

Stated in other words, the qualitative feel of dance for those who are participating is not captured through the scientific research on structures or processes (Pakes, 2006). It's a phenomenological thing. One that the dancers themselves are, arguably, best equipped to answer. Historically, some of the challenges to enhanced knowledge and research in aesthetic education including dance have been due to the fact that the academe "is notoriously left brained, valuing those things that are rational, logical, subject to precise measurement and analysis… so there's a tendency to "harden" in order to validate" (Gale, 2005, p. 5).

> So many factors militate against aesthetic responsiveness in schools; antiseptic classrooms, the pressure of grades, rigid schedules, a curriculum dominated by predetermined behavioral objectives, and worst of all, wide-spread indifference to the arts in and out of school. What is at stake here is not just another course in the curriculum but the recognition that the qualitative dimensions of life, the sense of who we are as human beings, has a place in general education. (Sykes, 1982, p. 598)

Indeed, who we are, how we feel, and how we come to create as humans-in-motion matters. It is after all, through endless sequences of creative movement that we navigate the world with varying degrees of success, joy, creativity, and intrinsic satisfaction. In such a fast moving, ever-changing creative economy, we can no longer be afraid to dive into un-chartered territories of creative knowledge. An enhanced understanding of the role of emotions and the body in the lived, creative experience is an area of dance pedagogy that remains in the dark, and

deserves a thoughtful, extended investigation. To that end, this phenomenological study on the creative experience at the Canada Dance Festival will begin to fill an important gap in the dance education literature in hopes of contributing to an enhanced understanding of how best to invite the creative experience in dance. As such, it is necessary to outline some of the critical gaps in the literature that make this study potentially valuable to our evolving dance milieu and to the dance education field in the context of Canadian education and creative pedagogical studies.

Firstly, by studying the outcomes of creativity, research has tended to use deconstructive perspectives to understand experiences that ironically construct and create ways of knowing by bridging ideas, rather than tearing them apart. By examining the creative experience from a socio phenomenological perspective, I believe we can broaden our holistic understanding of creativity to include the relationship between various facets of creativity including individual identities, as well as the dialogical exchange between persons and their social environment, thereby shedding light on personal and cultural meanings of creativity. Secondly, by studying the manifestation (outcome, product) of creativity rather then the experience of it, we have overlooked the lived experience of those engaging in life creatively. In so doing, the significance of emotions and the body has been predominantly overlooked, or strictly examined from a theoretical (Russ, 1996), rather then subjectively lived, point of view. As a result, we still know very little about what it's like to create, to engage ourselves in such a way, particularly while thinking-in-movement (Sheets-Johnston, 1981). It bares important educational ramifications to the way in which we go about teaching dance, movement and physical education. This study therefore begins filling this important gap in the literature on creativity in dance. Finally, a pedagogical approach exists in dance that teaches to the reflection rather than through the flesh, teaching to the body as object, rather then to the whole being as subject, thereby slowly but surely creating and supporting a

dis/connection between mind and body. A need exists to realign our teaching pedagogies in experiential education like art education and physical education with somatic, feel-based forms of learning and knowing. By exploring and building on our understanding of these experiential facets of creativity, this study hopes to contribute valuable information towards such a pedagogical and paradigmatic shift in dance and movement education.

As elaborated on by the Canadian Commission for UNESCO (2005), Canadian arts organizations expressed the need for major efforts in research in Canadian arts and education, in particular research that helps to pool knowledge and identify collective needs. This research aimed to address these gaps in the research on dance in Canada. By going across diverse contexts of learning in, through, and about dance, studying the creative lived experience at the Canada Dance Festival is a study that aims to "foster cultural relevance and community resonance" (Risner, 2010, p. 106) by inhabiting the place where dance educators, students, emerging and established creative professionals alike converge, and dance.

Research Questions & Purpose

> We have a tremendous opportunity as art educators to guide our students to engage mind, body, and soul – until they virtually vibrate – with the plethora of artistic opportunities around them. (Chin, 2011, p. 41)

It's been said that the educational system in the United States values predominantly cognitive learning and virtually marginalizes all aspects of individual learners that relates to their physical, emotional, or social selves (Chin, 2011). By and large, the same could be said of the Canadian educational system. While many valiant efforts are being generated at all levels of education, the harsh reality is that dance education is still all too often the first thing to go, or worst, to not even be invited to the education play ground in the first place. Thankfully, research scholarship in general, as well as educational practices, are slowly but surely re-fusing the mind-

body fissure and re-uniting the cognitive, social, and emotional into a more holistic understanding of the brain. As a result, people are beginning to recognize that social, emotional, and kinaesthetic skills can be taught and learned (Chin, 2011). As the Canadian Commission for UNESCO's consultations with Canadian stakeholders in the arts and education sectors expressed, research is needed that focuses particularly on a) arguing for holistic approaches to education that incorporate the arts, b) exploring the creative process and how creativity can be taught and/or nurtured, and c) best practices in the arts and pockets of excellence as models (Canadian Commission for UNESCO, 2005). This study meaningfully aims to answer this call to action at all three levels, amidst the dance sector of the Canadian cultural arts community.

At the heart of this study is a desire towards an enhanced pedagogical understanding of dance education. What I wanted to learn was **what's it like to create in dance**? By asking such a research question, I hoped to take a holistic view, explore creative processes, learn about best practices and thereby contribute to the Canadian Commission for UNESCO's (2005) call to scholarship in arts education in Canada. Garnering understanding from pockets of dance excellence in Canada as represented at the Canada Dance Festival, I hoped would yield meaningful findings that could inform teaching practices in dance education, particularly as it concerns nurturing creativity. I began with the overarching question of what's it like to create in dance, and deepened my questioning with the following four sub-questions.

1. How does it *feel* to engage creatively in and through dance?
2. What *meaning* is derived from creative experiences in dance?
3. Do *emotions* inform creative experiences in dance? If so, how
4. Does the *body* inform creative experiences in dance? If so, how?

The purpose of this study was to understand the significance of emotions and the body in the lived creative experience in dance from a socio phenomenological perspective. By engaging in extensive and rigorous qualitative research practices as will be described in the coming chapter, I was able to explore the spaces-in-between and understand what it's like to create in and through dance, what it felt like to participate in the 2008 Canada Dance Festival (CDF), and ultimately, what it means to be participating cultural members of Canada's contemporary dance community. Generating insights into how the body and emotions form and inform our creative experiences in dance, this study aimed to describe the creative experiences of this unique, cultural group situated within the global dance community. By listening to people's individual stories (Clandinin, 2007), as well as witnessing their various performative, cultural interactions, this study explores what is unique and what is shared in the phenomenon under study, the lived creative experience. Emerging is a meta narrative of my on-going dance education at the Canada Dance Festival. A co-created multi-voiced tale, results take the form of three arts-based narratives (Clandinin, 2007), pertaining to the significance of emotions and the body in the creative experience in dance, the Canada Dance Festival as an important commercial site of dance in Canada, and identity and the artist in dance. The intention of this study is to inform dance artists, scholars, and educators on how to best nurture creativity in and through somatic, feel-based dance education. In doing so, this study hopes to meaningfully contribute to the emergence of "a holistic vision of arts education which includes not only curriculum but also the role of professional artists, arts organizations and arts councils and other arts funders" (Canadian Commission for UNESCO, 2005, p. 29).

The creative conceptual compass (See Appendix A) described at length throughout this chapter ultimately informed and oriented me as I too became a co-participant of the Canada

Dance Festival. Like a kaleidoscope, with every dynamic turn of this creative conceptual compass, I dynamically orient myself again and again at various moments within this research inquiry. Doing do, I gained multiple perspectives and layers of understanding pertaining to the ways in which identity, emotions, and the body informed the creative experiences of participants within the social context and community of the Canada Dance Festival. Next, I share my methodological adventures, as participant-researcher.

Chapter 4: Methodological adventures

"The business of art is rather to understand Nature and to reveal her meanings to those unable to understand. It is to convey the soul of a tree rather than to produce a fruitful likeness of a tree. It is to reveal the conscience of the sea, not to portray so many foaming waves or so much blue water. The mission of art is to bring out the unfamiliar from the most familiar." Kahlil Gibran

This chapter will describe how - methodologically speaking - this study explored the following research question: what's it like to create in dance? The purpose of this study was to understand the significance of emotions and the body in the lived creative experiences of participants at the 2008 Canada Dance Festival (CDF). This participatory study was carried out blending socio phenomenology with ethnographic methodologies. Resulting, is an arts-based meta narrative (Clandinin, 2007; Daykin, 2005; Efland, 2004) comprising layers of analysis, interpretation, meaning, and (re)presentation. In this chapter, I narratively move amidst the spaces-in-between my doctoral thesis proposal as intended and actual field research as performed, and the implications of being at once an insider and outsider in my own field of specialization. In addition, layering multimedia snapshots of numerous dance performances seen at the CDF 2008, alongside with reflective researcher journal excerpts, I invite you to also experience contemporary dance first hand. The intent in this chapter is to create a three-part methodological tale: I begin with the description of the context as the Canada Dance Festival and a focus on the participants at the heart of this study, then I share the experience of conducting research at the festival itself complete with dance performance excerpts, I conclude this chapter with a discussion and reflection on methodological activities and perspectives taken and reasons why. Symbolic words, images, videos, interviews; together moving across the page (re)presenting the experience of doing this research in such a way that informs and paints a hopefully far richer picture of the CDF than a mere re-telling ever could.

Grounded in an arts-based narrative perspective (Cahnmann-Taylor & Siegesmund, 2008; de Mello, 2007), this chapter goes beyond reporting research activities to reveal critical moments within the experience of the research process itself. Using various styles of writing from descriptive prose, metaphors, narrative, poetry, and journal excerpts, combined with images and

video excerpts from the artists' dance works, I reveal my lived experience as researcher, all the while providing fundamental facts and figures regarding the data collection, analysis, and procedures that took place. Of critical importance for this chapter, instead of assuming that procedural descriptions adequately signifies what methodologically was performed in the field, I delve deeper into the journey of the research; from the birth of the study, to the actual data collection, to the ripples that continued long after the last bows and final curtains had closed on the festival.

This study has at its core the 2008 edition of The Canada Dance Festival (CDF), which took place in Ottawa, Ontario, Canada from June 7th to June 15th 2008. In the short span of nine days, I attended twenty-eight shows, numerous festival activities and special events, kept rigorous notes, and conducted over a dozen interviews. It was much like experiencing an artistic ultra-marathon: one that demanded every ounce of physical, intellectual, emotional, and creative energy one might have. As I discovered, one has to be adventurous in mind, heart, and spirit to be able and willing to open one's self to so many diverse, rich, and intense dancing experiences, layered moment by moment, throughout each day of the festival.

Organizationally, this chapter is composed of three parts: The first part introduces and describes: 1) the Canada Dance Festival as the site, cultural event, and community context at the heart of this study, 2) the various stakeholders of the CDF who make up the participants of this methodological tale, and 3) the procedural elements of research such as the data collection, analysis, and questions of validity. The second part is the telling of the research tale itself, (re)presenting via interactive tableaus the daily dancing and research activities that took place throughout this study. Finally, the third part of this chapter is a discussion on inquiry as experience as informed by phenomenology, ethnography, and narrative inquiry. The chapter

concludes with methodological lessons from the field, serving hopefully as both a cautionary tale and inspiring methodological adventure in arts-based research. This is the research tale I would like to tell you now.

I am outside the circle, inside the dance.

Part I: The Canada Dance Festival

Welcome to the Canada Dance Festival!
(Please explore textual and visual narrative for hyperlinks)

> Since 1987, the Canada Dance Festival has been a national leader in commissioning both original work and presenting the best in Canadian dance. As contemporary dance is, by definition, a celebration and exploration of current dance trends, our festival has dramatically changed over the years. Each festival is a snapshot of our history, our rich and diverse culture, and our Canadian stories and experiences – told through the art of dance (CDF website, retrieved April 30th, 2013)

When performing research in a context such as that of the Canada Dance Festival, it is important to come to appreciate the history of this artistic institution. After all, the CDF is not only the geographical site and cultural event where the dancing takes place in this study, but is in fact the ever-changing community itself. As such, to introduce the CDF is to introduce you to the community at the heart of this study. Cathy Levy, NAC Dance Producer, suggests that by its

very mandate, the CDF being a showcase of Canadian contemporary dance is essentially a focused exploration of the Now (CDF large program, 2008). As one participating presenter commented, unless one is frequently touring with a company, an artist, agent, or actually dancing in a piece, opportunities for massive dance exposure like the CDF are very rare. Exploring the now, suggests a festival that is constantly discovering itself anew. As one art blog suggested, "[a] festival should be where you are surprised, challenged, delighted and outraged, not where you feel comfortable… Festival programmes should be mazes with many paths to follow, dead ends to encounter, and delights to discover" (Overgrownpath, 2010). It would seem that the CDF, under the artistic vision of Brian Webb saw it from a similar perspective: "We provoke new ideas, collaborations, the merging of different arts forms, and help to maintain an international presence for Canadian Dance" (CDF website news, retrieved May 2008). For the spectator, the festival-goer, the search for meaning and purpose begins with little information other than what is offered up in festival notes, post-show discussions, and local preview and reviews (Nichols, 1994).

> The Canada Dance Festival is committed to outrageous beauty. It presents the best in Canadian contemporary dance – dance that is daring, provocative and highly entertaining. As a leader in the Canadian dance community, we invite all who search for the new, the unexpected, to celebrate the diversity of expression that defines our contemporary dance. (CDF website, About, retrieved in June 2008)

As the Festival's website articulates, since its beginnings in 1987, the CDF has been able to participate in over 70 original, commissioned dance works, and is considered the principal catalyst in innumerable national and international dance tours. Creative, novel, unexpected, and grounded in the Now, the CDF's mandate is crystal clear, and makes no typically Canadian apologies for itself. Though constantly evolving, re-discovering itself, it knows well its history, its purpose, and its fundamental essence. Outrageous beauty, unexpectedly, now.

To tell the history of the CDF, especially in its abbreviated form, is to share the tale of the little dance festival that could. Beginning as a regional effort, the CDF quickly grew a national vision of itself. As described on the CDF website, The Canada Dance Festival Society is considered a presenter of contemporary Canadian dance whose signature activity is the biennial Canada Dance Festival. Important to note is that The Canada Dance Festival Society is a charitable organization, and thus falls under the non-profit, cultural sector of government. Administratively, the festival structure embraces a 10-member Board of Directors that features representatives from Ottawa's artistic and business communities along with an Artistic Director, General Manager, and Administrative Assistant to deploy and enact the vision into a dancing event of national and international proportions. At the time of this inquiry, the Artistic Director was Brian Webb, whose creative vision was actively supported by the CDF's General Manager, Ellen Busby, and Administrative Assistant, Noora Sagarwala.

Though more than 20 years into nurturing a strong and impactful presence in the Canadian and Global dance scene, it is important to recognize how recent and still wildly adventuring, in the grand scheme of things, this festival really is. Situating this in a uniquely Canadian context, we must remember that the very first modern dance festival wasn't held until 1963, in Toronto, and was described as an intentional effort to improve "understanding in Canada of the barefoot, tutu-less dancer" (Wyman, 1989, p. 125). As such, it is evident that the CDF has a rich yet still brief history of which to speak. Yet, it is one not to discount, for it continues to unfold in creative, expansive ways.

> As the biennial national showcase of Canadian contemporary dance, the CDF has an important responsibility in the cultivation and advancement of the art form, and holds an important place in the landscape of Canadian artistic expression. (CDF website, news)

Consisting of 42 performances across eight different venues (Gauthier, 2008), the CDF is a veritable buffet for dance aficionados, where audiences are called upon to feast on the movement experience, creativity, spoken words, moving silences, rhythms, bodies, and spirits of diverse artists in a celebration of contemporary dance in Canada. This festival in particular, is an important one in the dance milieu in this country for it not only includes an extensive program of performances but also encapsulates educational workshops, as well as industry, media, and donor events (CDF website, News). These events included the following: Opening night gala, Silent auction throughout the Festival, an evening of Spoken Dance, E-news, After Hours nightly, International Presenters' Roundtable, a Dance Medicine workshop, The Dance Current Magazine's celebration of ten years in print, and the Canadian Dance Assembly Conference two days prior to the CDF (CDF, large program). In total, the 2008 Festival comprised of over 30 paid shows, more than 20 free shows, 13 commissioned works, 13 World Premieres, and 1 North American Premiere of a film on dance (CDF, large program). "As ever, the arts center (NAC) provides the locus for the national event, a celebration of Canada's real movers and shakers" (Warren, June 5th, Ottawa Xpress). Held June 7th-15th, the CDF boasted performances by "25 of the best Canadian contemporary and urban dance choreographers, featuring over 100 dancers" (press release, retrieved from the CDF website, June 6th 2008).

Upon first glance, the CDF is most definitely a not-to-be-missed dance event in Ontario. Yet, it is equally important to understand where the CDF fits in terms of the Canadian and international landscape of dance. Interestingly, ArtsAlive lists 14 dance festivals in Canada, and 33 international dance festivals, while Dance Europe Magazine lists 87 dance festivals across 34 countries. While these numbers seem to indicate a healthy, thriving international dance field, they do not shed any light on the level of participation, community involvement, degrees of

professional development, and/or economic, artistic, and/or creative outcomes for the participating dance artists. The CDF not only welcomed over 50 Canadian and 20 International presenters in 2008, who attended this Festival in order to scout new talent and book shows for their respective venues and upcoming seasons, but the CDF is described as "the principal Canadian marketplace for Canadian contemporary dance" (press release, retrieved from the CDF website, June 6th 2008). As such, the CDF is uniquely important in the Canadian dance landscape for it provides a stage – literally and metaphorically - for dance artists to showcase and sell their dance works at home and abroad.

> Welcome… there is much to celebrate at this year's festival… You will meet some choreographers for the first time and revel in lengthy careers of others that remain vigorous and fruitful. You will experience dance by fabulous ensembles and dance that is shockingly intimate. You will see dance that displays the energy of youth and dance that recognizes itself as a lifetime pursuit. All of these voices together are an expression of what it means to be a vital Canadian in the twenty-first century (Brian Webb, large program, p. 6)

The program sets the tone for all that is to come. Indeed, as Nichols (1994) suggests, festivals are a particular context in which to view artistic works and performances, for in this unique space "[w]e are invited to receive… as evidence of artistic maturity" (p. 16). Expectations are high, commissions will be revealed, premieres will be had, and new and returning artists will perform. As the pop cultural language of "So You Think You Can Dance" suggests, dancers will inevitably have to "dance for their life". Artists will perform for their livelihood. For them it's a matter of survival, theirs as well as their dance works. Therefore, festivals are "serious fun… rigorously planned and controlled by a group… who arrange programs for audiences, invite artists to perform, select venues, and otherwise act as gatekeepers" (Greenfeld, 1988, Henderson, 1991 as cited in Jeong & Santas, 2004, p. 641). While there is indeed much to explore and experience, including all the live dance performances, there is also much happening beyond the

formal scheduled program; there are shows to book, venues to host, budgets to follow, and careers in the making both on stage and metaphorically in the wings of the Festival.

No two festivals are ever alike, even when organized by the same Artistic Director and team. As Szporer (2010) suggests "[t]here is no definitive formula for running a dance festival" (p. 34). Furthermore, a closer look at its ingredients still would not entirely reveal the living, breathing entity of any given festival, for the best festivals are said to be greater than the sum of their parts. At this particular festival, Brian Webb, then Artistic Director, invited us all to reflect on the experience of dance, and its meaning:

> This year's Canada Dance Festival focuses on the personal experiences each one of us will have at the various dance performances we attend… We oftentimes say that a dance is not complete until it is performed before an audience. Therefore, what each audience member experiences is significant. It is at this juncture between audience and performer where we find meaning in dance. (Brian Webb, large program, p. 6)

A festival, one comes to realize, is a place designed to experience, a lot. It is a place to experience encounters with dance, with the community of dance, and with the stakeholders amongst one's dancing community. We are invited to open ourselves to the unknown and to welcome it with open arms, be it comfortable or not:

> [W]e are also invited to submerge ourselves in an experience of difference, entering strange worlds, hearing unfamiliar languages, witnessing usual styles. The emphasis, in a climate of festivity, is not solely on edification but also on the experience of the new and unexpected itself. An encounter with the unfamiliar, the experience of something strange, the discovery of new voices and visions serve as a major incitement for the festival-goer. (Nichols, 1994, p.17)

As festival-goers, we can either surrender, resist, or we can choose to vacillate on the edge of the precipice. Either way, the tensions and points of view are extraordinary. After all, to experience the dance, means that "[w]e seek out that which might transform us, often within an arena devoted to perpetuating this very search indefinitely" (Nichols, 1994, p. 20). The CDF is

exactly that, perpetually searching the transformative via the creation of live dance. And there I found myself, hanging on and letting go, fully embracing my own experiences of the dancing amidst the context of this unique festival.

Stakeholders as Participants

When I asked myself, who embodies the gatekeepers, lead characters, and supporting roles at this dynamic bi-annual event, it became quickly evident that community is an important word referring to the web of relationships that make such an event, possible:

> The Canada Dance Festival is part of a large community – the Canadian dance community. We cannot and do not work in isolation. What we accomplish, we do in partnership with fellow organizations dedicated to celebrating and fostering contemporary dance. These partnerships are extensive, and at the heart of each is the desire to enable dance artists to create the best dances they can (Brian Webb, CDF's Artistic Director, large program, p. 5)

Even just glancing upon the large festival program, reading the welcoming addresses by Brian Webb, Cathy Levy, and Mary E. Hofstetter from the Banff Center for the Arts, one is quickly brought into a reality that can only exist because of healthy partnerships. Without them, the contemporary dance community in Canada would clearly struggle to find its footing to survive let alone thrive. As one participant said, it is unrealistic to expect dance artists to self-produce. The Canadian dance community needs expertise and human resources in a diverse range of areas and specialties in order to present itself with creative and entrepreneurial success.

As mentioned previously, the CDF's main partner is Ottawa's National Arts Center (NAC) whose principal role is co-producing the festival alongside of the CDF Society. In addition, though less obvious and specific, we are made aware of the fact that every level of government is involved in the CDF's existence, as well as the generous support of private foundations and individuals. Who has funded whom, how much, and under what conditions, is more obscure to the everyday festival-goer, though the support is clear, obviously appreciated,

and widely publicly acknowledged. The Banff Centre for the Arts is also key in this event, for it co-commissions many of the works presented at the CDF. In its capacity, it supports dance artists' creative process in part through the use of its facilities as artistic residencies. The Dance Current magazine is also a proud and active participant, co-hosting with the Society for Canadian Dance Studies a series entitled Dance Dialogues, which includes post-show chats, panel discussions, and special publications on the festival and its artists. It was under this relational umbrella, for example, that I was asked to get involved as a writer (Lussier-Ley, 2008), and guest panelists in Dance Dialogues' conversations. Thus, I became an active co-participant in my own study, cast by the participants themselves in this supportive role amidst the community of the CDF.

The presence of members of the CanDance Network is also critical to the CDF's experience and ultimately, to its success, for it is the only Canadian professional association of dance curators or presenters. Their presence ensures a continued dialogue between those who host and present dance, and those who create, perform, and wish to sell their dance works. This interdependent relationship is key to keeping the dancers dancing the Dance. The House of PainT, a local hip hop dance festival is a recent addition and partner with the CDF, allowing the art of urban, street dance and bboy / bgirl dance forms to join the circle, the greater cypher (urban dance speak for circle), of contemporary dance in Canada. Importantly, and always present is the sense that "[i]t is through all these partnerships that the CDF builds its celebration of dance" (Brian Webb, large program, p. 5). Last but not least are the numerous dance companies and independent dance artists presenting their work at the 2008 edition of the Canada Dance Festival (Table 1) who together make up a large portion of those participating in the CDF, and as such partners in the production and experience of the festival as a site of dancing.

Table 1. Summary of 2008 CDF performers

Company / Artist(s)	Website (where applicable)
Andrea Nann Dreamwalker Dance Company	http://www.dreamwalkerdance.com
Ballet Jorgen Canada	http://www.balletjorgen.ca
Les Ballet Jazz de Montreal (bmj_danse)	http://www.bjmdanse.ca/?lg=en
Blackandblue dance projects	http://www.blackandbluedanceprojects.ca
Cas public	http://www.caspublic.org
Christopher House	http://www.tdt.org/about_chouse.html
Compagnie Danse Nyata Nyata	http://www.nyata-nyata.org
Compagnie de la Tourmente	http://www.tourmente.ca
Compagnie Marie Chouinard	http://www.mariechouinard.com
F.A.M.	
Filthee Feet	
Hear and Now Collective	
Kaha:wi Dance Theatre	http://kahawidance.org
Kenneth Emig	http://www.emigresearch.com
Kidd Pivot	http://kiddpivot.org
Koala Corp	
Lola Dance	http://www.loladance.org
Louise Lecavalier	http://www.louiselecavalier.com
Lucie Gregoire Danse	http://www.luciegregoire.ca
Montreal Danse	http://www.montrealdanse.com
Peggy Baker Dance Projects	http://peggybakerdance.com
PPS Danse	http://www.ppsdanse.com
Ruth Cansfield Dance	
Samprayada Dance Creations	http://www.sampradaya.ca
Wen Wei Dance	http://wenweidance.ca

Along with the artists, each company brings with it any number of key stakeholders; managers, artistic directors, choreographers, etc. Once attuned to it, we are forever aware of who stands under, next to, and behind the dance. The stakeholders (dancers, choreographers, presenters, funders, administrators, audience members, etc.) are the main participants of the Festival, attending most events, networking, and building relationships into the next, fruitful, and creative dancing co-creations. Understanding this, it becomes evident why they also make up the participants of this study: Presenters looking for new dance works, choreographers looking for

the next commission, funders looking for new and exciting collaborations to support, and dance-artists looking to be seen and booked for their next performance. These are the characters in this narrative, the stakeholders moving the 2008 edition of the Canada Dance Festival, and as such, the participants in this inquiry.

Data Collection

Trying to study - let alone "collect" - the experience of creativity feels a bit like trying to capture evolution itself, as if trying to capture the transformative process of a caterpillar into a butterfly. The creative experience lives in the transformative nature of the moment. As Guba and Lincoln (2000) suggest "social scientists concerned with the expansion of what counts as social data rely increasingly on the experiential, the embodied, the emotive qualities of human experience that contribute the narrative quality to a life" (p. 179). This is precisely the kind of data I concerned myself with for this study. Participant observation being the main data collection activity in ethnography (Sands, 2002), I immersed myself as researcher in the dance festival, engaged with the artists, experienced live performances, and studied various forms of creative experiences. Collecting data, I attended twenty-eight shows, four special events, co-facilitated six dance dialogues, presented a paper, audited three studio sessions, as well as three morning salon chats. Throughout, I reflexively kept a researcher journal and field notes describing encounters, performances, conversations, thoughts, feelings, and reflections (See Table 2). In addition, I also conducted 13 one-on-one semi-structured interviews ranging in time from 55 minutes to 2.5 hrs (See Appendix B).

Table 2. Summary of data collection

Data Types	Description	Total
Researcher Diary entries	8 written, 7 audio	**15**
Field Notes entries	9 written, 7 audio	**9**
Morning Salon chats	3 attended, 2 recorded	**3**
Studio Sessions	Hip hop 360, Sarah Chase, Christopher House	**3**
Dance Dialogues	Facilitated by Megan, Bridget, and Chantale 1. Cas Public 2. Danse Nyata Nyata 3. Kidd Pivot 4. Montreal Danse 5. PPS Danse 6. Samprdaya Dance Creations	**6**
Paper Discussion	Facilitated by Brian Webb	**1**
Shows attended	See Posters in text for festival shows attended	**28**
Special Events attended	1. Opening reception 2. Closing reception 3. Dance Current's 10th yrs/100th Issue Anniversary, 4. Body Remix North American premiere & Margie Gillis talk 5. Citizen talk with Andrea Nann, author Michael Ondaatje & Dreamwalkers artists	**6**
One on One interviews	1 Artistic Director 1. Brian Webb (AB) 5 CDF Participating Artists 1. (BC) 2. (ON) 3. (QC) 4. (BC) 5. (ON) 2 Presenters 1. (ON) 2. (BC) 2 Audience members 1. (ON) 2. (ON) 3 Artists/Choreographer/teachers 1. (MB) 2. (QC) 3. (ON)	**13**
Other Forms of Data collected	8 reviews, 1 radio interview, 1 tv commercial, 5 press releases, and photographs & video links	**>15**

As de Mello (2007) suggests, the very form informs us in narrative inquiry, and in this way, the arts offer powerful forms to explore the narratives being created. With this in mind, I also collected various festival artifacts including radio interview podcasts, tv commercials, media

press releases, and photos taken by both myself and professional photographers. Finally, in recent years, I have been able to find excerpts of dance pieces that were performed at the 2008 edition of the CDF, now performed all over the world and available for viewing on YouTube. These are now (re)presented in the upcoming tableaus in Part II of this chapter as part of telling the tale of this research experience. Together, this collection of information resulted in such thick data, that it challenged me as researcher to find insightful, creative, and meaningful ways to genuinely honor and (re)present the festival, its artists, their work, and ultimately, the findings of this study on creativity, beyond merely recounting them numerically as shown in table 2. While I acknowledge that these are the various data pieces I collected, stating them so speaks very little to the process and experience of being a/part of the 2008 Canada Dance Festival, as participant-researcher, collaborator, insider-outsider, and audience member. Collecting such rich and varied forms of data, I hoped to find meaning through form, tales of creative moments, and tap into the lived experience as expressed, enacted, and performed in the dialogues between individuals and collectives, words and bodies, and psychological and social artifacts related to the creative experience in dance. Attending the 2008 Canada Dance Festival, I participated in numerous and diverse ways much like many of the stakeholders themselves and rigorously 'collected' as much of our lived experiences as possible.

Data Analysis

As Domingues (1997) suggests, since creativity impacts all social dimensions, we need to analyze both individual and collective movement in order to understand it. As such, I analyzed all qualitative data collected using a "bricolage of the different stances and theories" (Hollingsworth & Dybdahl, 2007, p. 153) in a way that is consistent with the aim of answering the research questions advanced: What's it like to create in dance? What is the role and

significance of emotions and the body in the creative experience in dance? In terms of data management, all post show dance dialogues, morning salon chats, studio sessions, and one-on-one interviews were digitally recorded for accuracy, and later transcribed verbatim. The live performance experiences, informal conversations, and special events were recorded later in my research journal and field notes. All written data and photographs were archived as a means of managing the large amount of collected data.

Analytically speaking, a good place to start in qualitative studies is with description (Creswell, 1998). I first explored the collected data by reading and re-reading my fieldnotes, journal entries, and transcripts, and by conducting document analysis of the numerous artifacts collected. I then began writing descriptively, focusing on the who, what, when, where, and why of this inquiry, in a piece-meal manner, quilting the data caringly together, allowing one thread to inspire another, doing so with great rigor and concern for the integrity of the inquiring process. Since I have situated this creative inquiry in the interaction of individuals and their environment, I continued to explore the spaces-in-between the descriptive elements of the CDF as a cultural group and the phenomenological meanings of participants' creative experiences as a phenomenon.

As Mace and Ward (2002) argued, one of the most promising avenues in research on creativity, is the exploration, analysis, and understanding of live performance. As such, I chose to study the lived creative experiences in dance by merging phenomenology and ethnography into an arts-based narrative inquiry. In line with my argument throughout this dissertation, these qualitative research methods supported my exploration, analysis, and responses to my research questions. Inductive in nature, this inquiry was nonetheless informed by the Resonance Performance Model (RPM) as well as by my conceptual framework and understanding of the

literature as presented in the previous chapter, and thereby seeks to answer the questions surrounding the significance of the body and emotions in lived creative experiences.

Quality & Verification

In terms of assuring the quality of this study, I considered various indices of verification pertinent to qualitative research. As Creswell (1998) explains, using the term verification signifies qualitative research as its own distinct approach, a mode of inquiry that is legitimate within its own rights. Furthermore, verification is viewed as a strength of qualitative research, valuing accounts made through in-depth field research, thick description, and extensive rapport with participants (Creswell, 1998). As explained by Sullivan (2004), we must keep in mind that the criteria for assessing qualitative research is not a matter of statistically significant findings, but a meaningful one.

When examining standards to determine the verification and trustworthiness inherent in qualitative research, this study addressed the potential for researcher bias by significantly introducing the author to the readers. The laying out of an autobiographical account at the start of this study shares how these may have affected the study's framing, data collection, and findings (Health & Street, 2008), thus giving the study significant integrity, transparency, and authenticity. Triangulation is a strategy, which aims to reduce chance associations or systemic biases due to methodological choices (Maxwell, 2005). In this study, triangulation of data sources was achieved through collecting data via one-on-one interviews, dance dialogues, salon chats, studio sessions, CDF special events, artifacts, and live performances. Important to this study, is the understanding that reflexivity is "central to both how we understand the worlds of others as well as how we understand the research enterprise" (Emerson, Fretz, & Shaw, 1995, p. 216). Suggested is that when this self-consciousness is applied to our research practices, the

reflexive lens helps us understand that our rendering of others' world and experiences is forever informed and constructed from within our relationships with the participants we study (Emerson et al., 1995). From the inception of this research's design, on-site data collection, right through the writing process, a rigorous reflexive practice was embraced through field notes and researcher journal as a way to ensure a richness of data, honoring a multiplicity of potential perspectives on the theme of creativity in dance. Last but not least, rich data (Maxwell, 2005) was collected in the form of in-depth one-on-one interviews and extensive field observation throughout the entirety of the 2008 dance festival, giving this study a substantial quantity and quality of data from which to draw.

Validity in qualitative research is relative meaning that it has to be understood in relation to the purpose, intents, and particular circumstances of each study instead of being determined by methods or conclusions alone (Maxwell, 2005). As Maxwell argues, in the end, quality in research is determined by evidence not by methods. In other words, qualitative research can be said to embrace a "proof is in the pudding" perspective, where authenticity, integrity, and quality of the results stand, in their own rights, as part of the evidence reported in the study itself. Since much of qualitative research is "interpretive, subjective, and partial… what matters is that researchers lay out decision rules that guide how they do their work" (Heath & Street, 2008, p. 45). Thanks to McNiff (2007), I've come to understand that when it comes to evaluating the rigor of this dissertation as a piece of scholarship, "the research needs to be shown as meaningful – that is, fulfilling its original intent" (p. 319). Therefore, to determine quality and verification of this study, I held myself accountable throughout the process of this research by committing to answer the following questions:

1. Did I communicate my personal experiences, biases, and research lens with transparency and authenticity?
2. Did I immerse myself in the context of research (CDF) open to learning and experiencing, with and alongside of the participants in this study?
3. Did I attune, listen, and pay attention to the participants' experiences and honor their voices throughout the inquiry as both individual and collective members of this particular dance community?
4. Did I demonstrate throughout the dissertation an enhanced understanding of the phenomenon of the lived creative experience in dance, and speak significantly and meaningfully to the role of the body and emotions in the creation of the dancing experience?

These are the criteria by which I will know I have been successful in the process of conceptualizing, planning, doing/experiencing/collecting, analyzing/writing, and performing/delivering this piece of scholarship to the scientific and artistic community.

Part II: Telling the Tale is Research!

> Dance is my passion and my life. My whole professional career has been in contemporary dance and I have always seen it as a powerful communication tool. I see it as a vocabulary text, not unlike written texts that can be interpreted uniquely by every different person, dependent upon their individual views and background. Choreographers and dance artists are inspired by many diverse backgrounds, allowing them to constantly bring new life to classical pieces, and new ways to view the timeless art of dance… I believe that my personal vision of contemporary dance is extremely eclectic and that, as a dance curator I must take responsibility for inviting the public to witness a dance. It is my duty to respond to the work of the entire dance community, and to initiate projects that will contribute to the development of the artists, as well as the art form and the viewing public. This is also the chosen mandate of the Canada Dance Festival. (Brian Webb, CDF website, retrieved October 2007)

This is how I first met Brian Webb, then Artistic Director of the CDF: in his own words, on the CDF website. Not unlike the creative experience itself, qualitative research seems to come to life over the course of long periods of time, some proactive, while others simply simmering under the surface of everyday activities. It is also important to acknowledge how early the research arguably begins, yet it is vulnerable to do so as this frequently occurs well before the boxes have been checked in ethics applications, and research proposal letters of approval are signed. The ideas, and the emerging relationships needed for qualitative research to happen often begin months, if not years, before any official data collection occurs. This was certainly the case for this study, at the 2008 Canada Dance Festival. If there is anything I learnt about contemporary dance throughout the course of my Masters' research (Lussier-Ley, 2006), it's the importance of building rapport. As my participants told me then, it's all about relationship cues. The same could be said about this study. It ultimately stems from the desire to meet Others; to engage with, befriend, discover, and in this case, ultimately dance with, Others, literally and metaphorically. As Brian often said "it's all about the dancing!" And in this qualitative research of mine, the cues can all be traced back to relationship movements.

Send! Being that it's the electronic age, many a first contact is made via email, which from a researcher's perspective has advantages and disadvantages. One can include potentially more information than a brief phone introduction might generate, however, one can also get dismissed without a second thought rather quickly. Delete. Happily for me, and this entire research tale, my first email to Brian was received with curiosity and interest. Brian generously invited me to meet over lunch the next time he was in town. It was January 2007. I wrote in my research journal "maybe my journey has just begun!" I was now formally in dialogue with my research, as well as one of the lead characters in this arts-based narrative inquiry (Clandinin,

2007; Daykin, 2005; Efland, 2004). In that moment, a meeting, a first contact was promised and the birth of my research officially came to Life.

Improvisational Surrender

I am outside the circle, inside the dance

I'm not about to forget that first day at the festival. It was good to finally be here. The days leading up to the festival had been incredibly hectic, not only for my research but obviously for all involved in preparing to host a large-scale national festival. I was profoundly aware of that. Yet as researcher, I was desperately trying to pull things together too. In the two years leading up to the festival, three main staff members, a few temporary employees, and an impressive group of dedicated volunteers, had been building this festival. During that same two years, I had completed my doctoral course work, comprehensive exam, thesis proposal, and ethics application. It was all a lot of work to complete into two short years for all of us. This last step for me, ethics, was literally a race to the *starting* line. Without it, the festival would quickly pass me by, leaving me empty handed in its wake. My ethics approval finally arrived May 28th 2008, a mere seven business days before the first day of the festival.

> Day 1: 8:30am. *This is field research. The best of intentions on everyone's part, did not mean following the proposed protocol… This might become a true ethnography in the end… Life is not waiting for me… I can either resist, kicking and screaming, or I can embrace what is, today, messy and unwritten, and go with the flow. I can open myself to the experience at hand, and improvise. This research is about the creative experience, and I am realizing this morning, how I am indeed my closest participant… (Researcher Journal)*

That first day proved challenging, and in some moments, frankly felt like a complete disaster. There would be no backstage access. There would be no open studio rehearsal time. NAC and dance company backstage staff was now denying the type of open access to the artists and "behind the scenes" spaces initially promised by the CDF. I was now systematically stuck

between various gatekeepers and receiving red lights all around. It was a diplomatic tense tango. And no one had taught me those steps. How to facilitate Dance Dialogues without first building a rapport with the artist? How to set up participant interviews if artists aren't even aware of my study? Having not received the kind of communications support from the CDF administration that was initially promised, my recruitment information was subsequently sent out by email a mere two days before the start of the festival. Most artists and companies would likely not see this information in time, given that many would already be traveling to Ottawa and firmly in performance mode. How to reach the artists, when relegated to no more than an audience status lucky enough to have free tickets to all the shows? And now, a new-to-me extra CDF staff member was yelling at me. Tears of desperation reached my eyes, my cheeks flushed with anger. I walked away, needing to take a moment, feeling under attack by someone who had not been a part of our discussions nearly two years in the making, someone who did not understand what was at stake for me, my study, and my family. It would be two more years before the next festival. This had to work.

> Day 1: 4:31pm. *I am seeing my doctorate flash before my eyes... Wait a minute, haven't we been… invited to be a part of this festival? Why do I feel like such an outsider? Be professional, be calm, I think to myself… everyone is doing the best they can… your "details" [recruitment] weren't priorities… deal with it. It is what it is… Now what? (Researcher Journal)*

For this to work, I had to surrender from proposal to actual. I had to let go of all my expectations of what was supposed to take place, of how I thought everything should go. I had to open myself, to the inter-personal dance, to the festival, to the creative experience before me. After all, as I was learning, we – the stakeholders of the CDF, the participants of this very study – were co-creating this festival experience together, day by day. Now improvising, I set my mind to making contact with potential participants through the offering of daily fruits and other

goodies I would bring to the artists lounge. Desperate times called for creative measures. As a researcher, I was now firmly dancing between being a research outsider, yet still a valued and participating dance insider.

I am outside the circle, inside the dance

A/typical day at the festival

In my experience, there was no such thing as a typical day at the festival. Each day brought with it not only its own agenda, schedule, and set of goals and priorities, but its own energy. Sometimes high, fast, energizing, sexy, or ethereal. Sometimes dark, brooding, comical, or disturbingly manic. Both exhilarating and draining, fun and scary, this was a ride I willingly embarked on daily for nine days. What follows are nine (re)presentations in tableau form, that capture the mood, spirit, and overall artistic-research flavor of each of my nine days at festival. Including video clips, program notes, research journal impressions, and images, these tableaus are in many ways a sample of the data I collected throughout the experience of the festival. These tableaux are interactive, and as such are layered with additional information through hyperlinks. Scrolling over the various words, you can open the companies or artists' websites, while clicking on some of the images will allow you to view short video clip excerpts from many of the dance works I was privileged to witnessed. Moving at your own pace and rhythm, through this (re)presentation of my lived experience at the festival, an insider's glimpse reveals the depth and breadth of artistic expression, the novelty, freshness, daring, and evocative nature of this truly contemporary festival of dance.

Day 1 - June 7th 2008

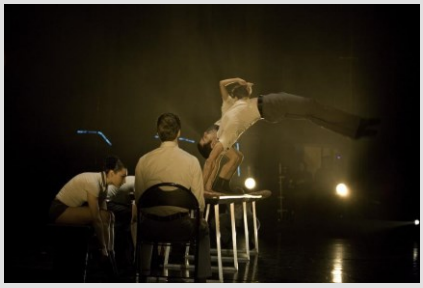
"Diffract"

The sounds in the music I am hearing come from his movement

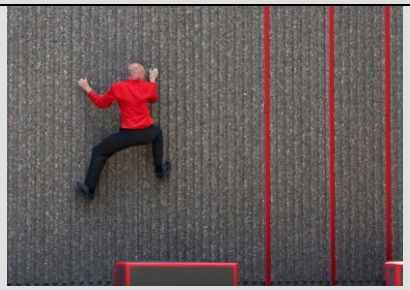
Kenneth Emig:

A transdisciplinary artist who integrates sound, sculpture, optics, dance, and technology

"To allow dance to infuse our busy, non-stop lives with a bit of poetry in motion"



World Premiere



I am listening to his movement, not merely watching them

An Evening with Aszure Barton & Ballet Jazz de Montreal:

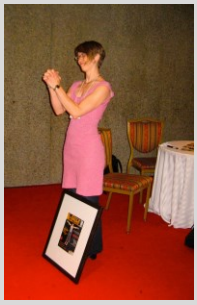
Opening Gala
Brian Webb
CDF Artistic Director

The doors are open… I can open myself to the experience at hand, and improvise… I am creating my experience in this, improvising, along with those around me... open to the gifts that this festival has to offer to all of us, participants in one form or another.

Day 2 - June 8th 2008

DANCE DIALOGUES - facilitators

The Dance Current Magazine Celebrates 10 years in print



Louise Lecavalier & Compagnie de Danse Nyata Nyata

The empty clothes on the chair, Louise's arm that seemed to somehow embody the clothing… slowly as if putting on her own skin, remembering who she "is"

"I" is memory

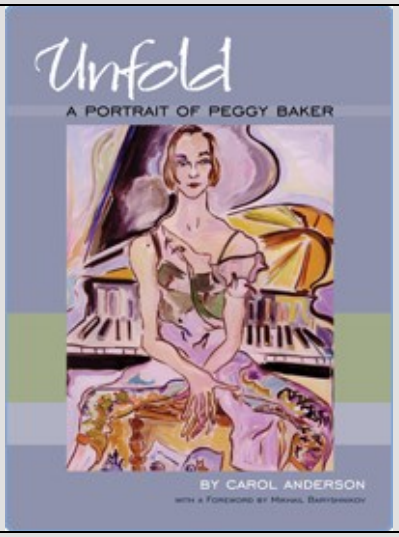
Lone epic

"As we count our actions, time unties them"

Decompte

Reflecting on today, I am struck by how strangely delightful this ride is, being taken over by the tidal wave of the CDF. It is only day 2, but a certain feel and rhythm is being felt by everyone.

Day 3 - June 9th 2008

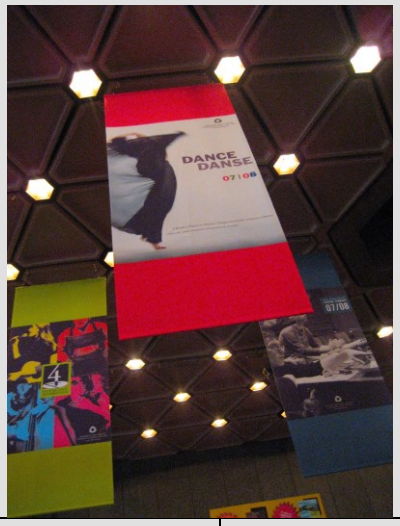
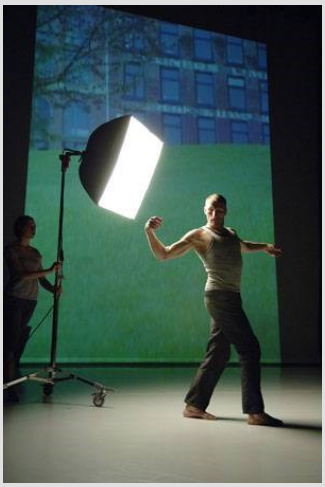


Peggy Baker	Book Launch "Unfold: A portrait of Peggy Baker"	Carol Anderson

Suites Cruelles ~ Cas Public

"But what if pleasure and displeasure were so tied together that whoever wanted to have so much as possible of one must also have as much as possible of the other – that whoever wanted to learn to jubilate up to the heavens would also have to be prepared for depression unto death?" (Program notes)

I am walking a line, and feel like it keeps disappearing on me; insider, outsider, local, immigrant… Having only done one formal interview, right now, I feel like "what research"? Where is my research in all this? Perhaps, it is all data, perhaps this is the experience under study after all, my own experience as a CDF festival go-er…

Day 4 - June 10th 2008		
		
Lola Dance	**Salon Chats Dance Dialogues**	**Sampradaya Ballet Jorgen**
		
Pre-Professional Dance Programs: Tedd Robinson's Fruit Studies		
Text Interaction Connection Gaze "Imagine a waterfall"		"Each time I start from zero. Each time I journey to infinite. I am at once shunya and ananta. My story is both personal and universal"
It [Lola Dance] really crossed that bridge between audience and stage and made a connection… being openly invited to imagine, really seemed to purposefully engage the audience to be imaginative…		

Day 5 - June 11th 2008

Kaha:wi Dance Theatre presents "Fragmented Heart"

A constellation of Bones

The Threshing Floor

Hip Hop 360 House of Paint

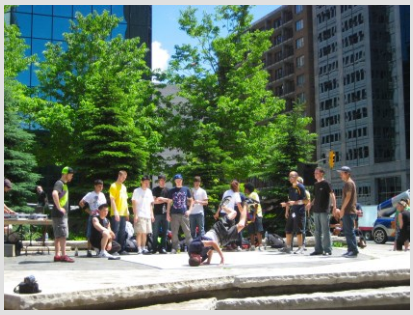
Montreal Danse perform "On the ice of Labrador" by Sarah Chase

[In Montreal Danse] Two nude bodies at the end, on the little balance, twirling thing, completely nude, just rotating in space as the lights are fading, and you get this sense of just how completely vulnerable we all are, when we peel away all the layers of the onion, and that really, we're pretty much all the same…

Day 6 - June 12th 2008

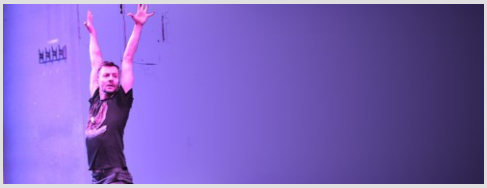
Hip Hop 360

Cypher #2



House of Paint

INVITING SEEING



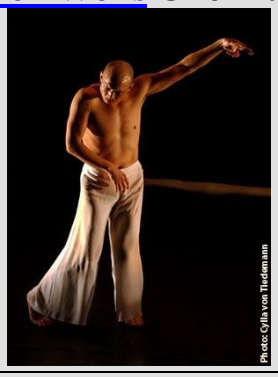
BEING SEEN

Christopher House *In Studio* by Deborah Hay

"What if the body is the site where an experiment takes place and the experiment comes in the form of questions, really exciting questions"
Deborah Hay

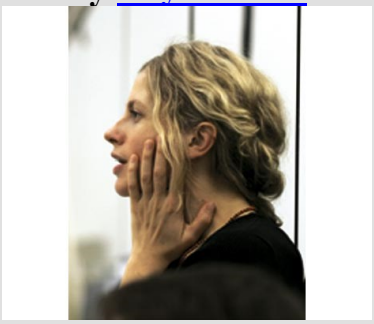
Where are we when we wake?
Where are we when we dream?

Wen Wei's One Man



"This is a picture of you falling"

Kidd Pivot Dance Company by Crystal Pite



And the stillness… even though she did all of this on the spot, she wasn't even moving her legs, it's like her voice, her eyes, her presence, and her arm gestures, somehow filled up the entire space in the studio at Arts Court, it was really magnificent!

Day 7 - June 13th 2008

Hip Hop 360

House of Paint

Moderated by Barbara Laskin
Library & Archives of Canada

bODY_rEMIX/
gOLDBERG_vARIATIONS

Marie Chouinard

Thirty years of Unrestricted Imagination!

Heaven by Sasha Ivanochko

"There are no words… but the grief of love in that shoulder she will not forget"

"Driven by a great longing, a love of the under-dog, and a fierce sense of inner flight"

On Marie Chouinard's Process:

The way that she knows in her creative process that she's onto something, by watching her dancers moves, and to see whether or not it moves her, to see whether or not she feels something watching it… in her gut, in her actual body, then she knows its not right. But if she stands there watching, and she feels like she's moving, ever so little within, then she knows she's onto something… bodies speaking to other bodies… her own body responding to other bodies informs her creative process… there's something there I need to learn from her…

Day 8 - June 14th 2008

"Gazing at the beauty of a flower, you become the beauty.
This is in homage to Kazuo Ohno"

Lucie Gregoire Danse & Yoshito Ohno

PPS Danse

PPS Danse present Diasporama by Luc Dunberry & Andree Gingras
"The Diasporama cycle (2007-2009), a series of works commissioned from Québécois and Canadian artists living abroad, clearly illustrates this intent. Moreover, Pierre-Paul Savoie reasserts his desire to contribute to the artistic awakening of new generations by adding, every three years, a creation for young audiences to PPS Danse's repertoire"

Chantale
Megan
Bridget
Brian

Day 9 - June 15th 2008

HOUSE OF PAINT

Orphée

A legendary musician, poet, and prophet in ancient Greek religion and myth. The major stories about him are centered on his ability to charm all living things and even stones with his music, his attempt to retrieve his wife, Eurydice, from the underworld, and his death at the hands of those who could not hear his divine music.

Marie Chouinard presents

Eurydice

in Greek mythology, was an oak nymph or one of the daughters of Apollo (the god of light). She was the wife of Orpheus, who tried to bring her back from the dead with his enchanting music.

Closing Gala

National Arts Center

Moving, Still

What a ride this had been! The pace of the festival itself had been so intense, so fast. There was so much to experience in such a short period of time, that after it was all said and done, I was at once drained yet so full. The researcher in me felt at once relieved, let down, depressed, and elated. I needed to stand still, to absorb, reflect, and digest the magnitude of all that had been lived in the past 9 days. But my proposal, once again, got in the way as I had intended to hold focus-group discussions. Thus, I tried in vain to stick to the proposed plan and recruit participants. I booked meeting rooms at the NAC, sent scheduling emails, but none would have it. Artists had mostly traveled back home and thus were no longer in Ottawa, and locals' schedules never coincided. As researcher, I felt the antsy need to keep moving, while everyone involved in the festival was now moving into stillness. In the end, I had to surrender to the crawling tempo of things beyond the festival. And when I did, it was lovely.

One recent graduate dancer and CDF performer and I met on a beautiful sunny day, at a picnic table on campus. One dance educator and CDF choreographer and I enjoyed a chat in the teachers' lounge of her dance school. Another delightful conversation took place on the lawn of the NAC along the Rideau Canal, where one of the CDF artists and I spoke for hours. Weeks later, I flew to Alberta, then BC, and met with a few more participants, delighting in their tales from the festival. Individual interviews were getting done, moving freely now outside the 9-day confines of a hectic festival schedule. Throughout this experience, and well beyond the last performance of the festival, I learned to appreciate that my research agenda was not driving the pace of this movement. I had witnessed the dancing. Now, I had to get in rhythm with my participants' movements in order to connect, listen, and really hear the insightful stories of creativity they had to share.

The rush of the festival was done, and the memories were quickly dissipating like an image drawn on a bathroom mirror, evaporating into thin air. From these post-festival conversations with participants emerged rich, experience-filled tales. Incomplete, yet whole, the way a poem or a short story can carry an entire world within a few short pages. The researcher in me tried to dutifully "capture" these experiences, their thoughts, and the feel of those conversations. I felt a pressure to do it all "right", seemingly still somewhere attached to the faulty notion of qualitative research as a one-way enterprise. I was still in the middle of the research experience; still learning that qualitative research can have, like a musical piece or multi-act ballet, multiple movements of inquiry. Though immensely grateful in the weeks following the festival, I remained unsettled. I found myself spending a great deal of energy, still seemingly chasing my data while feeling the heavy weight of responsibility of my research. I felt desperate to keep the momentum going, instead of listening to the stillness echoing from all around me. People needed their summer. People needed a break. It almost seemed as if after so much movement, people needed to be still. I came to recognize that so did I. Both the human and researcher within me needed to listen for the musical rest, the movement's pause, that was inherently a part of participating in such a festival, and therefore such a qualitative inquiry. Once again, I found myself surrendering, from proposed to actual, this time, moving into stillness.

I am outside the circle, inside the dance

Part III: Discussing Inquiry as experience

First Steps

Pull and sway
Twist and turn
I move be'yond my way

Proposed proved not tangible
Today be not a plan
I shift, be malleable

Inviting me, dancer
Inside the movement
Outside, tangible border

I am here
Script is not
Anticipations be forgot

Moments commencing
Entrance be'ware
Listen, for dancing

Situating myself in this interobjectivist participatory paradigm allowed me to explore the spaces-in-between, where the phenomenon of creativity of one embodied being meets dialectically the experiences of others. This of course happened in one shared collective space: The Canada Dance Festival.

Phenomenology

It can be argued that the phenomenological method is the phenomenological approach itself (Kerry & Armour, 2000). Merleau-Ponty (1962) has suggested that engaging in phenomenology is "a style of thinking" (p.viii). Important to understand is that a phenomenological study is one that is focused on a phenomenon rather than an individual per say (Creswell, 1998). As such, the purpose of this kind of inquiry is to "understand the meaning of experiences of individuals about this phenomenon" (Creswell, 1998, p. 38). By interviewing a variety of people, and by asking them to describe their lived creative experiences in dance, I was able to better understand the phenomenon of creativity from a meaningful, experiential perspective.

It is important to explore the underlying meanings people bring and/or derive from their creative experiences in dance, which a phenomenological approach values. "Because creativity is largely an attributional phenomenon, it is important to know what people believe creativity is in order to know how they attribute creativity to people [and, arguably, to themselves]" (Sternberg, 1988, p. 145). What creativity is, how it feels, and what it means invariably differs from person to person, yet also resonate across participants of a particular culture and community, as was explored at the CDF. As Maxwell (2005) suggests, people's perspectives and the meaning they create are not merely theoretical abstractions: "they are real, as real as people's behavior, though not as directly visible. People's ideas, meanings, and values are essential parts of the situation

and activities you study" (p. 58). Socio phenomenology, which studies social acts like creativity and the inherent meaning people bring to their lives (Creswell, 1998), opens the field to such an inquiry. It became apparent that a need exists stills to explore creativity as a lived experience, and that embracing a socio phenomenological lens allowed me to do just that. "It is likely that real-life creative activity, exemplified in the ongoing work of practicing artists making self-initiated work [as found at the CDF], involves the interaction of variables hitherto unrealized in contemporary research" (Mace & Ward, 2002, p.180). By broaching creativity as a lived experience within the context of a working dance festival, and by recognizing its embodied, and social dimensions, a socio phenomenological inquiry created a welcoming space for the emergence of interacting variables as perhaps rarely examined before. As my resulting data will demonstrate in coming chapters, this is what this study was able to do.

Art/iculate

Aesthetically, I
Try to speak
Move, be moved to(o)

Artistically, I
Try to voice
Sing, be sung to(o)

Creatively, I
Try to say
dance, be danced to(o)

Theoretically, I
Try to string
Link, be linked to(o)

Conversationally, I
Try to share
Listen, be listened to(o)

Presently, I
Try to be
Know, be known to(o)

Ethnography

In an ethnography, a portrait of a cultural group emerges (Creswell, 1998). It is therefore "an amalgam of research activities, mediated through the researcher, culminating in a textual account of the culture of a social group" (Krane & Baird, 2005, p. 88). By diving into a particular cultural community as I did at the CDF, the methodological tools of ethnography shed information and insight into the behaviors, values, social norms, emotions, and mental states of a group (Krane & Baird, 2005), which was of particular importance given my research questions. Participant observation, the main staple of ethnography, along with interviews with members of the group, allows the researcher to immerse herself in the day to day activities of those in the culture of study (Creswell, 1998). As Creswell describes, the researcher tries to establish and later to describe, "what a stranger would have to know in order to be able to participate in a meaningful way" (p.60). It is this kind of thick description, analysis, and interpretation of a cultural group or community that allows us to explore the meaning of various social interactions, non less pertinent to the discussion at hand than those revolving around people's creative experiences such as at the CDF. As this methodological tale has demonstrated, (re)presenting

the cultural context, the people, the partnerships, and working interpersonal relationships involved in a festival, along with their creative productions is a task of nearly impossible proportions. One can only begin to (re)count the tales in bits and pieces, but while it can never again be (re)produced as an exact carbon copy in full, participants' lived experiences as pertains to their creativity in and through dance can absolutely be recalled, shared, communicated, and analyzed, so that insightful meaning and an enhanced understanding of creativity in dance can emerge. Dance Dialogues at the CDF were an important social conversation that speaks volume to this. By giving space, a platform, and a voice to choreographers, dancers, and audience members alike, Dance Dialogues provided an opportunity for the CDF community to gather, reflect, share, and learn from one another following a number of the evening performances.

When looking at ethnography and its purpose and intent, it is clear that my research questions were well served by the methodological tools most commonly associated with ethnography. While I acknowledge that my study was not a pure ethnography due to its limited time spent in the cultural context, it was however complete. Being that the CDF is in and of itself a time-limited event (9 days), I believe that my immersion in this bi-annual cultural, community dance event was whole and therefore allowed me to paint a portrait of life, and lived creative experiences, as enacted within this particular cultural community, at that particular moment in our shared dancing history in Canada. Borrowing the tools of ethnography facilitated holding a socio-cultural, relational focus throughout the research study, thereby better exploring the plurality of culturally situated dialogues present at the CDF. The importance of participant observation, formal and informal conversations, along with the collection of artifacts (web and newspaper interviews, reviews and critiques, performance programs, etc.) allowed for pieces of the puzzle to be bridged together into a coherent, meaningful portrait of this community of dance

stakeholders in Canada. Borrowing the methodological tools of ethnography allowed me to explore the phenomenon of creativity in dance from an interobjective, interpersonal, social perspective.

Narrative Inquiry

> *There seemed to be an immediate start to the conversation, as if people's stories are just waiting to burst out of their skins. Before I can even go through the consent form, start the recorder, or ask the first question, people's stories and their reflections about them begin to pour forth (Researcher journal)*

It is important to understand the root of narrative inquiry in order to understand the way in which it can be used as a bridge to walk about in the spaces-in-between phenomenology and ethnography. As Pinnegar and Daynes (2007) claim, Dewey's theory of experience is at the heart of the epistemology and ontology of narrative inquiry. It is described as a form of (re)presentation whose aim is the description of human experiences across time as explored through stories lived and told, and is a way of honoring lived experiences as a critical source of knowing and understanding (Bach, 2000; Clandinin & Rosiek, 2007; McNiff, 2007; Pinnegar & Daynes, 2007). Important to acknowledge in my suggestion that narratives can bridge phenomenological inquiries and ethnographic methodologies, is the recognition that a person's stories as told, are such due to a convergence of diverse social influences on their inner life, environment, and personal history (Pinnegar & Daynes, 2007). What Pinnegar and Daynes suggest is that as an approach, narrative inquiry performs the principles of a Deweyan theory of inquiry, thereby empowering researchers like myself to explore creativity as a phenomenological yet cultural experience.

As de Mello (2007) contends, arts-based narrative inquiries consider and honor a multiplicity of aesthetic perspectives, and in doing so, push the boundaries of qualitative

research, as we know it. “When working on arts-based narrative inquiry, the researcher creates space for the participants to live an aesthetic experience.” (de Mello, 2007, p. 215). In the case of my study, the opportunity to live an aesthetic, creative experience, as Dewey defined and as I now understand it, is part and parcel of participating at the CDF. As such, by listening to lived experiences as stories of participants at the CDF, by observing and “capturing” the stories as enacted, performed, and played out by the CDF as a cultural-group event, and by (re)creating, (re)presenting, and (re)telling interwoven tales from the field as a researcher, I am performing an arts-based narrative of the lived creative experience through dance.

(Re)presentation

A narrative analysis was conducted in order to create an evocative multi-voiced text that best (re)presents the dance-related dialogues found within the community and lived experiences of those participating in the 2008 edition of the CDF. As Clandinin (2007) shares, in narrative analysis “the created story is a narrative explanation of the phenomenon studied” (p. xv). Narratives’ aim is not explanatory but rather hopes to lead towards understanding (Efland, 2004). What I believe makes narrative analysis the ideal tool in the case of this inquiry is that it acknowledges that stories go beyond the personal by being concerned with elements meaningful to the cultural context of those lived stories (Daykin, 2005). From this regard, narrative analysis seems ideal in painting a moving picture of the meaning of peoples’ creative experiences as lived in contemporary dance in Canada, and particularly at this festival. As such, this study does not aim to present raw data, report it, and/or to analyze it onto one singular perspective or ‘truth’ but rather aims to delve into the nooks and crannies, explore layers of content and meaning, and to draw a richer understanding of the creative experience, as told, discussed, witnessed, and performed within the aesthetic, artistic, and creative community of the Canada Dance Festival.

This is also why in sharing the methodological adventures central to this study, along with its results in the coming chapters, I did not tell one single individual's story but rather told numerous stories that came to life at the Canada Dance Festival in 2008. Taken together, these numerous tales tell a powerful story about the role of the body and emotions in the creative experience in dance, the CDF as the marketplace in Canadian dance, and identity making as an ongoing way of being.

Words care

Words, falling.
My oh my
I, catch them,
high and dry

Words, floating
From the sky
Like rain drops
There they lie

Words, peering
From a haze
Real and not
Lost, a/maze

Words, I hear
In/out, Space
Still, I move
'round the page

Words, assault
Assure, astound
Care, I give

Methodological Lessons

Throughout this methodological tale of my qualitative research experience at the Canada Dance Festival, I have attempted to bring you "inside" the Canada Dance Festival as a historical, global context of dance, and as a local, national presenter of contemporary dance in Canada. I introduced you to the stakeholders of the festival as participants of this inquiry, co-creating the festival experience together. I've also shared the methodological activities and procedures involved in (re)searching creativity at the Canada Dance Festival, including what sources of rich data were collected, and how I conducted a narrative analysis resulting in the (re)presentations offered throughout this thesis. Tableaux offered a glimpse into a/typical days as I experienced them at the Canada Dance Festival in 2008. A discussion followed on narrative inquiry as an epistemological bridge across ethnographic methodologies and phenomenological inquiries. Doing so, I was able to honor this thesis' research question - what's it like to create in dance - and respond to this inquiry's purpose by gathering insights into the significance of emotions and the body in the lived, creative experience in dance. Last but not least, throughout this methodological tale, I have also shared reflexively the evolving thinking behind the process of moving from a research proposal into an actual research experience.

The lessons learned along the way have been enormous, and can best be summarized by acknowledging the importance of our awareness of time, rhythm, movement, and space, as not only critical elements of dance, but highly informative elements of the process of performing qualitative field research: When (time) to move within the inquiry, where (space) to situate ourselves in both the social and physical space within a community of interest, at what pace (rhythm) we attempt to collect data so as to not miss a thing, yet not interfere with the phenomenon's innate pace, and finally in what forms (movements) do we engage, discuss, and

indeed move across the inquiry with Others. Once I became aware of these elements at play within this inquiry, I found myself better able to attune myself to the phenomenon itself – the creative experience - and to finally truly surrender to the Dance. What I came to learn about the process of qualitative inquiry in such a dynamic environment as that of the Canada Dance Festival, is that while we need to bring great care and rigor to the process of academic proposal preparation, we equally need to honor the moment when our research comes to life, when research begins to have a time, space, rhythm, and movement of its own with the people involved. Trying to hold on to the safe shores of a static research proposal, we risk missing the boat on the real, dynamic thing: we risk missing the phenomenon we seek to understand. Therefore, we need to learn "how to let our research breathe" (Graves, November 2012, personal communication). For if and when we do, we allow our research proposal to become a powerful compass, reminding us of the ultimate aim and purpose of our inquiry, shining a light on our initial research questions, all the while raising our awareness enough to connect with the phenomenon, as it is enacted and performed Live. After all, qualitative research if anything, is very much akin to a live dance performance: Prepared and studied, we choose with care the moment to set it free to live, breathe, and become the moment we now experience in the present.

It is hoped that this chapter not only shared significant information about the data collection itself, but also allowed you – now also a participant – to begin to encounter the CDF directly; the dance works, the people, and experience your own creative responses in dialogue with the work. From this methodological tale focusing on how, where, when, and with whom this research was conducted, the following chapters will now move to the findings of this inquiry and the meaning behind the creative experiences of participants of the Canada Dance Festival. The next three chapters will address results found. Chapter five will offer answers to the initial

purpose driving this qualitative inquiry - the significance of emotions and the body in the lived creative experiences of participants at the 2008 Canada Dance Festival. Chapters six will focus on emerging results pertaining to the commercial, transactional nature of this dance festival, and chapter seven will explore the evolving identity of dance-artists.

Chapter 5: RPM and the Creative Experience

The aim of this chapter is to present and discuss results related to this thesis' main research question on the phenomenological experience of participants at the 2008 Canada Dance Festival (CDF). As such, this chapter presents a thick description of the participants' creative experiences in dance. Informed by the RPM model (Durand-Bush et al., 2004; Newburg et al. 2002), I used semi-structured interviews (Appendix A) as a means of inviting in-depth conversations with participants of the Canada Dance Festival. The emerging results informed by the RPM proved to be a meaningful finding in the course of this inquiry shedding light on the role of emotions and the body in the participants' experiences, thereby answering this thesis' main research question. Organizationally, this chapter begins by presenting the data according to the four main components of the RPM: 1) how participants ideally wanted to feel, 2) how they prepared to experience this in their day-to-day creative lives, 3) what challenges or obstacles constrained or compromised their desired feel, and 4) the strategies they practiced in order to revisit and reconnect with their optimal feel in their creative practice in dance. Subheading within each of the components of the RPM emerged from the analysis of the data itself, inspired by the language of the participants' recounting of their creative experiences. Building from chapter two and three's understanding of the indivisibility of the mind and body, this chapter's results offer a potentially useful compass into the phenomenological experience of creating dance. Finally, a discussion is offered whereby the challenge to create is discussed in light of the present findings. Notions pertaining to the importance of somatic languaging are pondered in light of the psychopedagogical implications stemming from these findings.

Sharing the participants' experiences navigating the complex emotional and embodied landscape of creating dance, I describe oftentimes overlooked facets of creativity – namely the phenomenological, qualitative, lived-experience of creativity in movement. What I learned is that

most participants over time, had developed a deep somatic awareness of their own process, their optimal creative feel, and the necessary preparation tactics to invite creativity into the studio and on stage. Obstacles had time and time again taught them to redefine and revisit their process in order to find alternative strategies for reconnecting with their creativity when facing challenges. It follows that these findings may hold important educational implications and are thus worth an extended reflection.

What draws each of us into a space, a rhythm, a gesture, or movement? It is nearly indescribable and that is why we dance. To express that which the soul need not hold within, but feels compelled to share. To experience a communication that is primordially from the flesh of our being. It is about discovering our self by discovering the body and its language of emotions, revealing our ever-evolving creative narratives. It is about being moved to move through movement. It is about how we feel... But how does it feel to birth a contemporary dance into this world? This is what this study daringly attempted to learn. What follows is the 2008 Canada Dance Festival participants' phenomenological account of the creative experience in dance as interpreted through the Resonance Performance Model. Please note that in order to protect the anonymity of participants, pseudonyms have been used throughout this chapter.

The Creative Experience in Dance

Dream Feel

The participants in this study definitely knew the way they wanted to feel while engaged in the process of trying to create dance, be it in the studio or on stage. As they each recounted moments when they felt exactly how they wanted to feel, I could see their eyes literally light up, their energy shift, and their personal understanding of themselves and their creative process become very clear. Articulating this through language however, was a challenge for many who

by trade prefer to express themselves in the art of non-verbal body language. And yet, eloquent and inspired words flowed from them, as they shared how they ideally want to feel when attempting to connect to the dancing they are trying to breathe life into. Here is what I learned.

Duende. While I will refrain from calling the dance-artists' experiences religious, the artists interviewed for this study first called upon a sense of connection to something bigger than them as necessary for them to feel how they ideally want to feel when in-creation in dance. What the participants referred to seemed to be operating on the spiritual plane of their experience, something that seemed to connect to their most human but also most elevated, part of their human experience. The word that seemed best to express what a number of the artists were alluding to emerged during an interview with a flamenco artist who described a word in Spanish to me - "Duende" – that has particular meaning in the world of flamenco dancing, and that seemed to narrow in on this ideal feeling: dancing that feels most authentic, inspired, and creative. It is said that in such moments, the audience would recognize the dancer as being infused by, or connected to, Duende:

> [T]hey call it Duende, Spirit. It's like that thing that enters you when you get to feel connected… if you imagine that everything is connected which doesn't even have to be a spiritual construction the physics of our biology, we all let off a magnetic electronic field, right? An energy for sure, so that registers… so given that we are all connected, there's that moment when you're performing sometimes, where you can be aware of the connection, like you're inside of it rather than just outside of it… and in those moments, it's like time doesn't really exist. (Julia)

Many of the dancers aspired to feel that kind of connectedness, as if inhabiting the moment from within, but also connected to those all around. For this ideal feel to surface, the participants explained that it was important to be open, receptive, allow the winds of this creative energy to reach and inhabit you. Being open, seemed to allow the inner critic, and any

performance inhibiting beliefs to be suspended, enhancing the quality of their creative experience in the moment of live dance:

> … and you open, connected … I can't say, it's universal; you reached somewhere, you become different, almost it's not yourself… you forget yourself… yes, because you cannot judge yourself in that moment… I think it's energy -energy drive you to it,… your energy and you live on that moment… sometimes you allow yourself go far beyond, so your self is bigger than yourself… (Wayne)

For "Duende" to breathe life into the participants' creative experiences, the dancers spoke significantly of the need to be open, and therefore to also be present. Present to the moment, committed to this moment as it unfolds, rather than according to any preconceived notions of how it *should* unfold, seemed important. Being uncluttered mentally and emotionally, seemed to allow the dancers to experience and thereby communicate authentic stage presence, allowing that which is actively being created in the moment – live dancing – to be experienced in its purest form:

> Presence is massive… It's, the idea of seeing somebody totally committed to something.... You know they're not thinking about anything else… they're whole (Kim)

Through a commitment to living in the moment, to being genuinely present, to exercising an openness of mind, heart, and body, those I interviewed expressed a deep longing to feel this kind of in-fusion while dancing: Duende!

Place of Potential. Many of the participants, whether performers, choreographers, dance presenters, or educators, alluded to seeking a place of potential, to a holistic capacity to be-here-now, and to master the playful kinetic experience that is happening at the level of the flesh and sense perception. "Think less, feel more" is what I heard over and over in one form or another. What the participants told me is that how they generate, receive, and play with the energy in the space, is a big part of how they get to feel the way they want to feel when creating the dancing.

> Just being still, like channelling all the energy in the room and then doing something with it. You know? And that's the thing, that's why you see Flamenco dancers… all they do is they just lift their arms up and that's it, and you just feel like your heart's going to explode, they've done it. I mean, it's that very simple movement but it's that ability to just take everything in and you can't help but notice it. I mean you feel like you're being sucked in as well. And when you have that feeling as a performer it's an amazing feeling. (Julia)

As one participant explained, it is the challenging task of at once being extremely aware, and yet to not engage the overactive thinking mind, to be as one said "completely lobotomized" in the process of the dancing. This idea seemed particularly important to contemporary dance artists and hip hop dancers where dance improvisation has as common a place in the dance practice, as improvisation has in jazz music.

> The successful thing is… you're taking the decision-making process and getting rid of it… there's that balance between the totally conscious making decisions, *I`m going to lift my left foot*, or lifting my left foot and doing it… Because people in the audience can see that thought process and see that you're thinking what you're going to do; if they see you thinking what you're going to do then you don't have to do it because they've already seen you in their mind doing it. (Kim)

Participants spoke of the importance of the body to being able to tap into this space of potentiality. It was suggested that when under-utilized, dancers who dance 'in their heads', would have a harder time to connect with their deepest potential as performing artists. To those interviewed, the importance of acknowledging the experience through the living body was critical:

> There's a whole bunch of you between your brain, your eyes and the ground; and that mediates your interaction with your environment… Your whole body does. And you know, you can sense temperature, it's like not everything is going on up here (points to head)… (Kim)

The creative experience in dance, to many participants meant finding that place of potential, living in possibilities, and was deeply tied into sensorial awareness and physical potential. The art of dance, they told me, is a domain where sensory awareness informs the

dancing, but also where the practice of dance can enhance sensorial awareness. It was suggested that this could be learned, and came with extensive practice and experience:

> That's a matter of comfort and experience… because if you're thinking, you're not paying attention… If I think about what I'm doing… I'll remember it afterwards but if I'm dancing and I'm just in the zone, feeling it, I'll finish… and have absolutely forgotten what I did… You're just paying attention… and your body becomes the instrument. (Mike)

As the participants suggested, it mattered little what they or the audience felt per say, but it mattered deeply that they did feel, something. It was suggested that the originality and uniqueness of the creative in dance perhaps has a lot to do with how we make each Moment prominent, how we bring to light in and through how the body feels, the very possibilities that exist:

> You know I think part of why people love watching dance, especially if you're not a dancer, is because it reminds you of the possibilities of the human body right? … On the kind of most basic level I think. That's the enjoyment of watching dance for sure… I think, it's at a very molecular level… there's a reaction. (Jane)

For the participants in this study, inhabit a place of potentiality was one facet of the way they wanted to feel while actively creating their dancing experiences. This meant carefully nurturing awareness of their sense perception, while dis-engaging from the activity of the thinking mind, in order to remove mental limits of the human body's capacities in this moment in time.

Engagement. What the participants in this study shared with me pertained to manners of deep and profound engagement, ways of being in-action, exchanging energetic, emotional, meaningful information, during the creation of live dancing. For some performers, this is created through the practice of noticing:

> The essence of a performance practice that's what she [Deborah Hays] calls noticing, just noticing the feedback from everything in the room… and she

> believes anything she has learned in her entire life she has learned from her body… she talks about *you not showing the dance but inviting being seen.* (Chris)

While for others, this manner of engagement was approached through the idea of giving and receiving the dance as a gift; the artists being in the mode of giving, while those in the audience are invited to be in a state of actively receiving the gift of dance in the moment:

> C'est des cadeaux que je fais au monde. C'est des œuvres que… C'est parce que je veux créer des objets, parce ce sont des espaces temps sur une scène. Je crée des objets à offrir au monde. C'est ça le sens de ce que je fais. Pas pour m'exprimer. C'est parce que je veux créer des choses pour les offrir. Donc c'est dans le but de, dans le but de l'offrande… (Marian)

All of the participants explained that to feel this form of creative, deep engagement with dance meant feeling consciously in action-mode, non-passive, whether sitting in the audience, the body in motion on the stage, or creating in the studio. In order to feel creative, one has to surrender to the momentum of being-in-action, allowing ideas to turn into moments that continually evolve into the next.

> Le mot qui résumerait le mieux c'est l'action ; je me sens comme dans l'action, je me sens dans L'ACTE. Je me sens en mode action… C'est ça que j'aime dans la création… qu'il continue de se passer des choses dans notre manière de comprendre ; ça continue d'évoluer. (Marian)

What the participants explained to me was that emotions were the language of the body, and therefore the gateway to experiencing total engagement in dance. In order for the performer(s) or the audience to feel engaged in the experience of the dancing, one has to read, sense, and attend to the emotions spoken by the bodies, our own as well as the bodies of others, in-dialogue through the creation of the dancing experience.

> I think emotions are very important in Dance. It's like music, because you can read, not like words, but you can feel it… So when I create a work I want the dancers have feelings, *why you doing this*? Ask questions, *why this movement?* or *where that movement come from?*. And then you have to have energy, our emotions… always take you, feel it, coming into that place… Dance bodies on stage, like live picture movement the image builds what you want to tell people

> and the bodies' movement it's emotion… you have to feel… Then you allow the body to speak (Wayne)

In order for the participants in this study to feel the way they wanted to feel in relation to their creative experience in dance, meant feeling in action mode, engaged, and therefore consciously aware of the exchange of information, energy, and intentions being shared. When this is done with complete engagement, the participants found it to be extremely satisfying and to reflect their optimal performance experience in the creation of dancing.

> I experience a hugely satisfying happening that is partly physical, it's where I feel my soul, my mind, my body wholly connected, inseparable, and I'm part of the action… you want audience members to be open to that, which means I have to be willing to work as well as an audience member. It's not about sitting there passively, you have to be engaged… (Bob)

As the participants explained, watching a performance means receiving but also returning or reflecting something back, thus in this way, creating the dancing can be understood to be part of a social contract, a non-verbal understanding and agreement of complete engagement. Viewing their creative dancing experiences from this light, allowed the participants in this study to fully engage and derive great satisfaction from the performance experience.

> As you create your world, then you open the door to go in there, but the world is not there… Then you have to give them time to allow audience to breathe, too… Because they're living in that moment, they're alive, you know they're not chairs still there. They want to go with you, where you want to take them (Wayne)

Transformative. Highlighting once again the challenge throughout this arts-based narrative inquiry, putting language to the transformative nature of their creative experiences in dance proved challenging to the participants. What all participants attempted to describe, however, pertained to the highly transformative effect that a creative moment in dance allowed them to experience.

> You don't know. You feel it… You feel it and I think that's because there's something so complete in the dance that it allows you to enter it. You know, we

> can get into that whole kinaesthetic exchange…. how all your senses are engaged and you feel yourself alive through that dancing… I just feel complete from it… It's like I have experienced something where I feel very alive and myself. My senses are fully awake and responding. It's subtle but it's complete. (Bob)

Sometimes subtle, sometimes deeply impactful, moments in dance that felt creative to these participants exist when the sensual and intellectual elements of the human experience are united, and it was believed to be similar across diverse domain where creativity exists. Again, the interaction between the sensory experience and the world of emotions, seem to pave the way to that which is experienced as having a transformative effect of potentially both the performer and the audience. That creative moment in dance is thus said to be cathartic:

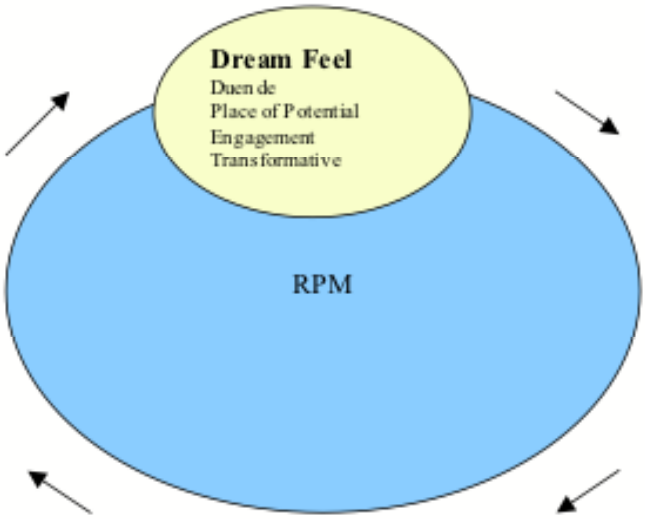
> The catharsis that you get from seeing a performance. I guess that's probably the first thing that comes to mind about the importance of emotions and the creative experience is having that event, that place to feel those things whether it's because you're bottling it up or it's because it's something you don't get to feel enough or ever… you see a whole, I can't say a lifetime… it's kind of run the breadth of a relationship… It was that kind of an experience... the wholeness. Complete… Very satisfying… (Jane)

That which these participants experienced as transformative, was not a specific form of affect or mood (happy, sad, etc) but rather something of a physiological and deeply emotional response to the moment shared through the dancing.

> It's a completely physical experience when something happens and it doesn't have to be something very big, you know, it can just be, I don't know, like a moment, some combination of things and it just sort of takes your breath away. People call them goosebumps and many other things… and I can't breathe and I, like tears… the audience reacting and I wouldn't even be able to say what emotion it is… so there's that element to having more structured emotions but then there's also just that visceral reaction which is more interesting (Julia)

As many of the participants explained, dance can facilitate a transformative experience, at all kinds of levels. It is a deep and profound sensation, where our human intelligence is active, and "our entire way of perceiving the world, in an instant, can be wholly transformed" (CDF participant). To summarize, as the qualitative analysis revealed to me, what the participants at

the CDF *want to feel* throughout their creative experiences in and through dance involves 1) moments of being infused by a complete sense of wholeness and connectedness – Duende, 2) an ability and willingness to inhabit the place of potential, to live in possibilities rather than pre-determined outcomes, 3) to commit to complete engagement as part of a non-verbal social contract, and 4) to welcome that which can potentially transforms us, and our perspective of the world, in an instant. This is what the participants in this study ideally want to feel through their creative practice in dance, and represented their optimal creative state.



Preparation

All participants in this study acknowledged the importance of preparation in order to feel the way they ideally wanted to feel while creating dance. Participants seemed well aware that in order for them and their peers to get their creative juices flowing, be it in the studio or on stage, they rigorously needed certain preparation tactics, habits that in one way or another nurtured and consciously invited their creative way of working in and through dance. Some had figured these out throughout the course of their long and successful creative career. Others were still in the process of trial and error, slowly but surely deciphering what worked and didn't work for them in

any number of creative contexts. While others still, shared their growing understanding of the importance of preparation by engaging in creative processes with others, and learning other people's preparation tactics, as it pertains to dancers' creative experiences.

Clearing the Canvas. Important to the participants in this study was the idea of preparing to create the dancing by allowing themselves to be clear, uncluttered, in mind and body. As all the participants stated this takes work; it's the part of the creative experience that is willed through choice and actions born of conscious awareness. As one participant said, it's a challenge because we have so many layers, our creativity has layers, and being able to access our own being in the moment of live performance is extremely difficult. Thus, the participants I spoke to identified strategies that allowed them to best prepare to create the moment of dancing, and this significantly involved clearing the mind and the body of emotions, thoughts, and any accompanying expectations they may hold.

> I work to neutralize my emotions… I'm interested in practices like Chi Qong and that's where you learn to empty your body of crap so you can experience the moment. I feel that often emotions can get in the way of these experiences… Meditating is about that. It is what it is… By my Chi Qong practice. By the breathing exercises that go with the movement. It's about being essential.... going to that place of potential... and I have to get rid of my baggage of the day. (Bob)

As this participant explained, part of the preparation involved getting into a neutral state of being, so that he could experience that space of potential which opens them to creativity. As this participant clarified, this neutral state is not emotional, and it takes work and effort to make that happen. "That's why people meditate… And that's why art is work. It takes work to get to that point and to be good at it. It takes a lot of work. I think we all have that potential" (CDF participant). As another participant shared, this is also directly linked to the person we "think" we are, our cultural upbringing and situatedness, that inevitably informs, but also muddies our perspectives. Such constructs need to be dropped in order to prepare for the creative experience.

It's a matter of liberating ourselves from preconceived ideas, and entering the moment with a clean slate:

> Est-ce que deux notes sont concordantes ou discordantes, est-ce qu'elles résonnent bien ensembles ou est-ce... Alors, c'est simple là. C'est ton écoute, c'est ta culture d'écoute, c'est sûr que ce n'est pas juste, c'est une culture d'écoute qui va faire que tu vas dire si deux notes marchent ensemble ou pas. Alors que c'est sûr que mon choix, je dis mon intuition, mon intelligence, c'est tout mon passé d'humaine, mon passé de femmes, mon passé de Nord-Américaine. C'est tout ça. Tu sais, tu fais plein de choses. Normalement c'est plus, on essaie de faire des choix qui sont moins, c'est ça, il faut êtres libérés et de tous ces conditions-là normalement… (Marian)

As the participants spoke about how they prepared to clear their mind and bodies to be present, like a clean canvas ready to receive new paint, all acknowledged the challenge of doing so. The irony is that while their preparation had to liberate them from their past and present non-essential emotions and thoughts, this very tactic had to be rooted in the now, lest we begin to leave the moment by thinking ahead. As one participant told me, "the practice is to try and eliminate, to try and shrink the gaps" (Chris). Clearing themselves of all that was non-essential to Now, is one of the ways the participants in this study readied themselves, prepared their mind, body, and spirit to enter the creative experience in dance.

Attitude of Availability. The various participants in this study, whether dance-artist, choreographers, and even dance presenters all acknowledge in one form or another the importance for artists to nurture an attitude of availability in order to feel at their most creative in dance. It's about preparing for the moment when the magic can happen, as if preparing to host a party, knowing with profound certainty that your guests will indeed show up.

> That sufi dancing that people dance themselves into a trance… It's all about getting yourself into that trance state… The physical, emotional, kind of connection… In this case in a dance form… (Jane)

As one choreographer shared with great passion and care for the dancers she works with, she needs an attitude of availability in her dancers because she is not just working with their bodies, but with their entire being – *way of being* - as humans. Whether their energy, be it physical, mental, and/or emotional energy is one hundred percent available to the choreographer or not, is something that profoundly impacts the artists' ability to tap into their creativity in and through dance.

> C'est un être humain qui a une capacité au niveau de l'intériorité, de toucher à toute sorte d'humanité, de toute sortes de possibilités humaines, une liberté, une rigueur, une honnêteté, une justesse, alors aussi je veux faire quelque chose pour elle… like she became a woman… like she's so beautiful, like she's glowing. She's free… I don't know what happen but now she's free, before she was like there was always something, now she's totally free, … so it's not just my ideas, it's also the people I'm working with, they are like mediums, like raw energetic material human beings, … they are constructing their own beings as dancers but me, I'm interested in including this construction of them and channeling into a different way to challenge, challenging it, bring their positivity and powers into the direction. So this is also a fascination I have as a choreographer; people, you know, people. (Marian)

As such, dancers' ability to free themselves, to make space for new ideas, constructions, movements, and experiences to enter is a deeply important aspect of how they prepare creatively. As one hip hop dancer explained, this preparedness need not only take place in the dance setting but can cross over into non-dance moments as well. In this way, he explained, we can be open to the life lessons present in our day-to-day life. How the participants learned to nurture an attitude of availability had much to do with trusting themselves, and listening to their bodies' intuitive messages:

> In the beginning, it's almost like a little light that says "go in this direction. Follow that". You know? And then you just follow that, like intuition I guess. But it's the feeling, that intuition, there's a physical sensation, and emotionally things just flow better… It is energy… and creativity as well. (Julia)

As the participants told me, knowing yourself and whether or not you have learned to trust your gut, or still rely only on academic, cognitive ways of problem-solving had much to do with it. Being able to clear the canvas and nurturing an attitude of availability, meant loving yourself and your creative work enough to leave your ego out of it, being willing to empty yourself, erase yourself, in order to become this moment, and whatever it requires of you.

> You have to trust yourself and you have to create moment to love yourself. Like actors - you have to take yourself out… into that moment and then you become…(Wayne)

As one highly experienced and successful dance-artist and choreographer told me, having an attitude of availability meant trusting one's self in particular when faced with the unknown, welcoming in fact the wonderment that comes of not knowing. Loving wonder, being curious before the unknown, willing and available to work on solving the puzzle, was deemed important. Like love, she explained, there is no recipe, which is why an attitude of availability was said to be so critical in preparing ourselves to experience creativity in dance:

> Je pense que je suis très attirée par le mystère parce que tu ne sais pas comment faire quand tu crées une pièce… Mais j'aime ça le mystère. Je pense que le mot mystère est bien important aussi.... Le mystère de ne pas savoir comment faire, il n'y a pas de recette, tu sais pas comment mais un moment donné tu sens que quelques éléments viennent se rejoindre, puis par, tu sais comme on dit le mélange de deux ou trois éléments crée une autre dimension. C'est qu'un moment donné TACK, il y a une autre dimension qui se crée. Ayoille. Ben ça, ça m'attire : de ne pas savoir comment le faire, puis travailler à essayer de le faire. Pis de ne pas comprendre. Dans le fond je pense que j'aime beaucoup le mystère, le mystère dans le sens de l'inconnu, que ce n'est pas une recette, pas une affaire organisée d'avance, tu ne le sais pas. C'est comme l'amour, c'est mystérieux dans le fond l'amour. C'est quoi l'amour là ; il n'y a pas de recette. Ça arrive un moment donné, mais en même temps on sait quand on est des humains qui travaillent, justement sur notre vie humaine, on sait que ça, puis on peut se donner des chances. On sait qu'on peut mettre certaines conditions en jeu. On peut pas le fabriquer mais on sait qu'on peut créer les conditions qui vont faire que ça va peut être avoir plus de chances donc ça arrive… C'est une attitude, c'est un état d'esprit, c'est une disponibilité, c'est de prendre la vague quand elle arrive… (Marian)

Nurturing an attitude of availability, the participants explained is one of the ways they prepare to encounter their own creative experiences. Once the canvas is cleared of any mental, emotional, and/or physical non-essentials, inviting the creative in-between the self and the moment was said to be possible when making one's self entirely available: dancer, artist, human being, like an antenna, attuned and receptive, ready to challenge and transmit any signals on which it may pick up.

Habits of Play. Another important preparation strategy that the participants in this study all addressed was the notion of play. Play in this case is seen as a deliberate and necessary part of mastery of skill, and nurturing of new ideas. By playing, the dancers were able to deepen their embodied mastery of newer skills, and welcome the emerging new ideas that surfaced. Purposeful play, without any set desired outcome, was important, for it seemed to at once infuse energy, ideas, and mastery, all the while mitigating the pressure that can come from wanting to be creative:

> When you're practicing, you're tinkering with new ideas and you're coming up with new ideas, drilling footwork into your muscle memory … We use the cipher in practice a lot. In a cipher you want to do a complete round, basically, you want to dance, do everything and you want to -it's for fun, basically, it's not like huge pressure… (Mike)

As one participant explained, in order to nurture good habits of play as part of their creative preparation, dance artists have to engage their entire body so that studio time can become "timeless play, serious play" (Brian). Whether trying to create a set dance piece, or rehearsing for an improvised performance dance piece, play was an important aspect of doing the work of creating dance. Given the negative perception some people have in the face of play, some of the artists discussed a change in their language, referring to this now as "research".

> That's the one thing about the creative process, is that you need to be able to create space in order for creativity to happen…. (recounts story about painter

> friend) 'what were you doing all day', and if she said 'nothing'; right, and there's that animosity there and then she changes to the idea of doing research… and there is that idea of people not understanding the artistic process where if an artist is sitting around, or if somebody is sitting around and just hanging out and people think 'well, what a life'… It's wasted time, you're not being active but you need to be able to create that space. (Kim)

Given the lack of social support some of the artists expressed about the need to "play" with ideas, some embraced the language of research, all the while continuing to bring a great playfulness to the process in terms of allowing divergent ideas to be explored, without initial rime or reason, but based on what needed to be explored as part of the process. The inter-play between thoughts, feelings, and movement was one that was done consciously and with great care.

> People go 'how do you rehearse for improvisations?'… it's a challenge, it's exhausting, 'cause you've got to spend all the time researching and just getting go know the space to know what it is, the process, the things that I'm exploring… just moving with the thoughts of what I was doing and writing notes at the same time, I had my computer there and sometimes I'd just write, sometimes I'd just put on some music and just let random music come up and just move and write thoughts about what I was thinking about my movement, and about the stage and how they interact, and you know basically, that`s the research part of it. (Kim)

In order for the participants to be free to explore possibilities, rather than try to instantly narrow onto decisions, dance-artists expressed the need to play, explore, and research possibilities. Knowing that the divergent, idea generating process, and eventual narrowing of possibilities onto one movement, creative decision, is a choice that is best served when viewed as a playful game. Like a complex chess game, one choreographer explained how for her, creative decisions were literally a game of options:

> Choices come almost naturally, you just feel what you think would be more communicable… I never see any work as hard. I see that it is always a question of … this one, this one, this one or this one? It's a game, I feel mostly that it's a game… (Marian)

Nurturing habits of play were a highly effective preparation strategy for the participants in this study. Through serious play, and playful work, the artists are able to remain open to possibilities long enough to find deeply meaningful content. In playing, they sustain their efforts day in and day out, until the moment where the creative experience seems to flow with great ease out of them. Play has invited this quality of experience they told me, and is thus an important aspect of the participants' preparation.

Working your Craft. Last but not least, the participants in this study expressed to me that part of how they prepare to experience creativity in dance, is by working on their craft. This notion had to do with enhancing their self-awareness of who they are, as a person, and body, in motion. How one might turn their head, lift a shoulder, or turn around, the subtleties of what makes each of them a unique, and perhaps even eternal being in motion. Working on their craft, was deemed an important preparation tactic, the way they discover and purposefully communicate their flavor to the dancing.

> Moves are things that you learn, the way you dance, I guess your flavor, or whatever, is more it's the way YOU do things. Everybody walks a little bit differently, everybody looks a little bit different, everybody has a little different facial features. You're not gonna move the same as everyone else and I think the important thing is to not to fight that... I think it's important to accept who you are and just go with it… the way you move right now may not look good but it will eventually evolve into something and then… I think that's creativity. (Mike)

As the artists explained, this is why it is so important to learn as much as possible, to explore various styles, for it infuses your being with more possibilities and "when you dance, it comes up". What the participants shared was that how one does the mixing is what makes dance creative. Thus, learning how to master this mixing process is akin to how a great chef cooks, using various flavors as he or she wants. Working on their craft, is how they explore possibilities, and also how they begin the process of decision-making. Yet, interestingly, they

purposefully want to feel like the work remains open, rather than closed, allowing them to best prepare to be able to respond well in the creative moment of the dance performance. Working in this way, is part of how the dancers prepare and work on their craft:

> I usually start with something that's mostly improv with a structure: I am going to go from this point and drop off a stick go back and get another stick put another stick on the pile and go back to that stick again well that's my plan and then I improvise and figure out different ways to pick up a stick that's usually really free for a while and then as things start to gel and I like things I also use a video and I also use Eric … a lot he's been amazing outside eye for me in this process…and really helping me to solidify ideas there is less and less improv in that solo now but I've managed to trick myself into thinking that there is a lot of improv in it like really look at it I don't think there is much improv left but it feels like improv to me and because of that I feel freer I can be more spontaneous. I can solve problems more quickly when I go wrong, feel like I am improving, it is a mental state. A lot of that solo is choreographed now. (Corinne)

By preparing with care, including working purposefully on their craft, the participants explained that they begin to grow in their understanding of the work before them. Some elements of the work require a life-long study, being essential and connected to that which brings meaning to being human. As such, dance artists, and perhaps particularly choreographers and dance educators have to give the dancers tools, exercises, that open the door to such elements of performance like sounds, grounding, presence, etc. Sometimes, detours are part and parcel of working their craft, and are thus embraced as being an important part of preparing for the creative experience in dance.

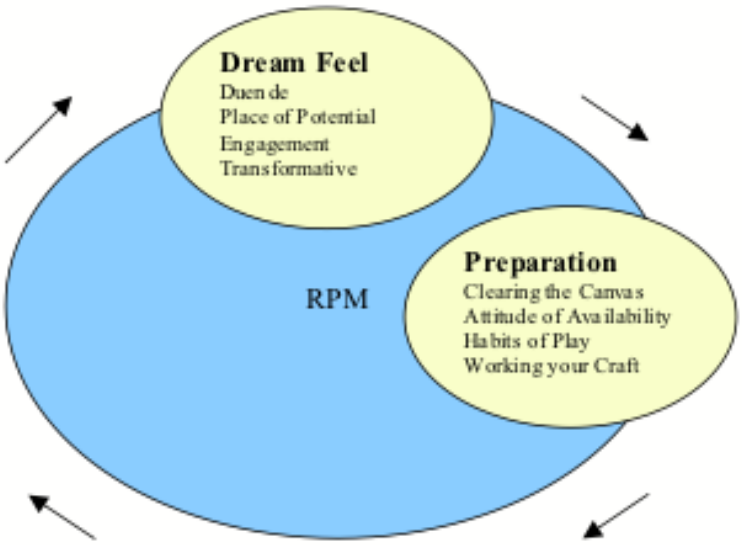
> Après ça c'est juste qu'on travaille, on travaille… puis un moment donnée, il y a des compréhensions qui se font, faut faire des détours, faut pas juste penser à la chorégraphie, faut donné des exercices, sounding, grounding, présence… leur faire relâcher la mâchoire, de sentir que la langue est connectée dans la gorge, quand ils regardent le public faut qu'ils regardent qu'ils voient dans le regard, qu'ils sentent que le regard que ça tombe en dedans jusque dans leur ventre, donc ils regardent par leur ventre… Apprendre du corps, mais enseigner aussi les détails de présence, le regard, la manière d'écouter, de sentir l'espace, puis un moment donné, tu sais c'est des affaires éternelles, qui sont vraies depuis toujours, ces manières là, d'être au monde, bien ils l'attrapent et un moment donné, ça se transmet jusqu'au public. (Marian)

What those involved at the CDF told me, is that cultivating the skills related to their craft was an important prerequisite to welcoming the creative experience. These skills included enhanced self-awareness, observation, presence, along with endless other human skills pertaining to our emotions, intellect, and physical manifestations as beings performing live before other beings. Consciously nurturing their person as being-in-the-dancing, was an important part of successfully being able to experience dance in creative ways.

> I think that part of being a creative person is to be self-aware and to be observant… So the more you can train yourself to be observant of what you are experiencing, whether it is emotional, intellectual, physical, then the more you can cultivate that and learn those skills the better audience member you are; the more engaged you can be in that artwork the more you can understand what that artist is trying to communicate or say about the world, and your understanding of that helps your understanding of the world; so, that's what it is for me, I think, why those skills are important. Because it's not just about experiencing this art form and this piece, it's about something bigger than that, or has the potential of being bigger than that, for it to be meaningful. (Jane)

As I interviewed the participants in this study, it became evident to me. While the creative experience in dance may sometimes seem to spontaneously emerge, it does so like a garden, the soil of the artists' experiences having been tended with great care. To summarize, as the qualitative analysis revealed to me, participants at the CDF expressed great and deliberate *preparation* in their day-to-day creative lives. These preparation strategies involved: 1) clearing the canvas readying themselves for the dancing with an uncluttered mind and body, 2) cultivating an attitude of availability through working with an open mind and receptiveness to new ideas and experiences, 3) playing, embracing an at-once rigorous playful, curious, practice and lightheartedness to their research work, and finally, 4) working on their craft, by embracing the notion that who they are as people and how they move is the very material with which their

art is made of. These are the preparation strategies the participants spoke of, that facilitated and enhanced the creative experience in and through dance.



Obstacles

While the various stakeholders of the CDF interviewed all had many successful, creative experiences to their names, all were quick to acknowledge the immense challenges that so often accompanies a life dedicated to creativity. While they each could identify strategies that worked well to invite the creative experience in dance, they could also point in the direction of various challenges that impedes or disrupts their experience of creativity in dance. The obstacles and challenges the participants of the CDF described seemed to be rooted at times in their social world and thus predominantly external of their personal control, while in other instances, obstacles to their creative experiences reflected more an intra-personal root, where artists have potentially more control.

Suffering. While the participants interviewed expressed a deep desire to connect with their emotional, embodied experiences, they explained that this also opens the gateway to experiencing challenging, even overwhelming emotions. One of the emotional experiences the participants found most challenging as it pertains to their creative journeys is the psychological suffering that sometimes accompanies it. While many in society have trouble connecting to their emotions and to truly feel them in their bodies, the participants here acknowledged a different reality, whereby sometimes communicating their experiences to others via verbal language is a challenge, which seemed to enhance the perceived suffering.

> It's very hard. Something we're living so viscerally, you know, our emotions, the body, that moment on stage, but to try and articulate it, so that we can learn from each other, I think it's fascinating, but I appreciate the challenge. ("Wayne")

As one highly experienced performer, teacher, and choreographer insightfully shared, "it's very, very difficult to deal with passionate subject matter and create a full journey" (Sara). Trying to design this creative, emotional, embodied full journey for the artists and their audience is an extremely challenging goal. Fall short, and the audience will be left cold, indifferent. As this participant explained, working day to day with material – in this case movement, gestures, the dancing – in a way that leads to the desired feel they named as *Duende, place of potential, engagement*, and *transformative* is a monumental task. It is all too easy to connect with deep feelings of defeat, critique, and pain. What the participants described as one of the challenges to their optimal creative experience had to do with the way they relate to the material and their craftsmanship of it. Insecurities, self-judgment, and fears seemed to lead the participants I interviewed to experience moments of profound suffering, while trying to create.

> Sometimes you're going to go 'I can't get there' or sometimes it just doesn't go there. Sometimes just don't understand so you have to try, and try... and try. In a way you are living in the pain, because you judge yourself, all the time… (Wayne)

Of course, this very suffering, this powerful current of negatively experienced affect, combined with its negative energy, became part of the problem to connecting with the material, the ideas, and the movement of the dancing itself. Without clearing the canvas properly as described in **preparation**, the artist ends up trying to paint over yesterday's work, creating in the process a lack of clarity in the work. Emotions, such as suffering, while perhaps born through the work, may not necessarily belong in the work. As such, these un/welcomed emotions interfere with the essence of what the dancing is ultimately trying to communicate.

> How can I start if I'm all in the emotional state? That's what it is… You know I have to be in neutral first or else I've already projected meaning onto it. That whole dance doesn't have a hope in hell… (Bob)

Learning how to clear the canvas, as previously discussed in preparation is therefore important to diffusing one's suffering, and to return fresh day by day to the work, to the dancing, as it is meant to be in its purest essence. Doing this though, when challenged by the task of creating especially passionate material, was found to be difficult and sometimes impossible, leading to great psychological suffering while trying to create.

Tensions. One of the challenges expressed by the participants pertained to the way in which they work both on the level of emotions, and how these emotions are circulated and communicated in and through the body. By "trying too hard" or ineffectively, many of the performers explained missing the target, and falling into a way of dancing that was no longer authentic, but instead possibly riddled with excessive tension.

> You don't want to go too far, emotion becomes dramatic or you don't want to go too far, become acting. And the emotions sometimes can be controlled… You know, controlled. And that's emotion too. Can be silence… you know, depends how you do it. I think its timing, rhythm, there's a lot in there… performance is hard… Sometimes you're trying too much. (Wayne)

Directing emotional energy in and through the body, trying to convey ideas through movement, the participants explained that part of the challenge of creating in dance has to do with getting the work into the body's knowledge. At first, this requires significant effort. However, addressed quantitatively meant *more is better* patterns of thinking became dominant, where a qualitative understanding of emotional energy may have served the artists better. Participants acknowledged that one of the obstacles often experienced, pertained the amount of effort exerted, which often exceeded what was perhaps required to bring optimal emotional resonance and fluidity in the movement. Thus, while the participants expressed the need to work with great effort, this directed effort proved sometimes to not yield the desired effect. Mental, emotional, and physical tension seemed to often get confused with quantitative rather than qualitative effort, thereby leading dancers to communicate their struggle, more so than the seamless, creative, flow of the dancing.

> You could tell it wasn't deep into their body knowledge… and it was still somewhat an intellectual process… I thought their dancing was amazing but I could see them really working. You know, and I think that when the dance is really embodied in the dancing you're not aware unless you're meant to be. (Bob)

How much is enough, to convey the desired feel, energy, and embodied emotional message contained within the dancing isn't an easy recipe to gage. Experience and self-awareness of the links between the mental, emotional, and physical dimensions of energy seemed important but this did not make this challenge any less within the work of creating live dance. Trying too much, or in ineffective ways, sometimes resulted in dance works being forced, flooded with tensions, rather than seamlessly performed and experienced.

Festival Context. One of the unexpected findings in this study is that while a dance festival is known and understood to bring about endless positive advantages to our dancing communities of practice, a festival can also be in and of itself, one of the challenges to artists'

creative experiences. This is something I was not expecting to encounter. In speaking with various participants in this study, including many dance presenters, I came to understand that to organize and curate a festival is an enormous task. A festival, being a collage of various creators' works, also brings about the challenge of how to assemble these diverse works into a whole that fits, complements, and enhances the experience of the audience. This is no small challenge. Thereby, as presenters and curators of dance, these participants alluded to the puzzling challenge of putting together works of dance as of yet un-seen, in particular spaces, and in particular orders, un-tried and un-tested before a live audience. In this way, the festival context thus reflects a high level of risk-taking with numerous unknown variables for many participants involved at various levels in the dance festival itself.

> It's always fascinating to me "how do you put that together" and I'm sure a lot of the times it's just a company's availability, and what space is available, and those considerations… Ya, it's really important, the timings of things and what you put back to back, or how do you create a mixed program of works?... (Jane)

The type of setting within the festival context was also a challenge many addressed: be it an outdoor dance performance, an in-studio presentation, an afternoon or evening performance, in a smaller space such as the theatre of the NAC or the large Southam Hall performance space alters the creative experience of both how the work of the dancing is experienced by the performers and how it is received by its captive audience. Sometimes, a perfect fit occurs where a piece is performed and magic happens: the performance of the artists, seamlessly fits with the space, the time, and the receptivity of the audience allowing for a transformative, creative dancing experience to take place. Other times however, something is a little "off", and it pertains to one of these festival context variables; space, timing, show order, etc. The formula of the festival context thus represented one of the challenges to which the participants in this study spoke:

> You're sitting there in the plaza - I feel nearly I'm in the days of the gladiators… Because they [bboys & bgirls] are competing… And I think it's beautiful and I think what it is, is what it is, and what it is is that and so each person, there's a formula, the beautiful ritual, it's become a tradition... But why put that in a theatre, why try to make that, I don't get that… So the context then seems really important doesn't it to where we experience the dance? (Sara)

Finally, the sheer volume of dancing taken in within the context of a dance festival was said to be a massive challenge for a great number of the participants interviewed. This is where the advantages of being able to witness and experience so much live dancing, at once exciting and efficient in terms of time, work, travel allocations, conflicted with the participants' desire to be able to fully receive, give, and/or do justice to each performed dance work. These were some of the challenges expressed as it pertains to the context of the dance festival itself.

Disengagement. Finally, another aspect of the creative experience in dance that often presented the participants with a challenge, were moments where they found themselves disengaged. Obstacles were felt to appear in their creative experiences when artists felt cut off from this usual sense of flow of idea.

> Well I respond to everything viscerally… I really feel like I'm engaging creatively constantly, all the time… It's quite the opposite to me. Where I'll get into a situation and I'll feel like my creativity has been cut off. (Sara)

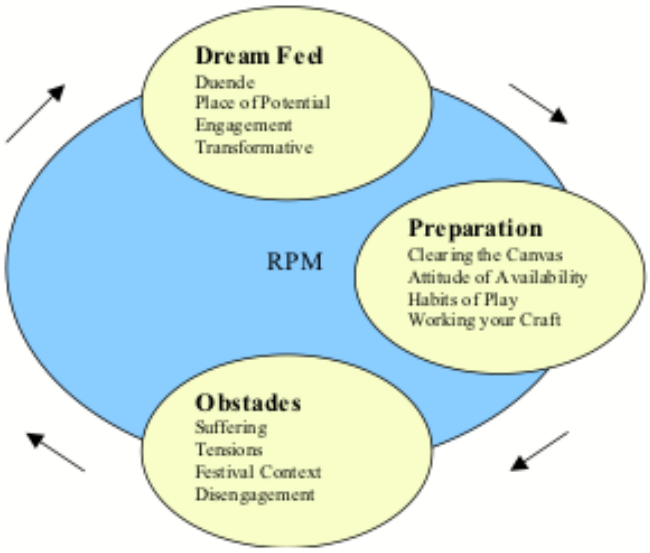
Whether speaking from the position of witness of dance, or as person dancing the dance, those interviewed explained how engagement is somehow disrupted when they feel challenged creatively speaking. As if experiencing a bad connection via phone or computer, the participants in this study explained that disengagement from their present moment experience was sometimes a significant challenge to their creative experiences. As if "tuning out" a conversation, disengaging from the dancing was perceived to be a significant challenge to sometimes overcome in the participants' lives.

> You could be an audience member… We totally disengage; but then why come to a performance? To be that kind of an audience member, I think that's really important to my practice; to learning about dance; to understand the artists that I work with; that are at the core of my own practice… it doesn't do justice to the artist or to myself if I disengage from the experience (Jane)

While the participants spoke of their intended focus and interaction with the dancing, they also could identify various factors that impacted their capacity to engage fully and authentically as artist, stakeholder, and/or audience member in dance. Once disengaged, the participants expressed significant challenge to re-engage in the dancing conversation:

> You've seen a "bad work" that you weren't engaged with where you question the integrity of the work that's being put on stage for whatever reason. Maybe it was over ambitious, maybe not ambitious enough, maybe, and I guess all of these are also quite qualitative... As I'm sitting there I'm giving in to my fatigue; I'm giving in to a Festival context right?... It was a 10 pm show which was after a whole day of activities (Jane)

Even though this particular challenge was highlighted in relation to the festival context, the type of disengagement to which referred the participants, transcended the festival context and was expressed as occurring in various contexts related to their creative, dancing experiences including day-to-day activities. To summarize, as the qualitative analysis revealed to me, participants at the CDF expressed great obstacles to their capacities to experience their optimal feel within their creative experiences in dance, including: 1) suffering, 2) tensions, 3) festival context, and 4) disengagement.



Overcoming these obstacles to creativity while difficult wasn't impossible. The strategies and behaviors exemplified by the participants in this study, facilitated a return to feeling the way they optimally wanted to feel within their creative experiences in dance. This also represents the final component of the RPM, and is the portion of results to which we turn next.

Revisiting the Dream Feel

Identifying challenges to how one wanted to feel within their creative experiences in and through dance was relatively easy to do. For the participants interviewed, identifying and elaborating on how they move through and beyond these obstacles was however, an entire other matter. Yet, experience had taught them certain strategies for coping with the inherent challenges that accompany the creative life. Below is what they shared with me.

Questioning. As one participant described poignantly during one of the post-show dance dialogue chats with audience members, part of moving beyond the obstacle to create in and

through dance is by going back to the source, form, and medium of dance itself. Asking oneself why it is important to pursue and explore this idea in dance form seemed to allow the participants to reconnect with their embodied voice, in gestural physical ways, reconnecting them primordially to the flesh of their dancing.

> Whenever I make anything I always have to think so *why do this as a dance, really*? There would be so many easier ways to talk about this or to show this and… dance has really powerful and really specific ways of addressing content but I like to ask that question… I find that I can understand my content better when I address it physically first. (Corrine)

Akin to the researcher who revisits her research question to continually stay the course of her work's purpose, the artists interviewed often returned to their fundamental question pertaining to the role of the dancing itself, amidst this work. In asking themselves this question, they seemed to be able to refocus and recommit to their physical dancing works-in-progress.

Honoring. The participants told me that they sometimes struggled or disengaged from their creative dancing experiences due to external, social, distractions. Whether the conflict represents a clash of values, an identity concern, or the festival context for examples, these obstacles often represented a tension within the social landscape of the participant. In such instances, one strategy that numerous participants employed was that of remembering to honor others, to respect others' perspectives, and to appreciate that all people are trying to journey a similar road.

> I suppose this is a kind of psychological consideration because it has to do with how you respect your people in the work environment… Respect people because the dance world is not known for being about respect for each other… Well it's usually about the cult of the individual and that can go to your head. And that institutionally can go to your head. (John)

By remembering to de-centre themselves, by enhancing their awareness of the struggles of others, and by respecting and even empathizing with other people's perspectives, those I

interviewed seemed better able to re-connect with their optimum creative experience in and through dance. Sometimes, this meant extending a compassionate understanding to a peer, other times this meant opening themselves generously to their audience, coming to recognize them as beautiful, flawed humans, too.

> Somebody asked her what she felt when she looked at people looking at their blackberries or scowling or just generally disgusted and she said I look at them and I think *they are doing the best that they can*… It's generous and it also proves and its part of that thing what if everybody is practicing what you're practicing. (Chris)

In some respects, the participants explained how shifting their focus from themselves to others, honoring them, allowed for re-engagement in the moment, and thereby in their creative process. This external focus, one could posit, may have even facilitated their ability to re-commit to being in-dialogue with their own work, with greater patience, compassion, and understanding.

Dialoguing. One of the most effective ways participants expressed being able to work through the inherent challenges of the creative experience in dance was through the art of communication. The importance of being in-dialogue with others was repeatedly expressed as being key, whether this meant during the dance choreographing process, as part of preparing and educating an audience before a performance, or as part of opening one's self to feedback following a performance. Being willing to engage in dialogue with others about the dancing seemed critical to being able to transcend its creative challenges.

> I guess you just have to drop your ego sometimes and just learn to take criticism from anybody whether they are better than you or not. Everybody has some valid opinions because it's an art, like as much as there is a foundation to it and everything, everybody's going to have their opinions and there is still that flexibility so its still good to see where, what other people think of it… (Mike)

That said, how this process of communication occurs was said to be of critical importance as to whether or not this supported the creative experience of the dance artists or not. As one company

manager explained, experience has taught them that it is important to consciously and caringly create ways of entering and exiting such powerful exchanges in order for them to be useful, insightful, and facilitative in nature rather than merely critical and off-putting to those up to their necks in the work of creating the dancing.

> What we do is we develop protocols that allow people the freedom to intervene in an appropriate way, at the right time. (John)

Whether the purpose of the dialogue was to facilitate reflection of a working artist, or to invite further understandings by the audience, being in dialogue with others, as well as with the work itself, was expressed as being an important tool in revisiting the way participants in this study ideally want to feel within their creative experiences in dance. Given the expressed importance of dialogue to many of the stakeholders of the Canada Dance Festival, it is no surprise in retrospect that so many opportunities to converse in, about, and through dance were literally embedded within the programming of the festival: Post show dance dialogues, morning salon chats, in-studio presentations and conversations, etc. Being in dialogue was found to be an important reflective and educational tool, facilitating a return to, and a nurturing of, their optimal creative experience in dance.

Adjusting. A great number of the participants interviewed expressed the need to be flexible, less rigid in their process, and to ultimately be willing to let go of initial ideas, to edit, shift, and adjust as needed to get to the creative work desired. As one highly experienced and celebrated choreographer explained, we must not shy away from completely shifting large chunks of work, chaotically, to eventually arrive at new creative solutions. This is what creativity is all about, as this participant explained. And it's the flexible, willing nature of the one exercising their creativity that is tested when the time comes to adjust as needed:

> Faut pas se gêner pour déplacer un gros bloc, dans notre tête, puis le placer ailleurs puis voir comment il va s'organiser avec autre chose. C'est ça la créativité… j'imagine qu'il y a des fois on se dit *Oh la la si je déplace ce bloc là ça risque de tout faire s'écrouler cette affaire là* mais ça ça peut bien s'écrouler parce que c'est ça que je veux… C'en vaut la peine parce qu'après ça cette structure là sera même plus nécessaire… (Marian)

Related to the strategy of adjusting, was the focus of the work. Sometimes, some participants explained, it is useful to push through the challenge, while other times it is best to put it aside, and do something else for a while. Adjusting the process of working itself was seen as a valuable strategy while conquering creative challenges.

> c'est bon de laisser de côté quelque chose pour aller travailler autre chose, parce que le temps de pause c'est pas un temps où on se repose, c'est un temps où on travaille sur autres choses. Pis après ça quand on revient, on a comme un autre point de vue donc ça nous aide à continuer d'évoluer de même… (Marian)

When to follow through on an idea, when to exercise tenacity in the face of a creative challenge, and when to have enough self-awareness to reflect, assess, and let go of an idea was thought to be critical to navigating creative obstacles in dance. Ultimately, however, it was the flexible perspective, the willingness to adjust as dictated by the evolving dance work itself, proved to be most useful.

> The ability to assess yourself and make corrections. Letting go of things. That's one. I think that's creative… Constantly tuning. Checking in on yourself. Listening to yourself. Seeing if what you're seeing is actually happening. And, making adjustments. Making little adjustments, like changing things. (John)

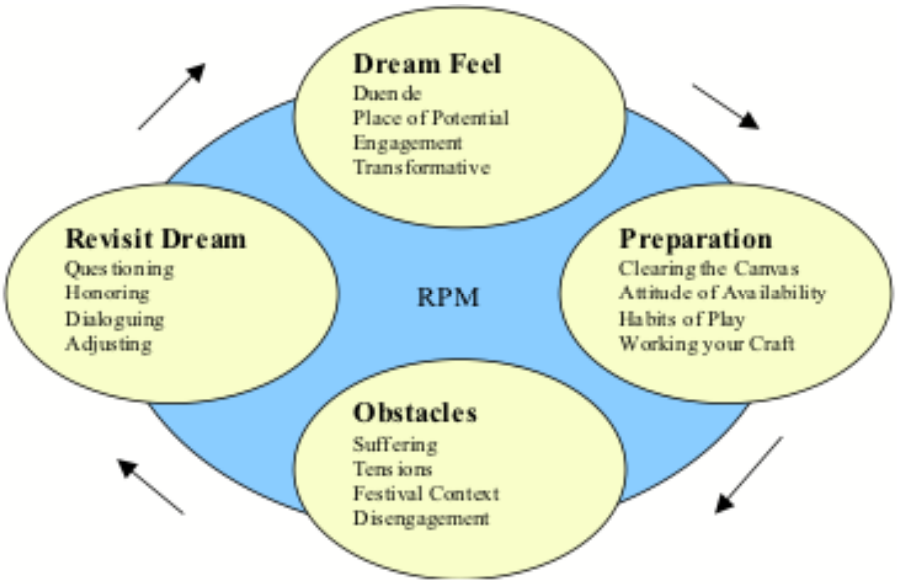
One of the tools many a participant referred to in aiding them surpass their creative challenges involved the use of video. By reviewing their work on video, it seemed to allow them to get a renewed perspective, a healthy distance, one that allowed them to see beyond the obstacles themselves, and perhaps into new, nuanced creative solutions. Video was one of the tools participants in this study utilized in order to be able to adjust as needed their creative process in light of obstacles.

> Video video video there is not a single word written down not a single step... I keep a record of my process and how ideas evolve that's all journaled out but actually movement no… video is so essential because of the variation and moves… is that why modern dance was not invented a hundred years ago because the video didn't exist? (Corinne)

Ultimately, as one presenter suggested, an important part of revisiting how one ideally wants to feel in their creative experiences involved being able to see their work in the broadest lens possible. In doing so, participants it seemed were best able to reconnect with themselves, their communities of practice, and their own work of the moment. To summarize, as the qualitative analysis revealed to me, participants at the CDF expressed strategies that enabled the participants in this study to revisit why they do what they do, and to reconnect with their ideal creative self at work, including: 1) questioning, 2) honoring, 3) dialoguing, and 4) adjusting.

Together, the findings in this study reveal a Resonance Performance Model (Fig. 3) that describes and deepens our understanding of the phenomenology of creativity in dance as experienced by the participants in this study.

Fig. 3 Resonance Performance Model of the creative experience in dance



The implications of these findings to dance education are discussed next as it pertains to the challenge to create in dance.

The Challenge to Create

Creating something novel, an inspired idea full of sparkling newness, creating something fresh from something old, is difficult, challenging, and can lead many an artist to experience great suffering in the process. This certainly was reflected in my conversations with the participants at the Canada Dance Festival where suffering was indeed one of the obstacles to their creative experiences in dance. Throughout history, there are endless accounts of the archetypical suffering artists, and they deserve our careful attention and study. For the great artistic creations and gifts they bestowed upon the world, came too often at dear personal costs to them, and their qualitative lived experience as creative persons. As such, they also ought to serve as an educational cautionary tale of the inherent emotional risks to the creative enterprise, and inspire us to discover and learn skills to nurture our creativity in such a way as to support our creative experience and wellness in the process. Creative negative stereotypes, however, come to our collective mind so rapidly that it is all too easy for our personal belief system to coordinate around the myths of our profession without even so much as a second thought. I believe this is common practice in dance, much like in other art forms. And yet, is this true? Is the only way we can create born of suffering, or is there an alternative model of creativity that embraces how we ideally ***want to feel*** in the process of creating? The participants of the Canada Dance Festival expressed with great eloquence and clarity how they ideally wanted to feel while creating, and named suffering as one of the challenges to creativity rather than as its muse. Along with the participants of the CDF, Elizabeth Gilbert (TEDtalk, February 2009) is one artist who invites us to re-examine how we want to feel when engaging in any creative process in the arts:

> [W]hat is it specifically about creative ventures that seems to make us really nervous about each other's mental health, in a way that other careers don't do... We've heard that kind of stuff for so long and somehow we've completely internalized and accepted collectively this notion that creativity and suffering are somehow inherently linked, and that artistry in the end, will always ultimately lead to anguish. And the question that I want to ask everybody here today is are you guys all cool with that idea? (Elizabeth Gilbert, 2009)

As Gilbert so poignantly remarks, we must stop and question ourselves, and therefore the ways in which we teach, educate, and mentor future artists about the ways in which emotions inform the creative experience, lest we become enslaved to them. Dance, as such, is an interesting domain to examine the role of emotions and the body in the experience of creating qualitatively, for in the art of dance the human in mind, body, and spirit is the material of his/her own art; the externalization and embodiment of dancers' art process at once visible to others, and forever somatically felt from within, lived in one temporal space and time. I believe that by examining alternative models of creativity in dance, such as was done here via the RPM model, we can better inform ourselves, our teaching practices, and even our creative practices and thus answer Gilbert's call to action of helping "people manage the inherent emotional risks of creativity" (TEDtalks, 2009). For if we begin to discover how we ideally want to *feel* at various moments in our creative experience, we may be better skilled to navigate the creative landmines of our mind, and mitigate both the internal and external obstacles that also accompany the creative life, and identify that which inform how we ideally want to feel while in-creation. In this way, the results of the study may potentially serve as an educational compass for others engaged in both the processes of creating dance and dance education where nurturing the creativity of our students is part of our mandate.

Gilbert explains (TEDtalk, 2009) that in the early times of rational humanism, a significant change occurred in relation to how people viewed creativity. Instead of believing that

creating works were fuelled and inspired by the Divine, by muses, or spiritual forces greater than mere humans, people began to internalize their creative gifts, "and for the first time in history you start to hear people referring to this or that artist as being a genius rather than having a genius" (Gilbert, 2009). What was once thought to be a process of Divine and Grace-filled communication, an experience that occurs between an individual and the external world, became something individual and internal. Instead of acknowledging that creativity was a shared experience, it became something for which the lone individual was responsible. And this, Gilbert contends, is where our notions of creativity began to profoundly and negatively impact the experience of the artist, now standing alone in his/her studio, solely responsible for the greatness or poor quality of his/her next creation.

But is it truly how we experience the creative moment? Do we only hold an internal focus, or are we somehow always in-dialogue? I wondered how dance-artists experience the creative moment: be it while beginning a new work, rehearsing it, or performing it fresh, as if for the very first time, inhabit the dancing moment on stage. It is interesting that when probed, the participants of the CDF shared that they felt the way they wanted to feel creatively when infused by Duende - a spiritual, energetic, sense of connectedness and wholeness - and when engaged in the moment, in a place of potential, and open to that which transforms. These expressions of ideal performance feel for creativity in dance suggest a capacity to hold a focus in the spaces-in-between internal and external. In other words, the participants in this study supported Gilbert's perspective that creativity is best served when viewed as being something which one connects to, from within and beyond one's self – as if in conversation. As the participants' RPM model of creativity in dance revealed, this optimal feel for creating in dance requires numerous preparation strategies which included clearing the canvas, adopting an attitude of availability, developing

habits of play, and working on the craft itself. Once again, the dancers' narrative aligns well with Gilbert's experiences of creativity in her artistic field of writing:

> I'm not the pipeline you know, I'm a mule and the way that I have to work is that I have to get up at the same time everyday and like sweat and labor and like barrel through it really awkwardly. But even I, in my mulishness, even I have brushed up against that thing, you know at times and I would imagine that a lot of you have too. Even I have had work or ideas come through me from a source that I honestly cannot identify and what is that thing and how are we to relate to it in ways that will not make us lose our minds but in fact might actually keep us sane? (Elizabeth Gilbert, TED talk)

In her talk, Gilbert (TEDtalk, 2009) shares an insightful glimpse into her manner of working on, and with, creativity. Her experience reveals a determination to be in-dialogue that echos the perspectives of Cameron (1992; 2005) who suggests that we are connecting and creating an alliance artist-to-artist with the Creator. Results of this study support taking an internal-external view of the creative process; a relational way of being connected, captured in the experience of Duende*,* may be one of the insights worth nurturing, particularly in educational domains where creativity is an inherent element of the learning terrain. The language we use to infer for ourselves, and refer with others, to these creative experiences may very well be an important element to consider pedagogically as we move towards a somatic, feel-based education that nurtures the creative experience in dance.

Somatic Languaging

As reviewed in chapter two, somatics implies an entire breathing, living body as whole, which appreciates an experiential view of life and dance (Enghauser, 2007a). As Enghauser explains, somatics situates itself in the intuitive, lived dancing experience which is thought to contain endless somatic wisdom when experienced whole. As the results shared in this chapter demonstrated, the Resonance Performance Model was able to tap into the somatic *language* of

the phenomenology of creativity. In other words, by asking participants how they optimally wanted to feel, this study was able to expand our dance education vocabulary and collective narrative to include notions of holistic experience: Duende, the place of potential, engagement, and transformative. This is how the participants wanted to feel when engaging their creativity in the non-verbal language of movement, in the art of dance. In light of the results presented in this chapter, and important to this pedagogical discussion, is the awareness of one of the challenges faced by dance educators everywhere:

> One faces directly the challenge of languaging experience, languaging what is actually there, sensuously present in experience, and languaging the ways in which one goes and has gone beyond what is actually there sensuously present toward a constellation of meanings and values that accrue in the present and that have accrued over the course of one's life. (Sheets-Johnston, 2010, p. 121)

It is important to recognize and appreciate that the enormous challenge present in this phenomenological study is the very same one faced by dance educators and dance artists daily: Trying to explain with words that which one feels in one's experience of dancing. Trying to identify, articulate, and describe a phenomenon such as creativity in dance is challenging for it lives in a series of live moments, ephemeral, and conditional to the laws of time and space. To try and describe creativity in dance, creativity in motion, is akin to trying to describe the birth of a star in the social system. It's forever a relational, self-world interaction, and it is forever happening:

> To describe the animate life of particular things is simply the most precise and parsimonious way to articulate the things as we spontaneously experience them, prior to all our conceptualizations and definitions. Our most immediate experience of things is necessarily an experience of reciprocal encounter – of tension, communication, and commingling. From within the depths of this encounter, we know the thing or phenomenon only as our interlocutor – as a dynamic presence that confronts us and draws us into *relation*. We conceptually immobilize or objectify the phenomenon only by mentally absenting ourselves from this relation, by forgetting or repressing our sensuous involvement. To define another being as an inert or passive object is to deny its ability to actively

> engage us and to provoke our senses; we thus block our perceptual reciprocity with that being. By linguistically defining the surrounding world as a determinate set of objects, we cut our conscious, speaking selves off from the spontaneous life of our sensing bodies. If, on the other hand, we wish to describe a particular phenomenon without repressing our direct experience, then we cannot avoid speaking of the phenomenon as an active, animate entity with which we find ourselves engaged. To the sensing body, no thing presents itself as utterly passive or inert. Only by affirming the animateness of perceived things do we allow our words to emerge directly from the depths of our ongoing reciprocity with the world (Abram, 1996, p. 56)

As results in this chapter demonstrate, participants of the CDF used language that speaks well to this interaction, a relation dimension, as well as its qualitative dimension rooted in action: Duende – as sense of oneness and connectedness, a place of potential – where stillness is about to give way to movement in the world, a commitment to engagement – connecting, relating to the world around them, including others, and transformative – a willingness to let internal and external elements converge onto change.

> [Wh]at the dancer remembers is what she has kinesthetically learned. More emphatically put, since dance is a matter of movement the memory of a dance by a dancer cannot be grounded in anything other than in her/his kinesthetic experience of the movement that constitutes the dance. (Sheets-Johnston, 2012, p. 47)

As Gladwell (1999) explains, "[w]hen psychologists study people who are expert at motor tasks, they find that almost all of them use their imaginations in a very particular and sophisticated way" (p.63). As this study demonstrated, the participants interviewed called on their entire being, their body and emotions, in order to create novel movement experiences for themselves, and their audiences. In other words, they used feel as key information for their creative decisions. "This is what we mean when we say that great athletes have a 'feel' for the game… This is the hardest part about understanding physical genius, because the source of that special skill – that 'feel' – is still something of a mystery" (Gladwell, 1999, p.59). While creativity has been studied from numerous perspectives and guided by various methodologies, few studies have embraced a

phenomenological lens of creativity in dance. In doing so, this study was able to allow for the somatic language of creativity in dance to emerge. Along with other phenomenological explorations in dance, this work reflects "an anti-dualistic reaction which conceives of bodily processes as cognitive and of cognitive processes as intrinsically bodily (Legrand & Ravn, 2009, p. 397). Coming to understand emotions and the body, in other words how dancers feel while creating, is to acknowledge "a bodily generated and bodily expressive affective dynamics" (Sheets-Johnston, 2012, p. 51). Emotions felt via bodily sense experiences are thus fundamental building blocks of dancers' phenomenological experience of creating dance.

> A dancer is thus not miming feelings, feeling feelings in an affective sense, or in general, "emoting". Whatever the dance, she or he is kinesthetically present in a thoroughgoing experiential sense to the unfolding qualitative kinetic dynamics that is the dance. (Sheets-Johnston, 2012, p. 51)

As Darwin long demonstrated, emotions and motion are forever intertwined aspects of being animate life (Sheet-Johnston, 2012). In other words, the emotions dancers feel when creating are not static states but dynamic qualities of experience. They are, as Sheets-Johnston (2010) describes "dynamic phenomena that are experienced in the flesh… dynamics are the key to understanding the natural relationship of affect and movement" (p. 124). The language used by the participants of the CDF when trying to describe how they optimally feel when engaging creatively in dance reflects this dynamism. Embracing the RPM as an educational tool to enhance somatic awareness in dance education may invite a new somatic language to continue to emerge, inform, empower, and further invite our creativity to the dance.

I am Dancing with Duende

The Light in darkness
Moves me towards you
Drawn to Darkness in light
Making for Wonder too

Sea-saw/ing with you
I try to keep step
Dizzy. Off center.
Without balance, I fall.

'Tis a rhythm I don't know
'Tis a movement I've yet to learn
How to be in this space with you
Oh, spontaneous dance?

The stories of your ways
The Dark reputation you hold
Makes me quake in my bare feet
The grounds of which you hold

Myths of your human foibles
Litter our shared history
Archetypes of your embodiment
Fears before I, ever was born

Dancing with you Now?
Eye to eye, we see
Embraced by your lead
I choose to follow

Capricious you are
To my desires for order
Deliberate you appear
In ever-transformative ways

Change! You demand
Forming unformed forms
Move! You shout
Embodying un-bodied flesh

The edge is sharp, and high
The winds are fierce by Will
Light can blind as much as darkness
Balancing only on the move

Thoughts-actions-feelings swirl
Indivisible in this Whole
A conversation now unfolds
I *feel* shiver with delight (the Light)

I am Dancing with Duende

Chapter 6: Dance festival as a transactional space

The aim of this chapter is to present and discuss emerging results related to this thesis' main research question on the phenomenological experience of participants at the 2008 Canada Dance Festival (CDF). While the marketplace of dance in Canada was not on my research radar at the onset of this study, the way participants perceived, experienced, and came to describe the festival as a significant marketplace in their artistic lives and as a challenging transactional space to navigate, proved to be a meaningful finding in the course of this inquiry. This chapter presents a thick description of the 2008 Canada Dance Festival as a transactional space where dance is presented with the aim of being sold/bought, where meaning and perceived values are discussed, and ultimately, where a work of dance's stage life, and dance artists' livelihood, are negotiated. Organizationally, this chapter begins by presenting tensions in the dance sector between democratic and elitist values of dance in Canada. Building from chapter four on our understanding of the CDF as the cultural context of this study and presenters as key stakeholders and participants of the festival, I first present the overt narratives where knowledge sharing and on-going learning is an intended outcome of festival participation. Next, I report on the participants' experiences of the covert narrative present at the festival: the unspoken truths surrounding the commerce of dance in Canada. In this section, the festival is described and understood as a community, marketplace, as a place to consume the art of dance, and as a place where degrees of freedom and responsibility are daily exercised. Finally, a discussion is offered whereby the commerce of dance is understood to be an important component of the evaded curriculum in dance education. Notions of art, money, worth, and values are pondered in light of the psychopedagogical implications stemming from these findings.

Filled with intense drama, and both overt and covert agendas, this chapter's main purpose is to describe the Canada Dance Festival as the marketplace of dance in Canada, a fact

previously unknown to me, and to enhance our understanding of the participants' experiences of the transactional elements of the commerce of dance. Sharing the participants' experiences navigating the commercial landscape of the festival, I describe an often time overlooked element at play at the CDF. What I learned is that most participants felt uncomfortable, and arguably ill-informed and disempowered, in negotiating the worth and value of their own art form as participating members of the cultural sector in Canada. It follows that these findings have potentially important educational implication and are worth an extended reflection.

For a great many of us, festivals represent a celebration of art and culture. Nurturing a spirit of celebration is after all, frequently how festivals are marketed to general audiences. We embrace these experiences as opportunities to expose ourselves, as audience, performers, and creators alike, to an abundance of live performances in a condensed period of time. We welcome such cultural events as large stages allowing us to expand our work's reach, and as opportunities to receive valuable feedback from live audiences, which include our peers. Yet, for many of us, the idea of festivals as a marketplace, as a place of business transactions, represent a part of the dance experience we have yet to encounter, openly discuss, let alone unequivocally learn about. It seems that this important aim of dance festivals, among many others, has remained a mostly unspoken aspect of our dance dialogues, let alone our dance education curriculum in Canada. It follows that to protect the anonymity of all participants, pseudonyms have been used throughout this chapter.

Spoken Truths: Dancing democracy and elitism

As one of my participants said "Canadians have an abiding sense of democracy; everybody deserves a chance", which as this person also interestingly pointed out also means that "everyone has a chance to fail" (CDF participant). Governments often view festivals as mechanisms that can spur economic development, while in turn nongovernmental groups view festivals as potential spaces for "celebrations of community power and solidarity" (Jeong & Santos, 2004, p. 640). One aspect of these relational dynamics that seems to emerge as critical is the diverse tensions based on the geographical landscape of Canadian dance from regional to urban settings. It was suggested by one participant that contemporary dance, at least in Canada, is predominantly an urban experience:

> I really saw that a lot of the dance that we see is very much an urban art form… And I don't mean urban Hip Hop I mean it's an urban experience… You know in as far as where you are situated… because to create dance you need that critical mass of people; you can't make dance without people you know; and if you're making a certain kind of dance you need people with certain skills… so it becomes a much more narrow pool… (Jane)

Thus as some contended, to excel in the field of contemporary dance in Canada, means inevitably to live, learn, and create dance in predominantly urban, high population spaces. On the other hand, it was clear to some that the influence of the government's shifting democratic agendas also influences the creation and funding of dance. As one presenter explained:

> Everybody has a chance. That's something that I'm not going to enter, but I can let you wrestle with that one. And then there's the mandate, like we give you money so I want to see something from Saskatchewan on stage. (John)

Though the participants never actually vocalized as such, I got the distinct sense that a great number of them felt that this shifting, democratic landscape meant a decrease in quality and scope originating from regional works. Indeed, democratically ensuring a fair and just

representation geographically, may very well mean that clusters of excellences typically found in urban centers are becoming under represented in terms of funding or performing opportunity in lieu of more democratic selection based on region; an easily measurable and deciding funding factor, rather than quality of work, an ephemeral and subjectively aesthetic decision criterion. One can easily see how positive and negative arguments could be devised from either perspective. In related contemporary dance fields such as in hip hop and break dance, artists frequently referred to the relationship of money and control as it pertained the corporate sponsors of dance events and competitions.

> If you look at T.V., [dance] it's just everywhere… It's a good and bad thing. I guess, with breaking events and competitions… you have to get sponsors and if you want to get that much money you have to leave a certain amount of control to your sponsors but you don't want it to get to the point where they are controlling your event, controlling your art form, so you have to strike a balance there. (Mike)

While the survival of live dance demands its humble respect for its paying audience, both private sector and government supporters, the creative spirit of the artist individually and collectively as a community, may in fact feel stifled in having to answer to those who support the work. This, many participants explained, impact both the process and the outcome of a creative piece of dancing.

> It's all kind of boring, not boring but everybody is trying so hard to find a way, and find the formulas and it's so complicated when it's so tightly… it's a damned if you do, damned if you don't thing when you have government support. And so, as artists you always have to answer to someone so it's either going to be a patron, or it's going to be the government… Or it's going to be the box office. So if you're performing, between all those it's no different from anything else. Wouldn't it be nice if you could just put your dance in a gallery and let it live… (Sara)

Canada, as a broad and diverse geographical and cultural landscape may very well need to face these democratic issues in its arts policy, funding networks, as well as it pertains the general

health of its cultural economy. The fact remains that the participants to whom I spoke found this shift in funding values from dance excellence to dance democracy to be challenging and frustrating.

I came to understand, thanks to my participants' perspectives and experiences, the importance of dialogue at an event such as the CDF. It became clear how there is a need for communication to be facilitated in order to create greater compassion, knowledge sharing, and understanding within the dance milieu. Stakeholders need to impart their views and concerns to those empowered to enact change in the very structures that support and/or fail to support well dance in Canada. As one presenter explained:

> People want to be told what to do, actually…. That's the big thing that I'm learning; it's that they are there, but they want to be told what to do. They don't know what to do. The members are not dance professionals… But they often think… that the knowledge that they have from the corporate world, or from some other sort of world is, works in our world. And it's just not. So they have to be told what to do. They have to be led. (John)

Be it board members, funding agencies, or government employees and politicians, while rich in knowledge, education, experience, and situated in a place of potential power, these stakeholders may or may not have the necessary aesthetic education and information to properly set the stage for a thriving dance community and commerce in Canada. In turn, dancers as a number of presenters suggested are preoccupied in their creative processes in the studio, unaware to various degrees of those around them who put the necessary structures in place for them to exist, create, and ultimately, perform. "I'm a victim of having attended business schools… most dance artists don't. In fact, they don't have the lens to see what people are doing for them already" (John). Thus, it reasons to believe that we need stakeholders at the heart of the dancing community to share their knowledge and experience, and for those in positions of power and authority to in turn share their business and political knowledge and experience with the dancing community.

As I learned through one festival participant, one such organization that attempts to build such bridges is Made in BC.

> Made in BC… is kind of an intermediary between the artist companies and the presenters who present them. So it's really trying to make those links between the two… Encouraging more dialogue…. Whether it's networking, whether it's exchanging information. Disseminating information about a group of artists to the group of presenters and vice versa. (Jane)

The work that is tackled by Made in BC is one that needs to occur in many more parts of the country in order to bring understanding of dance to presenters and their audiences, and in turn, to dancers so that they may further come to know and listen to their audiences as well. Enhanced, empowering communication across various stakeholders of dance (artists, funding bodies, organizations, audiences, etc) was clearly both wanted and warranted by the participants to whom I spoke.

As both artists and presenters commented in their interviews, the intermingling of community at the CDF is impacted by a great number of factors, logistics of who can be found where and when, having a large impact into future career moves: "[T]ime, availability, who you run into, who you sit next to on the bus, right?" (John). All these variables impact who connects with whom and in what capacity. In addition, as one choreographer suggested, festivals have experienced significant funding cuts, which in turn has impacted the ability to properly market a festival like the CDF. In 2008, the CDF did not have a great deal of general public in attendance, instead most were highly informed dance audiences with agendas and much at stake themselves. According to some, the fact that festivals have to answer to funding agencies in terms of addressing and representing multiculturalism, provincial representation, newcomers and established artists, etc. meant more constraints to the work of dance-making.

> This means that the public of dance [at the CDF], is a knowledgeable public because they themselves are living the experience of dance all the time [as

> dancers, choreographers, presenters, arts administrators, etc]. They will have to separate themselves from their own experience in order to enter that of the choreographer and dancers before them, and that takes a great deal of effort and will. (Sophie)

Festivals are cultural events that inevitably are based on traditions, and a process of reconstruction of history and heritage as some traditions and sub-cultures get chosen over other ones reflecting the dominant group's ideologies (Jeong & Almeida Santas, 2004). As elaborated on by Jeong and Santos (2004) "[f]estivals have become events of sociological concern, because they provide contexts in which invisible webs of local power networks can be made visible" (p. 654). On the one hand, some artists expressed dissatisfaction when they present a piece only to realize that presenters either hadn't arrived at the festival yet, or were attending another show. In such instances, the dance work may not get booked for other shows, and an artist may feel that it was "all for nothing", as one participant suggested. On the other hand, for the few artists who have the chance to not only present their work, but also to stay for the duration of the festival – a rare occurrence for a number of reasons, including time and budgetary constraints – the festival experience sounds very different:

> I had the opportunity to attend and present at the 2008 Canada Dance Festival and it was a wonderful experience. It gave me a better appreciation of the depth and range of dance in this country and at the same time show my own work in such a supportive environment. The number of presenters in attendance was an important factor in extending my career. The CDF is the best opportunity for Canadian Dance artists to see, engage in dialogue, and to inspire each other. (Wayne, CDF website, retrieved August 2008)

In 2008, the Canada Dance Festival welcomed among its attendees more Canadian presenters than ever previously, as well as a greater number of international presenters than in 2006 (Website news, retrieved August 2008). Along with booking artists' work for shows in their respective venues, public relations between the presenters, artists, and the public's perception, is an important part of the scope of a presenter's work:

> [A] big part of our job is developing a public face that will then complement and support what we're trying to do. And, that means speaking with an honest voice, in a compelling way to donors, potential board members, potential committee members, or the press, or building enough of a body of understanding so that it gets into the DNA of the community so that they know about us, and hear about us and creating a buzz. (John)

In the context of a dance festival such as the CDF, taking in as many artists' performances as possible is a necessary part of the presenters' job. While others express fatigue at watching too numerous shows in a day, it was found that presenters cannot really permit themselves the luxury of fatigue. "[T]hat's what you need to do to be able to do your job because it's such a wonderful opportunity to expose yourself to the most amount of work possible… it's a skill" (Jane). As I learned, seeing lots of work as well as talking with as many people as possible, is a big part of what presenters do at festivals such as the CDF. These festival off stage movements are inextricably linked to dancers and dance works' ability to enjoy many lives upon the stage.

As any healthy and mutually beneficial partnership can relate to, with support and freedom, comes responsibility and accountability. Arai and Pedlar (2003) explain well how community structures will vary when it comes to the different outcomes resulting from trust, mutuality and cooperation. After all, the CDF could be said to operate within a communitarian framework, where social capital emphasizes cooperation and mutuality (Arai & Pedlar, 2003). While community brought a richness of human, creative, logistics, and funding resources to the CDF, it wasn't without its fair share of challenges. The tensions that come with the territory of partnerships could be frequently felt, sometimes putting in question the very structures behind the Canadian business of dance. The tensions between the experiences of funders, presenters, dancers, and choreographers seemed to often reflect a need for enhanced dialogue and for a greater understanding of the values of dance democracy and excellence at play.

Dance dialogues: Learning from each other

As I witnessed dance performance after dance performance, sat in on morning coffee chats with presenters, and co-facilitated or supported pre- and post- show formal Dance Dialogues, it occurred to me that this was all ultimately a part of the audiences, artists, and stakeholders' continuing education. In these moments is where questions could be asked, reflections could be shared, and perspectives could be broadened. Whether a dance student, educator, critic, funder, presenter, choreographer, or dancer, Dance Dialogues both formal and non-formal, allowed us multiple entry points into works, not to mention worlds, of dance.

> Well dialogue as part of, as an element of educating, I think that's the best way, 'cause you don't want to talk down, you don't want to lecture… I think the biggest perception is like "I don't get it, I'm done" and that's not it at all, right? … So it's really giving people an entry point to be able to come into a performance with that openness; to be able to come out of it in a way that validates the experience that you've had, good or bad. (Jane)

As I tried to discover who the "typical" audience member was at the festival, it became clear both to myself and to many artists and presenters, that there were few non-dance informed types in attendance at the 2008 CDF. The closest to non-dance types I connected to was a long-time CDF volunteer who dedicates most of his summers volunteering year after year to a number of festivals in Ottawa, including the Ottawa International Jazz Festival, Bluesfest, and the CDF. To call this person a typical audience member would be to commit grave error, to undermine his role in and commitment to this community, not to mention the inevitable knowledge accumulated via such an intense artistic exposure through the role of volunteering. Another audience member I found who was most removed from obvious stakeholders' role, was a long time CDF gold pass member who as a past dancer, has often chosen to take her holidays during the CDF in order to fully immerse herself and appreciate the full scope of the dancing experience.

> Mostly I go on my own… perhaps you don't want to hear what other people, how other people experienced it? Does it change it for you?... I'm a dance veteran. So it's difficult for me to go to performances with someone who's not… Because I don't get the kind of, I don't get the opportunity for the kind of rich dialogue that I would like. (Melanie)

Again, to call her a typical audience member is to not understand her own journey in dance, her own profound experience of live dancing, and her commitment to engage as a participant in the dance community. Yet, neither truly fell into the category of stakeholders. After all, their lives and livelihood are not directly impacted by the choices made at the CDF. Thus, it became apparent that the 2008 CDF was not a place and space where many dance "tourists" ventured into the audience. So where was this segment of the audience, I wondered. Why weren't they lining up at the box office to make sure they got the best seats in the house? From what I observed around Ottawa at the time of the festival, the general population didn't seem to have any idea that this festival was going on in their own backyard. While no specific negative press coverage could be found for the 2008 CDF, it is not to say that this hasn't been the case in the past. While one can only guess at this point at how such negativity may potentially keep audiences at bay, it was clear that dance critics' oftentimes harsh words have a negative impact on the artists' dance experiences.

> I find that sometimes, critics in dance, they really love being picky. And this has grave consequences. And I find that sometimes in dance, we are missing the Joe Blows, the 'everyday' audience, and you know, I think the Joe Blows would likely love it… I think one of the problems is that the dance critics amuse themselves by being overly critical, cutting… There is a lot of negativity in the world of dance critics. (Sophie)

Of importance to the CDF as well as to our national conversations about and around dance, are the tone, quality, and scope of the dialogue. What I began to notice was that there was a significant under current, a covert dialogue that people felt comfortable speaking to me about, but that was never overtly shared with one another during formal or informal social

conversations at the CDF. A deeper exploration of the covert dialogues that emerged throughout this study is worth further investigation.

Unspoken Truths: The Commerce of Dance

CDF as Community

One of the things that stood out to me in this inquiry was the particular chosen language and how it affects our situated perception of themes and ideas. For example, in much of the CDF artifacts, textual evidence reviewed in this research would suggest that the CDF is a community, a gathering of like-minded people brought together through a shared greater good: the dancing. As one participant suggested, "dance is a collaborative thing for the most part" (CDF participant). Yet, psychologically inherent and absent from the overt dance dialogues is the equally real and impactful nature of the competitive marketplace which would suggest a potentially different feel, and altogether experience, of a landscape such as the CDF. Both perspectives I feel are accurate and authentic. Yet together, they create psychological and educational tensions and outcomes that underlie the more often than not unspoken dance dialogues of the festival.

> So someone has to acquiesce or else they're just going to rob each other of audience, rob each other of funds, rob each other of credibility… And there's not enough space in the newspapers, of creating a critical mass… (John)

As one participant in this study believes, in Canada, "[y]ou really have only three centres for dance… Toronto, Montreal and Vancouver. Well Ottawa is hands down the best place to see lots of great dance but the scene is not big" (John). The scene, is thus to be understood as both "community" and "marketplace". It is the place where artists learn, grow, create, perform, and ultimately sell their dance creations. From a psychopedagogical perspective, I began to see a

great many benefits to incorporating, and even embracing in our CDF Dance Dialogues the language of the marketplace of dance into our community conversations.

CDF as Marketplace

> The Canada Dance Festival is essential because, as unbelievable as it may seem, it is the only meeting place for Canadian contemporary dance. The event permits the dance community to come together, share research, make contacts, and exchange. (Pierre, website news, retrieved August 2008)

Like a farmers' market, one cannot underestimate the importance of gathering. Yet, part of what makes farmers' markets successful for all, is the very fact they all are gathering to ultimately sell their products. The public knows this, the vendors know this, and as such all are informed and empowered participants in the transactional nature of the meeting. Farmers may share trade secrets, latest techniques for optimal crops, and/or market value perspectives. They will also compete to sell their product over their neighbours. This need not be negative for all respect, co-exist, and indeed thrive thanks to this type of positive rivalry (Botterill, 2005; Botterill & Patrick; 2003). Competition is viewed as good for the marketplace, ensuring high quality products and services, and happy returning customers. Some artists understood this aspect of the CDF and indeed embraced the experience for all its layers:

> [Y]ou come here you meet your colleagues you see different performances, normally you don't see… you see the creative energy each person brings with… it's all unique and you learn a lot… as performer you bring your work… you show to people… to let people judge, to let people to know you and I think that's communication. I think it's good; it's good experience and it's good opportunity… I've got chance to perform… As we say, artists judge artists' work. Artists don't like artists' work? You don't put it there (laughs) but artists learn from each other… I think that's why as artists talk, artists learn from each other, artists judge… I don't think it's a bad thing, that's our life, it's how we live. (Wayne)

While some were comfortable with this competitive aspect of the festival, many more participants were ill at ease with it, having mixed feelings about the consumerist fundamental nature of a festival like the CDF.

CDF as Consumerism

When recognizing festivals such as the CDF as a marketplace, it means tuning into some of the challenges of existing and operating out of a consumerist perspective of the marketplace. Some artists and presenters explained how this was indeed a challenge for them. One presenter shared poignantly that for a few artists with a sense of entitlement, festivals' consumerist penchant is often a big turn off. As one choreographer openly shared, the competition can be fierce in the sense that "everyone wants your skin", everybody is watching everyone else judging and evaluating. This can be psychologically challenging for artists who may not expect this dimension to the festival, or for those who may not have developed the psychological tools to handle competition in a positive, effective manner. For most however, it was simply the sheer amount of work "consumed" on any given dance festival day that proved challenging to "digest", be it at the experiential level, and/or at the philosophical level:

> You know, I'm somewhat ambivalent… about the concept of dance festivals because they highly commodify art which I find is an experiential activity… The business of art is at play there a lot. And, of course, every time you buy a ticket… you are consuming basically… [Th]e experience of being at a festival where you're watching oh my gosh four shows a day [each with multiple dance pieces] and the effect that has when you watch… It's madness… it's quite a lot to take in; it's a lot of consumption… I think it's very kind of related to this consumer driven economy… I know that for a lot of artists that's not necessarily the best experience, or it's not necessarily the best context to be showing your work. (Jane)

At the end of the day, as one choreographer acknowledged, there is a competitive spirit one can feel, and bottom line, "a festival is a market" (CDF participant). Even presenters agreed

that festivals, though ideal in terms of amount of work that can be seen, are not ideal in terms of how each work is experienced and received: "I think we professionals know that watching shows in a festival is not the best way to do it and we're very tired by it all, and the pace, always rushing… and we're really not as open-minded as we could be" (John). When watching dance works in the context of festivals, presenters explained how they have specific things in mind for which they are looking:

> I count how many people are on stage… Because I'm thinking what the weekly payroll is going to be… If they're on the road, how's that going to be set up… Whether it's bookable or not. How many theatres can it go in?... What are your running costs? What's the danger for injury here? (John)

These are some of the factors that a dance work must stand up to and be evaluated on by its highly informed festival audience. Dance, as another presenter described it, is a way of sharing culture with people, and the way we do it here, is by "putting it on a stage and selling tickets… But I can certainly see the other side of that too. That kind of transactional commodified relationship kind of dirties it which I think a lot of people think too" (Jane). What seems to happen in a festival setting, much like in dance competitions, is that comparisons inevitably take place, rather than simply experiencing and absorbing each dance work in its own right. We all seem to resort back to basic first reactions to works, dichotomies that do little to enrich the artists' or the audiences' experiences of the dancing. "[J]udgment, the like, don't like, hated, loved, that very basic thing, it's very much based in transactional, commodified, experience" (Jane).

CDF as Freedom and Responsibility

Many stakeholders expressed tensions between freedoms and responsibilities that occurred for them at the CDF 2008. Some professional roles lent themselves to experiencing

great freedom in some creative capacities while experiencing great responsibilities in another. For example one choreographer who is also a dance educator expressed these differing realities in terms of where the creative experience starts, continues, and possibly ends at the CDF depending on its marketability, its ability to find itself new life on stage(s) beyond the CDF:

> When I present my students, first of all everyone knows in seeing the piece that I have made, that it was made for students. If we create and choreograph for students, it's because we create in relation to their learning and what we want them to learn at the time. When I create for me [with professionals], it is as a function of what I feel like creating. The piece that I create for my students, it is not for sale, the piece that I create for the festival, it is for sale. Its survival depends on the responses it elicits. The survival of the piece I created for my students, I can decide to remount it anytime. The piece I present at the festival, if it ends there, it ends there. (Sophie)

The tensions expressed here reflect one of the various ways artists at the CDF hold numerous professional roles, and how these diverse roles sometimes pull them across a dichotomy of dancing for the self versus dancing for others, or as this powerful example highlights, creating for the self versus creating for others. When the aims are to create for learning purposes, choreographers have at once more freedom to fail, given that their work can go on in future versions of itself, remounted and potentially reworked with future groups of students. On the other hand, a choreographer's piece, which is presented in the context of professional programming at the festival, cannot afford to fail. For in failing, it cuts its opportunity to continue existing, and by extension any chance of growing, refining itself along the way.

Related to the above mentioned freedoms and responsibilities are the tensions across risk and accountability when it comes to commissioned creations at the festival. Some presenters expressed frustration at seeing less than excellence on stage, yet acknowledges the very challenges at stake when deciding who gets a commission:

> What I don't like seeing in the Festival is crap on stage. What I would say, and part of the problem there is that the common co-production model means you never know what's going to come up at the other end. You know what I mean? Just like we get excited about a commission; who do you give it to? What are they going to do with it? Do they have the maturity to deal with it? You don't know. So that can alter the outcome, it doesn't always work. (John)

A number of the participants interviewed also spoke to a perceived tension between the process of improvisation and its performance outcome. While some valued improvisation as a legitimate form of live dance, others expressed concern in its misuse as a performance outcome rather than as an integral part of the creation of dance in-studio as a process. The clash of values pertained to the role of improvisation in live performance of dance and again reflected a significant tension between artistic risk and accountability to the audience.

> I hate improvisations, I really hate improvisations… Oh I think as a process it's fine, I think as a part of training it's extremely important but… I think it's played a very interesting part in the development of dance or not… it's problematic because if you don't know the big picture like you can just get off on an improvisation… the area which I'm very concerned about because I want art to last, and it may not because it's just fancy garbage… (Sara)

With improvisation, as well as with the inherent content and quality of dance works as pieces of art, some participants also addressed the challenge of risk versus good quality work as being a reflection of freedom and responsibility. Some artists it seems may in fact value taking risks at all costs, while others still demand a rigor, quality, and timelessness to works that value-wise supercede the need to be edgy. As one participant suggested, sometimes, the biggest challenge to quality creative experiences is letting go of the need to just be different and to refocus on the inherent quality of the work: "I'm so sick of what's edgy, we'll take a risk and I'm going, could you just get a life people? I just look for good work" (Sara).

What emerged, as an underlying tension in the marketplace of dance, is the dynamic balance of risk and failure, support and accountability, as part of funding the creative process of

dance artists. A commission, after all, represents both a freedom in terms of finances and creative liberties yet can also be viewed as a responsibility in terms of who is paying the bill, and who has to be accountable to funders, presenters, and their audiences. Success or failure seems to hang in a precarious balance that plays out over the course of a few short days during the festival; all depending on if a dance piece receives acclaim and is selected by presenters to be shown elsewhere in the country or abroad. As one participant explained to me, what happens is that artists may not feel they can stretch beyond what has been funded in the past, what has been deemed to "work" and may inadvertently "type cast" themselves by following previous models of their own success, rather than continuing to stretch and exercise their creative muscles.

These were some of the tensions expressed to me yet entirely evaded in all public discourses at the 2008 Canada Dance Festival. When we recognize one of the dimensions of a festival to be a competitive marketplace, we better appreciate the impact it has on participants' experiences. The fact that a dance festival is a place of commerce is perhaps not problematic in and of itself, but a necessary part of creating a healthy dance economy in Canada. The problem I realized, lay in the lack of skills and readiness by most participants to navigate this landscape well, successfully, and confidently. Most just didn't seem to have the necessary knowledge to know how.

The Evaded Curriculum in Dance

When considering lessons learned in light of findings on the commerce of dance in Canada and more specifically at the CDF, I am left to consider two main areas of implications: Educational implications impacting the growth and development of dancers in Canada and whether or not they are equipped to navigate the commercial landscape of contemporary dance in

Canada, and the psychological implications impacting the ways dancers interpret the values and meanings inherent in the commercialization of their art.

One of the main questions that still surprised me as I came to the end of this particular chapter, is the following embarrassing admittance: How in the world could I personally, have had over twenty-five years of dance training and experiences in Canada, including professional level ballet training and teacher training, and over twelve years of performing and teaching dance without ever knowing the term "presenter", let alone understand these stakeholders' critical role in the very existence, presenting, curating, and survival of dance in Canada? It's a very humbling question to be asking myself, particularly within the vulnerable context of a doctoral study, yet I feel that it is directly linked to some very large gaps in the education of dance artists in this country. Without such knowledge, how can dance artists successfully participate in the creative economy? In all fairness, it is important that I remind readers that my training was predominantly in classical ballet where dancers are typically employed within a company structure as opposed to the contemporary dance world where this inquiry took place. That said, presenters impact the entire scope of the dance field, regardless of dance form. It is only who is empowered to participate in the commerce of dance that varies. As one dancer at the CDF explained, no matter how talented one is, one is not necessarily born knowing how to promote herself and/or her dance works. It is something we perhaps ought to learn.

> I'm not a very good self promoter… some people are really good at things "Hey let's do this" [profitable collaborations]… I get very shy, very overwhelmed which might not, because I'm good with people but there are certain contexts where I feel… like when I go to into classes and I can barely speak; I feel completely flustered. (Julia)

This type of insecurity highlights a deep gap in our dance education paradigm, which inadvertently dis-empowers artists by keeping them ignorant in the ways of the business of

dance. This led me to wonder about when, where, and how we learn to navigate the commercial waters of dance and who is responsible for educating the developing dance artist in this capacity. In light of these findings, I began to wonder what curricular items might be worth exploring to enhance our dance education programs across the country. While teaching dancers how to assemble a CV, and how to network is a start, throughout this study I became keenly aware that this is but the tip of an economical iceberg for which dance artists are mostly unprepared. As Canadian dance educators, there is much here to consider in order to properly prepare developing dance students to enable them to engage and truly participate in the marketplace of their own artwork. What I have learned throughout this inquiry is that dancers need to better understand the role of arts administrators, funders, and presenters, in order to know and appreciate how dance makes it onto the stage, with an audience, ready to enjoy their dancing. I suggest that it is our responsibility as dance educators to fill this important gap. It is perhaps also within the scope and mandate of the CDF to facilitate these dialogues across stakeholders and domains of practice in order to share knowledge concerning the marketplace of dance in Canada.

On a positive note, as one of the bboys in the CDF expressed, the CDF can stand as an educational space, as well as a marketplace. There is much potential here for all stakeholders to come together and better understand the roles and responsibilities of each, in such a way as to continue dancers' education. For example, Hip Hop 360, the stream of the CDF that focused on engaging people in the dance of bboys and bgirls, also created a program full of spaces for conversation around the dance and the dance milieu:

> It was 'let's go to the festival and sit on some panels and learn and discuss the dancing and stuff like that, because it's just as big a part of it as doing it... I think it was a big thing, just to be able to meet everybody, people from across Canada. I've been in Vancouver dancing for a long time… I haven't cruised from Nova Scotia, Toronto. Even just meeting new people is always good and getting new

> perspectives and meeting other dance forms, contemporary dancers seeing those shows was pretty cool (Mike)

Meeting fellow dancers from across the country, having opportunities to engage with panelists on dance, and being able to take in dance shows from other dance forms proved at least for one dancer, to be an important part of his festival experience. One could argue that in this way, the CDF has an important role in trying to be a space where the gaps between dance education, and the professional dance milieu can be potentially filled. After all, the CDF is the place, space, and time where all stakeholders in the commerce of dance in Canada meet. It would seem wise to create as many learning opportunities for all parties involved in order to further strengthen and enrich the experience of the participants, and also by extension the vitality of the marketplace of dance in Canada. My findings suggest that making the covert conversations around the marketplace of dance an overt component of our Dance Dialogues is one way the CDF can potentially contribute to the informal learning, dance education, and professional development of established and developing dance artists, as well as all stakeholders of dance in Canada.

Art, Money, Worth, and Value

In exploring the experiences of participants at the 2008 CDF, and the festival as Canada's marketplace for dance, psychological themes emerged with particular emotional resonances for the dance artists interviewed. Directly tied into the marketplace of dance, was the dancers' view of money, their interpretation of this monetary exchange, and their identity as creative artists in relation to this commercial exchange. How dancers felt about money, and its relation to art, seemed to shed light on whether or not they were equipped to successfully navigate the commerce of dance in Canada.

> I find it a little distasteful and sometimes there are things that come up that you just do because you want to do them. And you know, to start putting a money value on because really money is needed to survive but as far, and maybe not just the arts, because there are lots of things in the world. Certainly in something like the arts; technically speaking there is no money value. It's sort of, not that it transcends, maybe it's beneath. I don't know. But I mean it doesn't really have, it's not a logical thing so… like they [art & money] don't really go together. But I mean, art exists, right? And we live in a world where you need money to survive so we need to put the two things together. (Julia)

The dancer's comment above echoes what I have heard time and time again consulting in the arts. Year after year, I have been witness to artists' discomfort and oftentimes downright disdain of money. I have also often been privy to a dominant discourse in dance that keeps perpetuating artistic stereotypes that imply that we have to "suffer for our art" and that art and low/no income go hand in hand. Oftentimes, young dancers don't even question these ideas, accepting them as if facts. Too often, dance class becomes a vehicle for perpetuating dichotomous beliefs of either/or, implicitly suggesting to our students that to choose a path in dance is to choose a path akin to poverty. The dialogue that emerged at the CDF regarding art and money seem to support my feeling that it is time we question our educational narrative on this point, and consider empowering tomorrow's dance artists to be better equipped psychologically by having a healthier rapport and understanding of dance and their relationship with money.

Related to this, one particularly interesting element that emerged in conversations had to do with the idea of bartering; the idea of exchanging, rather than selling one's art per say. When exploring how we feel about bartering, exchanging one's art for something else, we see that value emerges as the true object of the trade.

> One of the nice things about having my own studio and having my own students is, ideally I have… let's say 35 – 65 balance, like the barter system. Like 65 percent of my income in money 'cause I have to, and like the rest of it in bartering. Like I've gotten beautiful works of art, like help, what have you, for

> classes and to me that's more appropriate because that's something that this is what I value and that somebody else values this thing that they have. It's the idea, the individual idea of value of what they do… It's a nice idea… If it's meaningful for that person then there's the value. (Julia)

What people feel they, and their art, are worth is a question of value. Yet, it is also perhaps a psychological consequence of being raised and developed in dance education in Canada. As such, I can't help but pose myself these questions: Do we teach our dance students to value themselves? Do we teach our dance students to value their art, as meaningful contributions to others, and to Canadian life? If so, to what degree, and how are our answers impacting the psychological development of our dancers as it relates to their abilities to carve out a career in dance, and to bravely navigate the choppy waters of the Canadian cultural marketplace? Again, I would suggest that we not leave these important pieces of a dancer's education to chance, and revisit our dance pedagogies and curriculum so as to proactively address these important notions of what it means to be a dancer in Canada. Indeed, the importance dancers brought to this emerging theme tells me this is a significant part of our evaded dialogue in dance, and perhaps all together a critical element of our evaded curriculum in dance education. As one experienced choreographer and dance educator put it:

> What is interesting, through the years, is that we realize that this dance milieu is not so nice really, but what is beautiful, and what is fun is to realize that *the people* in this milieu, are all good people, interesting people, people who've succeeded, and sometimes that can be very validating to realize that this is your milieu… it is validating to recognize one's self, one's role, and to identify with this milieu, as a part of it. (Sophie)

What emerged is thus the importance of explicitly addressing notions of artistic value, and the relationship dancers have towards society and the market place in such a way as to educate and empower tomorrow's generations of dance artists. It is our role as educators to recognize this long evaded curricular piece in need of greater attention.

> Hovering, like a spectre, at the boundaries of the festival experience, are those deep structures and thick descriptions that might restore a sense of the particular and local to what we have now recruited to the realm of the global. (Nichols, 1994, p. 27)

Reflecting on the spoken and unspoken dialogue to which I was privy at the 2008 CDF, I feel we need to explore entirely new paradigms of how we go about enacting the business of dance in Canada. Wyman (1989) predicted it well when he said that "one of the great dilemmas of experimental dance in the 1990s is going to be the challenge of reconciling the needs of the developing artist (including the right to fail) with the demands of the marketplace" (p. 218). I am suggesting that now more than two decades later, we are seeing the impact of training the developing artist, at the cost of paying attention to the marketplace. There is a dynamic balance in the commerce of contemporary dance in Canada that we have yet to fully explore and the tensions of this resonated in the spoken and unspoken dialogue I heard at the CDF in 2008. To participate in the creative economy, we have to first identify and acknowledge that we artists provide goods and services to society. I feel we are at a crossroads where commerce meets a middle age identity crisis in the outrageously beautiful dancing history that is contemporary dance in Canada. The question is how shall we enact our individual and collective responses? The commerce and commodification of dance and art in general is something with which a great many of us artistic types are fundamentally uncomfortable. Yet, I believe we are also equally concerned with poverty and long-term sustainability in the arts. As one of my participants explained, we are trying to figure out how to make this thing – dance –work, as a profession. How to thrive in the market of dance is something that the dance-makers of Canada will inevitably need to come to discover, define, and learn, in order to participate successfully in Canada's creative economy. It is something I learned is an important part of navigating a festival like the CDF successfully. It is also something that a great many of them wanted to talk to me

about, even though it was not an explicit element of my research or interview guide. It emerged as a critical element of the context of this doctoral research and made me question the CDF's and dance educators' roles and responsibilities in creating learning opportunities pertaining to the commerce of dance. These are some of the questions and concerns I pondered and suggest we empirically and artistically tackle in our future inquiries.

This chapter described the CDF as a rich and diverse transactional space, shared participants' lived experiences of this commercial landscape of contemporary dance in Canada, and discussed the evaded curriculum in dance education in light of the findings presented. While originating from Canada, the concerns, themes, and questions this chapter brings forth are likely not unique to the Canadian, or even North American dance context. However, further studies exploring dance festivals in other cultural locals would be required to determine the parallels and differences across cultural and geographical contexts as it pertains specifically to the marketplace of dance in other cultural contexts. As such, I do not attempt to generalize the findings but merely to present one, situated, Canadian perspective.

> Within the choreographic community of Canada, we have a core of creators who have developed individual identities in their dance-making. There is nothing recognizably Canadian about their work. Personal expressiveness is a far cry from nationalist representation. (Wyman, 1989, p. 15)

Finally, what does the business of dance have to do with the field of education, the principle domains under study in this doctoral research? As it turns out, a great deal for at the root of these Dance Dialogues – both the overt and covert conversations - inevitably is the artist, a participating citizen within our Canadian creative economy. How this person has been educated formally and informally in their domain of expertise, and how he/she perceives and values his/her dance work as meaningful contributions to the creative economy, will have much to do with how he/she experiences a transactional, commercial space such as the CDF.

Chapter 7: Dancing as learning identity

iDance

Is it "i" that dances the dancing?
Or it it You, dancing the dance through "i"
Rumi and Sufis alike have been asking
Depth and breadth of pooled reflections and questions
And yet, iDance

The loon sings and my body responds
Head and wrists rolls 'round
While breath travels up and down the corps
Who leads and who follows, within-beyond
Listening, iDance

Spacious in mind
I feel myself expanding, opening
Surrendering now to that which is
Larger than "I", rhythm naturally
Occurring to me, with me, around me
Penetrating, iDance

I hear it approaching
Sense it arriving like a pack of wild animals
Thundering near, the creative spirit
Dances, emerging The Dance from me, through me,
Despite me! iDance

Over and over it steals to give back
Ripping out of me that which it wants
Removing the clutter hiding the i/nvisible, i/naudible
Returning to [me?] an even expanding version of
i/dentity, iDance

The aim of this chapter is to present and discuss emerging results related to this thesis' main research question on the phenomenological experience of creativity in dance. While identity was not on my research radar at the onset of this study, the way participants at the Canada Dance Festival (CDF) perceived, described, and came to know themselves in and through their creative experiences in dance proved to be a meaningful finding in the course of this inquiry. Organizationally, this chapter is presented in four sections: Building on chapter two's literature review, I expand on what we know about identity as it forms and informs our experiences in dance. It is also in this first section that I introduce four of the participants whose experiences are presented in this chapter. Next, I share the participants' ponderings on identity and how these reflections have contributed to their growing understanding of themselves, their ever-evolving relationship with their artistic identity, and creative practices in dance. In the course of these participants' interviews, questions of identity emerged as part of their artistic tale moving us dynamically down four reflective paths: Who is an artist? Am I an artist? When did I 'become' an artist? And finally, 'becoming' an artist. I then proceed to share my findings as it pertains to identity in dance based on my analysis and reflection of these participants' interviews. What I came to learn and appreciate is that identity in dance is best understood as being subjective, fluid, a verb, and ultimately, a process of becoming. A discussion and pedagogical implications of these findings for dance education, as well as dance across the life/career-span, are offered in the conclusion of this chapter.

Inevitably, addressing notions of artistic identity throws this inquiry into profound philosophical discourse on what it means to be human, how we define and name our journey, and what defines the work of being an artist. It follows that the purpose of this chapter is to share the phenomenological experience of "becoming" an artist, a perspective rooted in existentialism

(Greenberg, 2011; Rogers, 1961; Russo, 2011; Van Deurzen & Adams, 2011), in the hopes of describing and expanding our understanding of the role identity had on these artists' creative experiences at the CDF and in their artistic lives. What I learned is that phenomenologically, "I" am really a field interaction, rather than any separate observation of a solid thing by a fixed, static "me"' (Greenberg, 2011).

Identity in dance

How we define the artist amidst our world is a question that is as old as art making itself. An interesting point of departure into this profoundly existential conversation is the definition brought forth by UNESCO:

> Any person who creates, or gives creative expression to, or re-creates works of art; who considers his/her artistic creation to be an essential part of his/her life; who contributes to the development of art culture; and who asks to be recognized as an artist whether he/she is bound by any relations of employment or association. (UNESCO as cited in Bain, 2005, p. 32)

This important definition while empowering those of us who work, practice, teach, learn, and navigate daily the shifting landscape of the performing art of dance, does little in terms of narrowing in on one distinct role, responsibility, or behavior that over all others defines one as an "artist". This inclusive perspective is most welcome for as I have come to learn in the process of this doctoral study, how broadly or narrowly we define ourselves reflects greatly on our ability to produce creative works over the course of an artist's career.

> Unlike other highly regulated professions such as law, medicine, architecture, or engineering, where degrees and licences are conferred on practitioners to authenticate and legalize their occupational status, in the arts there are no official prerequisites or credentials to distinguish artists from non-artists, professionals from amateurs. (Bain, 2005, p. 34)

If Bain's (2005) argument holds to this day, and I suggest that in dance it particularly does, then who, when, why, and how we come to hold a view of ourselves as artists or not, seems

an important element to consider, especially as it relates to questions of agency and psychopedagogical dimensions of dance education. After all, being a professional artist in many respects involves claiming and defending a professional status, which is only possible to do "through the construction and maintenance of an artistic identity" (Bain, 2005, p.34). Adding to this challenge is that we are daily faced with an ocean of myths and stereotypes about who an artist is, and what an artist does (Bain, 2005), much of which I add is quite unhealthy and unlikely to allow the sustainability of an artist's creative work and wellness over time. As Hall (as cited in Kosmola, 2007) notes, the issue with identities is that they are temporal, referring only to one temporary moment, to one point of attachment and position: "Identity, thus, is interwoven with open, subjective stylistic means, forming aspects of an articulation of the self and self-representation in the art world" (Kosmala, 2007, p. 38). In other words, rather than being a closed, convergent process onto one solid representation of the self, identity making is one that is open, divergent, and in a constant-state-of-change. On the one hand, being able to claim one's self as a rightful, professional artist seems important to allow for maximum agency – and market value - in the professional world. On the other hand, it seems equally vital to remain open and fluid so as to empower artists to continually grow, expand, and daily (re)discover who they are today, in, with, and through their creative works-in-progress. "It [identity] is a means of entering into a relationship to the self, an ability to transform the self and to achieve praxis" (Kosmala, 2007, p. 39).

In the arts, when and how one becomes a bonafide artist and/or dancer appears to be a great source of psychological and existential anxiety that is inevitably profoundly related to one's educational journey and socialization in and through the arts. In Western, industrialized societies people tend to spend most of their adult lives at work so it ought not surprise us too much that

this commitment to our careers features predominantly in our lives (Bain, 2005). It is this psychological dis/comfort, identity vacillation and existential reflection, along with its profound relationship with our dance education pathways and creative experiences, that I heard repeatedly emerge in a number of my participants' stories. I invite you to meet them now through these brief interactive (hyperlinks) biographical accounts.

Meet the Artists: In their own words

Kenneth Emig. "As a trans-disciplinary artist who integrates sound, sculpture, optics, dance and technology within my artistic practice, I encourage my audience to be sensorially observant and curious about the world around them. My art is influenced by an extensive background in acoustic research, design and global manufacturing for the telecommunications industry, along with developing and constructing large-scale collaborative environments over broadband networks to explore user interface design. My work is often called sculpture, but I see it as sculptural in only the most generic, spatial sense. I approach my dance performance, light work, installations or physical pieces built from sound technology from a position of physicality—how we as physical beings relate to the space around us and the objects within it—that changes and challenges our experiences of our surroundings as we move among them. As a painting hung on a gallery wall is an installation, it can never be divorced from the context of its exhibition, and it is changed in both existence and perception by its environment and in relation to observers sharing that space. As I explore intersections and amalgamations of

body, space, motion, light, technology, and sound, my work strives to remind us that our perceptions are of objects and ideas have no beginning, boundary or end" (Artist Statement).

I had the pleasure of meeting Kenneth on the first day of the festival following his first performance. We spoke informally a number of times during the festival, meeting frequently at various performances and events. We eventually met for an interview a few weeks following the festival, sitting on the front lawn of the NAC overlooking the canal. We enjoyed a long and inspired chat, where the surrounding natural and city landscape of architecture, physical space, sights, and sounds contributed to my understanding of Kenneth's story, research views, and phenomenological experiences in his creative life.

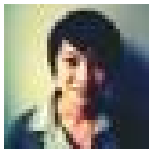
Wen Wei Wang. "Wen Wei Wang began dancing at an early age in China, where he was born and raised. He trained and danced professionally with the Langzhou Song and Dance Company. In 1991, he came to Canada and joined the Judith Marcuse Dance Company after which he danced with Ballet British Columbia for seven years. In 2000 he received the Clifford E. Lee Choreographic Award and since then has choreographed for the Alberta Ballet, Ballet BC, Ballet Jorgen, Dancers Dancing, the North West Dance Projects, the Vancouver and San Francisco Operas, and most recently Les Ballets Jazz de Montréal (BJM). Since 2003, he has served as Artistic Director of Wen Wei Dance and has choreographed eight full-length works for the company. The company performs these works at major venues across Canada, and around the world" (Biography).

CDF artistic director Brian Webb graciously introduced me to Wen Wei, during an informal chat in the artists' lounge at the NAC. A gentle man with an open spirit, he immediately proved receptive to my study's intentions and agreed to meet. Meeting a few days later in the

NAC theatre's reception hall, we sat on cozy benches in a space that felt not unlike the wings; close enough to the stage to feel the magic, far enough to feel safe. Sharing his story beginning in China, and moving to Canada, gave me an insightful appreciation for how his two cultural identities (Chinese and Canadian) deeply inform his creative experiences in dance.

Juliana Pulford. "Described as possessing an intense focus and restrained sensuality, Juliana Pulford brings to flamenco an energy that captures both the emotive and introspective qualities of this art form. The only dancer in a family of musicians, Juliana gravitated to flamenco at an early age, initiating her studies in Toronto with Claudia Carolina and in Spain with La Presy. These early studies led her to eventually study with some of the flamenco greats like Manolete and La Tati, and acclaimed up and coming dancers like Soledad barrio and Concha Jareño. She was primary dancer and choreographer for Opera Lyra's Carmen in 2002, and has produced and staged three full length flamenco works: Un Dia Flamenco (2001), Luna Flamenca (2003), and Tierra de Luz (2005), As a member of the collective Theatre Flamenco, Juliana toured Misa Flamenca in both 1999 and 2001; and Tres Mujeres (Winnipeg 2007, Ottawa 2008). Interested in the convergence of musical and dance genres Juliana has worked with a variety of dancers and musicians: from katak and contemporary dance to classical music, spoken word, and African drumming. Juliana teaches in Ottawa at her studio where she also hosts guest teachers like Claudia Carolina (Toronto), Claire Marchand (Winnipeg), Ricardo Osorio (Mexico), and Concha Jareño (Spain)" (Biography).

Having taken a few sessions of flamenco dance lessons from Juliana, scattered throughout my doctoral journey, I knew Juliana as a teacher and performer. As such, it was a real treat to be welcomed into her studio to share a few hours chatting about her life, her dancing journey, and her creative experiences. Coming to know her upbringing with two musicians as parents, along with her highly traveled dance training pathway, greatly helped me better understanding her socialization into a life in the arts, dance forms, and particularly her creative experiences in breathing contemporary life to the rich traditions of flamenco.



Joyce Rosario. "Joyce Rosario has been involved in arts and culture in Vancouver for over ten years. A graduate of the theatre program at UBC, Joyce subsequently worked as an arts administrator in a variety of dance organizations and was the Executive Director of Made in BC - Dance on Tour from 2007 to 2010. As a volunteer, she has served on peer juries, advisory committees and boards, most recently joining the board of directors for CanDance - The Canadian Network of Dance Presenters. She is thrilled to be a part of the New Works team (Biography)

Joyce and I had the pleasure of meeting in her Vancouver office. At the time she was still Executive Director of Made in BC, and showed me around the space, while sharing with me the scope of her work, roles, and responsibilities. Getting to know Joyce's story first in theatre, then eventually in dance, becoming a presenter of dance, gave me an enhanced understanding for the ways in which her socialization in and around dance and other performing arts informed how she experiences creativity in her artistic and professional life.

Identity in four movements

Who is an artist?

Do you believe that being an artist involves looking like one?
(Cameron, 2005, p.3)

Cameron (2005) asks us to imagine what an artist is supposed to look like, and when we do, our creative mind fills with images, expectations, and stereotypes portrayed time and time again of the archetype of the artist. We think of the lone writer perhaps smoking and drinking, the eclectic painter at work no doubt in a loft, or the wild dancer wearing a messy bun, and layers of clothes including almost certainly a scarf. As we imagine the artists that come to mind, we recognize them almost more as familiar muses than real people. Or we imagine the Greats; Van Gogh, Beethoven, Tchaikovsky, Shakespeare, Baryshnikov, or Nureyev. The many instances of genius that are evoked in our minds continue day after day to put a large distinction between us and them, between those who can be truly creative and the rest of us. We start to recognize depending on who the word artist evokes in our mind, that this word is loaded with images, instances, and examples of those who epitomize the role and the outcomes of a life's work while being an artist. Right or wrong, we begin to narrow who we consider an artist based on the height of their life's work, not on their day-to-day experiences.

> [A] lot of my students, people become very fanatical because this identity that happens in Flamenco, I notice even when people start taking classes, they start maybe fifteen, not when they're thirty or forty… it's like it changes their personality, like they start [Role-playing] but then what happens is that the role becomes central to how they see themselves so it's not just an hour once or twice a week it becomes a vehicle for how they present themselves when they go out for dinner or anywhere. Like it's neurotic. It breeds neuroticism. (Julianna)

Depending on the age that such a role-playing begins, parents and teachers are unlikely to take these forms of i/dentification as anything but imaginative play, a healthy part perhaps of

personality development. However, according to the participants in this study, there seemed to be a time when it became inauthentic as well. Thus, when the seeds of one's i/dentity take root varied drastically from each person's description and memory of their growth in arts and seemed to be important to them.

> I think when I was young, a little boy I move, dance, -I don't think they [parents] take seriously. Then when I was six, I went to school and the school they have a performing group -training and performing so I joined after school program… We do a lot of folk dance, Chinese dance -I grew up during the Cultural Revolution time. Everything's about Mao, Mao is almost our God so that's our life. (Wen Wei)

While the participants remembered moments from their own childhood or from the adolescence of other emerging dancers, some reflected on their current situation and whether or not they had yet to earn the rights to the title they claimed, or that other people claimed them to be. Either way, one can hear at once the tenacious attempt to name thy self, all the while rejecting the labels imposed on the self by others. The question that emerges is indeed who is an artist?

> It's my first time being in the festival [CDF], as a performer, choreographer, act, whatever you want to call it… in meeting with people… there was a lot more *'Oh, are you a dancer?'*… I`d say `ya` and then they automatically put you in a box. And they say 'are you a choreographer?' Well, to a point, because I don`t consider myself a choreographer the way someone like Marie Chouinard does. (Kenneth)

The distinction between the various roles and hence titles amidst the dance world became a point of contention for many; some seemed adamant to situate themselves within the hierarchy of the dance world with the choreographer considered artist while the dancers are often referred to as performers or interprètes. Yet, the people I interviewed for the most part rejected the boxed in notion of artist as uni-dimensional, preferring it seemed to keep the concept open:

> I'm not a dancer… Totally not a dancer although I took a ballet class when I was five and then I told my mother I wanted to play the piano instead and that was the

> end of my dance career… But I come to dance from working in the arts and I got a BFA in Theatre in BC and so I have a design and production background which kind of made an easy segway when I was finishing my degree to get work in arts administration. (Joyce)

Even those interviewed who do not dance regularly had a difficult time separating themselves from their artistic practices, identities, and experiences. While comfortably acknowledging that they did not consider themselves professional dancers, or dance artists, neither could they refer to themselves as being non-artists. Being creative, and hence artistic in identity, seemed for many to be closely connected to various entry points into the dance world, including other artistic experiences and professions. As various participants spoke to this theme, it became clear that being an artist, in the dance milieu, had many different job descriptions. Being a dance artist as opposed to a dancer can thus be enacted in a number of different ways.

> So what happens is that the dancer is the equivalent of the musician and the choreographer is the equivalent of the composer, and if you do both, people have a problem dealing with that… Or I felt the moment you said you were a dancer you`re almost saying 'oh well you're a dancer… You're not a choreographer, so you've got this hierarchy in the dance world. (Kenneth)

Hierarchies in dance, as in various art forms were frequently alluded to, not in any agreeable manner however. All interviewed felt it unfortunate that depending on the role and actions one chooses to enact their artistic practice, they felt others situated them somewhere on the spectrum from low to high within the dance hierarchy. This did not sit well with this study's participant:

> It's the embodiment of the dancer and it also comes back to the question and the differentiation between a dancer and a choreographer. And the merging of those roles depending on the art form. Whether it is ballet or whether it is modern or whether it is improvisation or hiphop… but then you end up, especially if you are in that category. Oh I can put my leg above my head in a nice straight line. Oh, you're a good dancer. (Kenneth)

Frustratingly fuzzy to many, according to those I interviewed was the idea of what constitutes a good dancer. Often, the technical movement vocabulary of dance seemed to trump the creative, conceptual, and/or aesthetic elements within the dancing itself. As such, highly trained – as opposed to creative - dancers are frequently perceived as being good dancers. Perhaps this parallels the idea of form versus content in the dance. What I wondered in response to this, was whether or not our audiences are aesthetically literate enough to *read* good dancing if defined as creative in the first place? Perhaps not, which is why form alone (high leg extensions for example) may impress those who cannot read the dance artist' embodied, creative, movement poetry. Dancing from such a dichotomous perspective may be reduced to the language equivalent of syntax, instead of the nuanced, layered signs and symbols found in poetic strings of movements. Together, these factors seemed to contribute to the participants' vacillation about how they, and others, defined those around them at the CDF.

Am I an artist?

"Art is a calling, a spiritual calling, and like any other vocation it is subject to the dark night of the soul" (Cameron, 2005, p. 94). While dancing itself seemed to call all interviewed participants loud and clear, admitting to themselves that they'd heard the call seemed another story; one which in some cases took years to answer and fully embrace, with both joy and relief.

> Admitting! You know I thought I was the only one that struggled with that. And it's because there's that sense of "is it OK to say I don't know". Like it was a struggle. Because some people would say well I always knew… I kind of always *wanted* to but I didn't always KNOW unequivocally. So, I went to school and did my undergrad and in the middle of my undergrad I figured a way where I could transfer, I was in psychology and then I had some classes in Spanish. I was still taking [flamenco dance] classes in Toronto. I went to Waterloo. So yes I took a year in Spain, in Grenada… And I took [dance] classes with her for that year, learned Spanish... Then I came back and I finished. And coming back I almost didn't, I thought I should stay [in Spain]… And I would have stayed but I didn't have any money… And then, about half-way through my Master's I realized I

> think I can figure how to do this and make it doable. So it just about killed me to finish my thesis (Juliana)

Being able to admit to one's self that *yes! I dance, I am an artist, a dancing artist*, seemed profoundly connected to each participant's sense of confidence, in themselves and their dream, but also in the profession itself. Furthermore, the idea of success in dance, professionally and financially, needed to be defined, and redefined by each of the participants over the course of their artistic journey, thus far.

> That takes a while to get to that point, I`m admitting that… it`s funny to hear me say that… I am, but I see connections between different things that a lot of people don`t see. For me those intersections are where things happen. Like as artists, I don't think, we do art because it's easy; we do art because it's there… Art is a hard thing to do. Art, over a long going process; you go from highs to lows, like what the hell am I doing this for… When I allowed myself to admit that to myself. I still have a lot of problems; I went through the same thing as a dancer, and I still have a big problem with that. I can say I`m a dancer and be very happy with that, right? But, I think sometimes terms are loaded. The idea of a dancer is loaded (Kenneth)

While these reflections remained open ended in the course of these interviews, most of the participants arrived at a point where the variability of their numerous roles, and nuanced dimensions of their ever-evolving profession in dance, was a source of joy, pride, and satisfaction more than the previously experienced existential angst. In other words, instead of feeling the need to hang their hats on one, narrow identity in their professional lives, they slowly began to embrace the plurality and fluidity of their professional identities.

> It's kind of straddling, I'm not exactly a presenter, so I'm not the one that's shopping for work, who's choosing the work… I believe there are definitely a lot of presenters who are artists themselves and of course they have that sensitivity still. But because I feel I'm still very junior in the presenting world I still bring those sensitivities from working with artists (Joyce)

> I guess I feel more… I guess I feel I don't need to wear it as my identity but I'm quite comfortable because it is what it is, like I mean it's what I do, I do it every day (Juliana)

"If the tiny mustard seed can become a tree, if the acorn can become the oak, why can't our ideas flourish into mighty manifestations? It comes down to the question of self-worth, doesn't it?" (Cameron, 2005, p.83). Indeed, it was a privilege to be able to hear and witness my participants' emerging understanding of themselves as ever-evolving manifestations through varying artistic forms. One could hear the self-awareness grow with the realization of a job well done. In this way, I could hear in my participants' words the insightful questions Cameron (2005) offers to her readers: "I learned to answer the question "Am I a real artist?" with "Did I make any art today?" (p.5).

When did I become an "artist"?

"Being an artist is a matter of consciousness" (Cameron, 2005, p.75). Much like a particular series of sounds on a cello can make your heart melt, or the way strings of words can somehow capture the imagination into vivid images, so too can strings of embodied movement evoke an awakening in that whom is blessed to fully see, feel, witness, experience it whole. That consciousness, I believe, is something we learn, formally and informally, over time. These artists' experiences seem to support this perspective.

> You know, I think my entry point into the arts, really, I was 12 and you know 'oh man I think I'd like to go to art school or something… and you know when you're that young and you become engaged in the Arts it's really about exploration of identity, or that's what it was for me, a way to express myself and understand me in the world, again (Joyce)

Often, our dream hitches a ride onto an identity that is external to our experience of dance itself, yet it becomes important to not only how we view ourselves in dance but also how we situate ourselves as part of our community, culture, and society. In some cultures, dance is understood to be an integral way to communicate heritage, values, history, and culture, and is thus revered

akin to serving one's country. This can be the case for some of Canada's immigrant dance artists. Suddenly, dance becomes an important vehicle for nationalistic, as well as individual, identity.

> When I was thirteen, I went for dance company. In China… Army have dance company… it was quite special in a way because the Army is the government, the Army is a part of country and serve for their people so is a part of culture too. They have university for artists and we have dance company… So then I went to audition for this army company. A company at school so it's a school audition and they cross all China to pick… twelve girls and twelve boys - so I didn't tell my parents I went there and then they select me. So I come to tell my parents… they very happy because first, their boy is going to Army, they are becoming a hero and second, I still have my dream come true - that's what I wanted to do. And my parents don't have to pay anything, take care of by the government. (Wen Wei)

One commonality across my interviewed participants was the ways in which they creatively sought after carving their unique path in the arts across the globe. Rather than waiting for something, or someone to declare them as dancers or artists, these people sought out the environments, within and beyond national borders, which would most allow them to develop in themselves the skills, notions, and attributes they valued and cherished most. The question of how one becomes an artist thus appeared to be inevitably intertwined with when and where: each artist spoke volumes about certain timings and particular dancing turning points, pun intended.

> I went to Spain, I was twenty. So then I thought "Ok I would love to be a Flamenco dancer, like I'd love to do that professionally but I couldn't, to me it seemed like improbable. How would I do that? It's a nice idea; especially I think having parents that were in the Arts, I realized you have to be practical about these things. You know, if you want to have a life in the Arts, you've got to be practical about it (Juliana)

Important to note, is the age range of the participants who spoke most about identity. The mid-career (30s-40s) artists interviewed and (re)presented in this chapter, all reflected a broader sense of themselves, in relation to their artistic works. Thus, it would seem that time and professional experiences seemed to meaningfully impact these people's view of themselves.

> Maybe I'm just a born-again dancer. (Kenneth)

> I need to feel comfortable because I wasn't feeling comfortable with myself. So I thought, OK enough of this… I don't want to get to the very end of my life and think "AH, if I just had the guts to do that". It's not that bad… silly anxiety… you know, there's quality, like you can't just get up and do something and say OK I'm a Flamenco dancer. You might be something but it may not be THAT. So there are certain things [criteria, qualities] for sure; but then, once you're working already at a level where you've established yourself as a Flamenco dancer within all those concepts to not be able to bring things in and experiment and have that enmeshment once in a while doesn't make sense. That's what I found surprising because to me it seems a bit rigid (Juliana)

What I learned from these participants' expressed view of themselves and their artistic dance practice was that once they arrived at a point of self-acceptance, community acceptance seemed to inevitably follow. What also followed was that they seemed to no longer need to be defined so narrowly, so restrictively, within and beyond their own field and/or dance form(s). While having nurtured their training, skills, and abilities was said to be an important part of the education of a practicing artist, the ability to go beyond the limits of doctrines seemed more important than staying within the confines of any one artistic school of thought, or artistic dogma.

At once a member of an artistic community, these participants also became aware of who they were becoming, to themselves, and in and through their art forms. Of significance, they seemed to finally recognize too that for a vibrant, inspired artistic practice, the most important conversation to hold is perhaps the one between one's self and one's artistic practice with the work itself. Over time, and yet seemingly all of a sudden, a moment came in these people's lives where the conversation they carried on, began to truly include their own voice, in dialogue with their own artistic daily practice:

> A life in the arts is a long Socratic conversation – question after question arises and is answered by art… An artist paints, dances, draws, writes, designs, or acts at the expanding edge of consciousness. We press into the unknown rather than the known. This makes life lovely and lively. (Cameron, 2005, p.125)

On "becoming" an artist

> In other words, she has work habits and those are the spine of her artist's identity… She works at her art everyday. Do you? (Cameron, 2005, p. 4)

As Cameron speaks so eloquently, the living of an artistic life and thus our interwoven sense of identity, involves the daily "doings" of an artistic practice. Returning to the idea of form and content, the title of artist is perhaps nothing more than a mirrored reflection of how one intends to spend their days, working and playing, with/in their chosen artistic medium, but is a poor substitute for the process – the content - in other words the working, playing, doing of artistic works.

> I do a little bit of counseling two days a week… So that in terms of identity, and that's been a bit of a struggle too… not having just a toe but having the foot in that door as well. On the one hand it keeps me balanced, I think it really keeps me in perspective… Although more and more I've started to feel like it needs to be not one or the other, I don't have any sense that I need to leave this to do that, at all. But I am starting to feel that I need to look at how… it's becoming a bit more of a time commitment. (Juliana)

One can hear in Juliana's words the intention of how she more and more wants to spend her days, the kinds of working processes she would ideally prefer to engage in most of the time. While her second professional identity serves her well in terms of financial stability, it equally serves her well emotionally, in facilitating a healthy, broader perspective and professional identity. At the same time however, we hear that it also takes up time, and thus reduces Juliana's ability to fully engage in her artistic practice, which she is realizing is her first commitment, to herself, and her art form.

> You have to; you have to work. And you can't jump steps just because you'd like to see yourself more advanced… It's so nice especially because Flamenco allows you to get older. You know, you've got like a lifetime to explore… In ballet, you've got choreographers, and those people don't have an age constraint; and then as a dancer, you just do what they tell you to do. But I can't imagine being a dancer who is part of that choreographic process… having to stop like at 30, 35… You're only just starting to, get a sense of yourself as an artist; or even just having

> a sense about what the process is, like having a sense of the process rather than as something that just happens to you. (Juliana)

What I started to sense in the participants I interviewed was a growing sense of agency, an ability to create and effect change in their lives, by their own accord, and this was reflected in their increased abilities in their artistic works. At once understanding their own personal biography, they seemed to finally recognize that in fact they were the authors of their own life narrative, created and expressed in and beyond their artistic works:

> Because it's just me - I'm Canadian now but I am still Chinese… it's part of my life… always the way I think, you know, maybe the visual, the structure, I always my own. (Wen Wei)

What I feel the participants began to express was a profound awareness of the difference between viewing themselves and their lives as a biography – something that had happened to them in a very fixed, factual manner, a cemented identity – versus viewing their life as a narrative in which they are involved in creating. The participant, the artist, their work, seemed to move perpetually as a way of situating the person, within their experiences, and their connections to the geographical, cultural, social world. It seems to reason, that "every time you make a piece of art, you locate yourself, your precise position, on the longitude and altitude of your experience… The artist reveals the art; the art reveals the artist" (Cameron, 2005, p.131). It is in this way that we, as people, are constantly "becoming" ourselves, and as such, constantly "becoming" artists. Wen Wei's work entitled One Man which he presented at the 2008 Canada Dance Festival, speaks powerfully to this situated perspective, yet forever unsettled, un-fixed aspect of our self. *But I always remember*, Wen Wei speaks in his solo, while moving and dancing with the white rice, drawing quite literally in the soil, in the very fabric of his biography, yet moving in and beyond it daily.

> What it means is that we are actively involved in the creation of ourselves. Which is really neat… And that our environment and our interactions with it are part and parcel of that creation… going outwards as well as inward. So it's really kind of magical [distinction between self and world] It's artificial, it's not true… And if art is, in whatever its form, an expression of some internal experience than the pure and more complete expression the more gratification the mind gets. (Melanie)

As one of my participants explained, a psychologist and artist herself, identity is profoundly related to the very fundamental matter of our brain and its plasticity, its ability to continually make new connections. Without delving deep into this extensive literature stemming from the field of cognitive neuropsychology, the awareness of this has nonetheless profound psychological and educational implications to our knowledge of ourselves, as we learn how we wish to navigate this world. Thus, I have learned that not only are we not philosophically the same person as yesterday, even our brain is constantly changing, remapping itself based on what we learn, and experience today. And yet, as Wen Wei powerfully articulated in movement, while our past informs it need not color our present experiences.

Discussing Identity

As I repeatedly heard with my participants, dance-artists frequently express great existential angst and/or insecurities relating to their professional identities. How identity evolves is a frequently studied area in the literatures of sociology, social psychology, and philosophy (Wainright and Turner, 2004), however it is rarely discussed in dance education. On the one hand, it seems that to accept one's entire identity, including one's artistic identity, means accepting and honoring one's self authentically which seems to enhance self-confidence and perceived sense of agency. Yet, on the other hand, it seems easy to fall prey to cultural myths and domain specific ideas of what and who an artist is supposed to be. This is certainly what my participants' stories conveyed to me.

At the Canada Dance Festival (CDF), time and time again the spoken autobiographical tales of the artists I interviewed alluded to past and present struggles surrounding their artistic creative identity. When and how these individuals came to view themselves as artists emerged as a critical part of how they ultimately experienced their own creative path at the CDF. What I learned from the participants' personal stories was that while identity questioning was a common experience, what seemed to happen as they grew into their roles and responsibilities, and actively participated in the day to day work of being an artist, the concern over the naming of their profession title and by extension themselves, grew less important. The transient nature of the participants' identities, layered and storied across space, place, and time, seemed to matter less than the doing and experiencing of the artistic practice itself. In doing, there was satisfaction: emotionally, cognitively, creatively and physically.

> The rewards were immediate. I could see tangible improvements in my skills. I could feel them in my muscles. I experienced the deep joy that comes from sweating doing something you love. The joy of working on yourself chiseling and perfecting your character like an artist working on his masterpiece. Ultimately, the joy of becoming more of what you are (Bolelli, 2003, p. 212)

"What's in a name? That which we call a rose, by any other name would smell as sweet." Shakespeare wrote with profound insight and wisdom centuries ago. Yet it goes deep this profound insistence to name thyself. *Hi, my name is*…. We seem to state over and over during the course of our lives, along with our occupational title. What I learned from my participants is that our own human evolution across the span of a full artistic career, not to mention lifespan, will inevitably dictate that we practice an attitude of non-attachment to our ever-becoming identity and in this way, learn, unlearn, and re-learn who we think we are. "We are the species that grows into itself. We are creatures who are forever learning and, as a consequence, modulating both ourselves and the world" (Kabat-Zinn, 2005, p. 316).

It is now that I begin to grasp what Einstein was perhaps alluding to when he stated that "[t]he true value of a human being is determined primarily by the measure and the sense in which he has attained liberation from the self". Ironic it may strike us that we are at once trying to grow into ourselves, and yet to liberate one's Self from imagined constructs of whom we think we are supposed to be. It begs the question of how our current ideologies of excellence in dance education may or may not be serving the growing identities of its dance students. As Kabat-Zinn (2005) explains, look though we may, we will not find a permanent unchanging self anywhere, for it is a product of our thinking mind, and is therefore constantly subject to change. What this means, and as my research participants' stories taught me, is that our educational approaches in dance may well benefit from a pedagogical approach that supports the transformative nature, rather than the assumed stability, of the experience of identity:

> If we can learn to question the ways in which a sense of a self solidifies around occurrences and appearances and then defends itself at all costs, if we choose to question whether the sense of self is fundamentally real or just a construct of mind, to examine whether it is invariant or continually changing… we might see through this veil of our own creation… we might hear ourselves more accurately. (Kabat-Zinn, 2005, p. 328)

"What if drawing [or dancing!] was a way to get to a certain state of mind that was very good for us? And what if this certain state of mind was more important than the drawing [or dance] itself?" (Barry, 2010, p. 223). Thanks to my participants, I began to realize that dancing is – among other things - a way to continually discover and create ourselves. What I learned from my participants led me back to the literature where I came to understand my participants' experiences as being subjective, fluid, and a verb, thereby situated in action.

Identity as Subjective

> There are some who say that the aesthetics of dance, for instance, confront the question of what it means to be human… dance provides occasions for the

> emergence of the integrated self. Surely, this view of the self ought to be taken into account in our peculiar technicized and academicized time (Greene, 1995, p. 131)

Deluze suggested that conceptualizing identity as unified and stable creates philosophical limits in how we understand our own subjectivity. In particular, he proposes that subjectification refers to a singular, clearly defined identity, a nailed down one (Markula, 2006). As Markula (2006) further explains, this process of subjectification while having a stabilizing effect on identity is problematic for it limits our ability to truly understand ourselves and the world by creating binary polarization. In the case of dancers and artists, these identity polarities can become dancer/non-dancer, artist/non-artist, ballet dancer/contemporary dancer. In this way, people become the 'hat wearers' of their own definition of self. As Markula discusses at length, while helpful in some aspects, its limits can in fact cause more personal and professional harm than good.

As Greene (1995) purports, individuals truly begin to discover themselves and their purpose once empowered to act and are able to choose. Thus, when contemplating the very purpose of education, Greene suggests we take into account the possibility of enabling "a human being to become increasingly mindful with regards to his or her lived situation – and its untapped possibilities" (Greene, 1995, p. 182). In using such words as dancer and artist, we dance educators might be creating narrow definitions of success for our students. Instead of educating people to become dancers, what if pedagogically, we recognized that we are teaching people who are *becoming* in and through dance, as a dynamic experience, rather than as a fixed destination of dance education? In this way, dance education's role to identity (re)creation and (re)presentation becomes an important aspect of our communicated social education.

"I come into being as a reflexive subject" (Butler, in Belshaw, 2011, p. 129). The participants in this study seemed in many ways to be reflecting aloud on their situated professional title (dancer, artist, performer, etc), and yet at once, seemed mostly at peace with the recognition that the name bore little bearing with their day-to-day lives. Derrida for example argued for an important distinction between a person and his or her name. "In life the bearer and the name coincide, producing the illusion of identity" (Belshaw, 2011, p. 132). In other words, the word 'dancer' has little to do with the person actually performing and experiencing the dancing. In fact, the vagueness of the word itself likely causes more confusion than resolution by narrowing people's perceptions rather than opening lines of inquiry. During the course of this study, the transient nature of a dancer's identity could best be echoed in CDF participant Peggy Baker's biography:

> I feel the embodiment of all the dance experiences. I feel the resonances of all those dances – dances we did 25 years ago, in me, at different moments in my dancing now… Rhythmic things, directional things, the shape of a phrase, a movement that will suddenly take me back – and I find that really moving and really exciting; it's like a personal attachment to my own history Peggy Baker. (as cited in Anderson, 2008, p. 69)

Through dance education, as well as through the very process of creating dance choreography, one is constantly challenged to (re)discover who one is in this moment. As Baker shared, her past informed her present dancing experiences, only because parts of it still live in her muscle memory, embodied vocabulary, and aesthetic literacy, not because that is who she still "is" now. What I learned from my participants is that dancing carves the person, as much as the person carves the dance. As dance educators, recognizing this dynamic subjectivity of the person-becoming in and through dance, allows us to support and empower the person in this constantly evolving subjective experience of becoming, dancing.

> I have become a very different dancer, even in some ways a reinvented woman, by virtue of being set in motion by Paul-Andre Fortier. It is as if his dance asks, *What if this had been the case? Would you not now have become someone else?* (Baker, as cited in Anderson, 2008, p. 108)

Identity as a Verb

> Art denotes a process of doing or making… Every art does something with some physical material, the body, or something outside the body, with or without the use of intervening tools, and with a view to production of something visible, audible, or tangible. (Dewey, 1934, p. 48)

Once performed activities rooted in spontaneous expression, dance is now more often than not, the assembling and converting of raw materials of the body into expressive works of art (Dewey, 1934). Dance education, in its most formal and typical process, tends to be grouped by dance form and techniques; ballet, modern/contemporary, jazz, hip hop, tap, African, flamenco, Indian, etc… Along with these forms however, come numerous different techniques such as Graham or Cunningham in contemporary dance, and R.A.D., Cecchetti, or Russian in classical ballet. These different techniques come with equally diverse ideologies, physical aesthetics, and artistic values and priorities. When the dance student lives, breathes, and moves in these classes, s/he is receiving from the teacher and/or choreographer an entire paradigmatic and embodied imprint on them, no different than finger prints left upon the flesh of the dancer. This is at once beautiful and moving, as Baker previously so eloquently remarked, and yet, can also leave the one doing the dancing questioning where their personal identity as dance artist, including movement signature, lies.

> Moving identity… way of moving which could be perceived as the accumulation of various factors including training approaches, choreographic movement traces and anatomical structures. The concept of the moving identity allows us to appreciate the dancer's unique signature movement style as the collation of embodied experiences into a unique way of moving (Roche, 2011, p. 105)

At some point in a person's dance education, the question of who he/she is with(in) the dance will arise. What I learned from my participants as well as from the literature is that our identity as dancing persons is rooted in, and emerges from, the dancing itself. For Wen Wei, his early childhood experiences with Chinese dances, ballet, and then contemporary melded together, taking form, shifting, moving always, into who he is becoming today. For Juliana, her significant ballet training mixed with various musical and flamenco influences received in her dance education has formed and informed how she moves, and who she feels she is today. The "finger prints" combined with our own ways of moving, thus our becoming in and through dance, is reflected in the production of the dancing itself. I echo 2008 CDF Artistic Director Brian Webb's sentiment here as he reminded me often during the process of this doctoral study, that it's about the dancing: The verb, the action, the act of doing. This perspective meets that of Markula (2006), who explains that identities no longer need to be 'read' but rather pragmatically considered in relation to their impact, their effects, "what they do and what they make" (p.13).

In discussing this study's findings with some of the contemporary dancers with whom I work, they brought up an interesting point; the issue of language and identity in the arts. As my bilingual students brought to my attention, when speaking in English to others, they would likely say *I am a dancer*. However, when engaging in French, they explained to me that they would most likely say *je danse*, "I dance" as a verb, rather than as a noun. While deceptively subtle a shift it may seem, referring to one's self as a fixed noun versus referring to one's self in relation to a dynamic verb in the present tense, has immense psychopedagogical implications the depths of which would be well worth further empirical exploration as it relates to identity.

> You could be imaginative all day long without anyone noticing. But you would never say that someone was creative if that person never did anything. To be creative you actually have to do something… you can think of creativity as applied imagination. (Robinson, 2009, p. 67)

In this way, those who dance are action oriented, applied, concrete in their efforts and give life to the production of movements and gestures. The very discrepancy between the way a bilingual person may refer to himself either as a noun or as a verb depending on the language, alludes to the fact that a solid, un-shifting identity is far from being a universal concept. As Roche (2011) explains, particular to contemporary dance of the 21st century, the body dancing must un-hook itself from the canons, specific techniques, and choreographic styles thus forever shape-shifting into diverse shapes and aesthetic forms. This of course is deeply interconnected to the person's psychological worldview. By being able to let go of the imaged self and constantly "becoming" in and through dance, the dancing individual lives and breathes personal and artistic possibilities.

> The moving identity also refers to the social and psychophysical realms of the dancer's experiential terrain, creating potentialities for the dancer to interrogate her/his practice through revealing personal narratives. (Roche, 2011, p. 111)

Coming from a background predominantly rooted in the ballet world, this was not something I understood at the onset of this doctoral study. Through interviewing the participants of the Canada Dance Festival and through experiencing their dancing works, I came to learn and notice how we become daily, movement by movement, throughout the course of a dance career. It is as if in listening to the participants' telling of their becoming, I became aware of my own evolution, in and through the medium that is dance. This is how we un-hook ourselves from the techniques and psychological dogmas that accompany certain dance education, and hence, free ourselves and begin to experience the evolution of our own self, dancing. It would serve our dance students well if we could nurture this awareness of the moving identities they are learning and un-learning, being imprinted with and at once freed from, that non-verbal narrative that is in motion in the dance class.

Existential Fluidity: "Becoming"

> Existential fluidity. It means I don't have to be concerned at all about finding my authentic self, because I recognize that I am a being in flux at all times, always evolving, always growing, and, hopefully, always maturing. I can try to resist this change by obsessing about the real me and being miserable as a result, or I can embrace it and allow myself to gracefully flow along with the world around me… Existential fluidity is a liberating concept because it also means that I can't ever be pegged by other people as this or that kind of person. (Russo, 2011)

This is where a fluid perspective of our existential self, our identity, can serve to bolster our mental and creative resilience during the many changes we will experience as humans and as art-makers during the course of a lifetime. As educators, it is important to prepare people to be able to navigate the changing tides of their artistic domains well, thus it would seem wise to integrate this perspective in dance education. The notion of existential fluidity can empower the learner, the educator, and the practitioner of art-making, by recognizing the many chapters in the making of one's own self-in-the-dancing without worry about arriving at one narrow destination of the pre-determined.

> Some say that participatory encounters with paintings, dances, stories, and all other art forms enables us to recapture a lost spontaneity… we are enabled to recapture the processes of our becoming. (Greene, 1995, p. 130)

When we embrace a perspective of artistic identity as one that is constantly growing, our very definitions of success in dance begin to change. When we come to understand that our identities are in constant flux, emerging, and dynamically forever "becoming", we pedagogically seize to work on/with people in relation to a fixed who they want to be when they grow up and start working with them in relation to how they want to continue becoming when they grow up. The curricular aims and pedagogical means by which we nurture each of these educational outcomes are indeed quite different and require new paradigms of educational thought enacted in, with, and through dance education. How different dance education may be if we allow our

students to open up to the possibilities in their dancing lives, rather than the pre-determined. After all, identities emerge from interactions with others, including teachers, and as such are not pre-given phenomena (Davis et al., 2008).

As Markula (2006) and Roche (2011) both explain, identity means being in flux, valuing knowledge and awareness of one's self in a process of constant becoming, like nomads in an on-going process of movement. It is in this way that the "dancer negotiates a relationship between stability and change" (Roche, 2011). This ability to navigate one's identity vacillating between a fixed point and a dynamic journey is a skill that I believe our dance education currently doesn't overtly address. We would do well to begin speaking to this transitory nature of the self in and through dance as part of how we attend to our craft - the art of dance - over the span of a long, fruitful, creative career. This means educating in dance with the intent of nurturing people who are open, responsive, and able to adapt to change, outside and within.

> It's like tending a garden. I feel, through the work, the soil is turned, room is made for the plants as they're growing, they're moved according to whether they need to be in the shade or in the sun; my dancing feels like that, an ongoing cultivation of something that wouldn't necessarily be otherwise. There's the potential for it, but then there's also the sense of choice and will that gives it a shape and direction and actually defines what's growing. (Baker as cited in Anderson, 2008, p. 165)

It is worth noting that Baker concludes this thought, not with a noun, but a verb. She is in motion, and speaks to the motion of her being, becoming her art, unfolding, revealing itself as much to the one dancing as to the one witnessing the dancing. What I learned from my participants at the Canada Dance Festival 2008 is as follow: Each time I label myself, I limit myself. This self-defining need we seem to have as humans while at once a useful construction-in-the-process, often becomes a detriment when we come to realize that we have boxed ourselves into a very narrow identity. We have mentally tied ourselves, sometimes psychologically

strangling ourselves, to one moment in time, and one narrow view of our potential expression. It would be as if we failed to recognize that the garden we cultivate in the spring is vastly different in the summer and fall. It is the attachment and the static nature of this kind of identity-making that becomes problematic. For example: The dancer who suffers a career-ending injury who has only ever constructed her sense of self around a fragile notion of what she does in the arts at one moment in time - becomes a psychological landmine, filled with aches and pains, as the person navigates the loss of her artistic identity along with her career. It seems to me now, a much more useful notion, to come to know our self as a constantly changing landscape of experiences, rather than as a fixed plot of identity real estate. Said otherwise, "the fact that we are is more basic than what we are. We are first and define ourselves later. Moreover, we are always in a process of becoming something else" (Van Deurzen & Adams, 2011, p.9).

What if dance educators brought this existential fluid notion of selfhood into our teaching pedagogies? What if we removed the idea of at X point, one being a declared dancer or artist, and instead taught in such a way as to nurture becoming artistically? How differently might dancers experience their art, and creative working lives, if they embrace becoming as a journey? I can't help but suspect that the numerous transitions, from schooling to the professional sector, from apprenticing, performing, choreographing, mentoring, teaching, creating, re-inventing, and retiring, might be experienced with far more openness, joy, and even excitement rather then with dread, fear, insecurities, and profound grief from losing one's self, over and over throughout the course of one's career. How different our definitions of the successful artist might be, if we allow him or her to daily become, in and through art-making. As Robinson (2001) reminds us, "our ideas can enslave or liberate us" (p. 92). I suggest here that the same seems to apply to our ideas about ourselves, and the illusionary ways in which we define ourselves.

> She [Baker] dances from the inside out, transforming the past by looking at the light of the present and thoughtfully illuminating a way to the future. She is a remarkable artist, unique in her generation, and one who cultivates the ground of her own being as a fertile place for the spirit of dance. (Anderson, 2008, p. 175)

Perhaps the only way we can identify ourselves within and beyond the dancing is by embracing who we are constantly becoming, allowing our self to become free of all illusions of the self. Thus we learn, unlearn, teach, and nurture ourselves and others to honor and magnificently “dance who you are today” (Anderson, 2008, p. 123). In this way, identity of the self and artistic identity is no longer assumed to be a fixed point, but a dynamically situated position, and thus in the work of dancing, becomes a daily point of creative departure. In this way, we can reposition dance education as "not the filling of a pail, but the lighting of a fire" (W. B. Yeats). In, through, and beyond dance, we are fundamentally always becoming. As such dance education seems poised to play a vital role in our awareness, acceptance, and participation of this process of becoming ourselves. With this knowledge, our dance education paradigm is invited to shift into an entire new movement of possibilities.

I am
A blank canvas
Dancing
A new experience

A blank canvas
Dancing
A new experience
I am

Dancing
A new experience
I am
A blank canvas

A new experience
I am
A blank canvas
Dancing

Chapter 8: Dancing home

A researcher's reflections

I began this doctoral journey with what I thought was a clear belief about what dance education is and ought to be, only to discover that I had adopted a very narrow view of its full scope, philosophical reach, and expanding practical means. I have learned throughout this study the ways in which our dance journeys and educational pathways influence our socialization into, and conceptualization of, the field of dance. Dance education in Canada is slowly but surely coming into its own as provincial curriculums begin to address the place, purpose, aims, and learning outcomes of dance as part of a holistic education, be it enacted in arts education or physical education (Lussier & Kalyn, 2013). The great news that follows this is that we are witnessing an increase in the numbers of educators dedicated to embracing dance education as an integral part of their classroom culture and teaching practices (Lussier- Ley & Kalyn, 2013). What I learned along the way is a much more nuanced and complex set of creative problems to address, particularly as it addresses the dance education of pre-service teachers. My own professional training in ballet and conservatory style teacher training program had equipped me well to *train* other dancers in the physical vocabulary of ballet and other dance forms. My ballet training, true to its historical and traditional form of teaching, had emphasized physicality and an objective gaze upon the body, a disembodied look to the body as something to master and train. Emotions, and the way our bodies subjectively and somatically felt in the experience of dancing movements were rarely present in the dance education narrative I received. My professional experiences as a dancer, choreographer, teacher, and mental performance consultant in dance, had shown me that significant gaps existed in my own dance education as well as in many of the dancers with whom I worked. Problems pertaining to body image, eating disorders, perfectionist attitudes, and creative angst and frustration demonstrated that there was still much for the dance

milieu to learn from one another regarding the role of the body and emotions in dance, particularly as it informs our creative experiences. This study aimed to contribute a significant piece of scholarship towards that end. Central to this study was the notion that how we *feel* is at the heart of creativity and our phenomenological experiences of dance. This led me to this inquiry's primary question: *What's it like to create in dance?* It follows that the purpose of this study was to understand the significance of emotions and the body in the lived creative experiences of participants at the 2008 Canada Dance Festival (CDF). This study generated new insights into how the body and emotions form and inform our creative experiences in dance.

Reading significant works by the Canadian Commission for UNESCO (2006), The Council of Ministers of Education (2005, 2010), Ontario Arts Council (1997), as well as the works of Barrett and Winters (2013), Cornell (2008, 2013), Francis-Murray, et al. (2006), and Kay (2013), I began to grasp an understanding of the many problems faced by dance sectors across the various provinces of Canada. Situated either in arts education or physical education in the K-12 system, and experiencing various degrees of presence at the University level in pre-service teacher preparation, I became aware of pedagogical curricular tensions across the various domains where dance education existed. Throughout this work, I've joined many scholars (Barrett & Winters, 2013; Cornell 2013; Kay, 2013) in supporting dance pedagogy that invites both (arts education & physical education) perspectives to not only coexist but thrive within our dance classes. As Risner (2010) contends "we have all but ignored dance education outside the onerous and rigid licensure requirements of the K-12 model" (p. 127). The more I studied dance education movements, dialogues, and scholarship in Canada, the more it became apparent to me that the professional sector was strangely absent. As Risner (2010) explains, research in professional dance milieus is highly limited (Risner, 2010). This was certainly my finding in

reviewing the literature. As I argued in chapter two, this oversight in bridging the knowledge pools from K-12, University faculties pre-service teaching programs, and the professional sector of dance in Canada needs to change. By omitting the voices of those making a life in the creative art of dance-making, we are ignoring segments of our Canadian dance population who can and ought to inform, participate, and co-create in the (r)evolution of dance education in Canada. As I delved deeper into this inquiry, I came to realize that there is much to learn and empirically research about the type of pedagogy that will best serve both arts educators and physical educators in the delivery of the democratic ideal of a holistic dance education for all. By situating this study at a national cultural cross roads, I was able to facilitate dialogue across various pockets of dance excellence and learn a great deal about what it's like to create dance, how it feels to birth a dance to life, and what it means to participate in a gathering the likes of the Canada Dance Festival.

Reading significant works by Eddy (2004, 2006, 2009), Enghauser (2007a, 2007b), Kearns, (2010), Fortin et al. (2005), and Fortin et al. (2009), Sheets-Johnston (1979, 1981, 2002a, 2002b, 2010, 2012), and Weber (2009), I began to learn about the important sub-field in dance education called somatics. As I came to learn, this pedagogical perspective facilitates insights into the holistic possibilities of dance education and embodies the ideals positioned by the Canadian Commission for UNESCO (2006) regarding the importance of formal, non-formal, and informal learning environments in the arts. Given its emphasis on the body and emotions in dance, the growing literature on somatics proved insightful to this inquiry by deepening my understanding of how to begin bridging arts education and physical education pedagogies into a holistic view of dance education. In retrospect, I continue to believe that academic scholarship, teacher preparation in dance education within university faculties of education, and dance

education in K-12 schools, have much to gain from this rich field of applied mind-body work. Critical to this inquiry and advancing dance education scholarship is the fact that the somatic lens is a powerful approach capable of acknowledging "the complexity of this process and focuses on enlivening these systems, making the body and mind more flexible, open, and ready to learn" (Enghauser, 2007b, p. 34). As Enghauser (2007b) explains, dance education facilitates alternative ways of knowing and learning by developing the literacy of listening to the body. As was found in this study, a somatic lens supported well an inquiry that focused on matters of the body and mind, in concert with emotions, in the process of learning in movement. What this study revealed is how such a lens may support people's creative experiences in dance.

I began to look for empirical ways to examine the interrelations between identity, creativity, emotions, and the body in the lived experience of dance. What I discovered was that while there was more and more noteworthy research in important health-related themes of dance, there was very little research done from a best-case perspective of excellence in dance. In terms of nurturing positive states of wellness, affect, creativity, and enhanced performance in dance, as such, we still knew very little, at the onset of this study. By contrast, much of psychology's empirical work in the areas of creativity, have perpetuated the myth of the lone genius (Montuori & Purser, 1995). It is worth repeating what Csikszentmihalyi (1999) stated over ten years ago, which is that "such an approach cannot do justice to the phenomenon of creativity, which is as much a cultural and social as it is psychological event" (p. 313). After all, as Daykins (2005) suggested, a culture's views on creativity, in turn also influences the creativity of others. Thus, it became clear to me that to understand and gain insights into the lived creative experiences of dancers required a social, cultural lens at the core of this inquiry. It followed that the Canada Dance Festival became an interesting culture where community could be explored, observed,

engaged in, and better understood, in order to contextualize the stories as told by the individual participants of the festival. I now had a context of study where a way of thinking-in-movement (Sheets-Johnston, 1981) captured my profound attention, particularly as it pertains to thinking creatively.

It is important at this time to review the four assumptions about creativity that informed the perspective taken throughout this research. The four fundamental assumptions of creativity embraced in this study's conceptual framework were as follows: Creativity can be viewed as a process (Freedman, 2006; Mace & Ward, 2002; Robinson, 2001), as systemic in nature (Robinson, 2001), as a social experience (Csikszentmihalyi, 1999; Domingues, 1997; Hasse, 2001), and as being contingent on people's values and meaning (Hennessey, 2003; Radford, 2001; Robinson, 2001). These assumptions broadened the scope of the inquiry encompassing the ecosystem where creative experiences in dance were studied. In this inquiry, I came to understand and define creativity as a quality of experience (Dewey, 1934). Along with aligning itself well with the four fundamental assumptions that informed me throughout this inquiry, Dewey's definition of creativity as a quality of experience recognizes the indivisibility of emotions and the body to the experience of creativity. This allowed me to examine the CDF participants' experiences from a non-dualistic perspective, where interaction and integration of such elements as emotions and the body is welcomed, appreciated, and valued. As Granger (2003) purported, and as explored in this study, creativity is not located in the mind, but rather in the phenomenal field of interaction between self-world. At the outset of this inquiry, the phenomenological experience of creativity in dance had received little empirical study. As the Ontario Arts Council (1997) concluded, children need higher-level skills besides reading, writing, and math, and this includes such emotional, intuitive, and sensory ways of knowing. The

work of cognitive neuroscientist Damasio (2001, 2004) was significant in recognizing that emotions stem from our human physicality through an embodied cognition. His work allowed me as researcher to a) refute the Cartesian mind/body dualistic philosophy that has ruled much of the modern Western World, and b) pay close attention to how we feel particularly during creative experiences.

It follows that in order to gain understanding of the phenomenon of creativity in the dancing experience, I relied on a conceptual map, which acted as an empirical compass orienting me throughout this qualitative research. To summarize, my conceptual map therefore comprised of: 1) the fundamental assumptions of creativity, 2) the definition of creativity as a quality of experience, 3) the physical root of emotions, and 4) the Resonance Performance Model (Newburg, et al. 2002) described in detail in chapter three. The RPM proved to be a useful empirical tool to invite a somatic lens (Dyner, Allen, & Ramsey, 2010; Eddy, 2006, 2007; Enhauser, 2007a, 2007b; Fortin, Vieira, & Tremblay, 2009; Kearns, 2010; Lobel & Brodie, 2006; Weber, 2009), and supported my evolving understanding of the embodiment of cognition (Damasio, 2001, 2004; Dewey, 1934; Merleau-Ponty, 1962; Sheets-Johnston, 1979, 1981, 2002a, 2002b, 2010, 2012) as it related to the creativity of my participants.

It is noteworthy to recall that this study on the lived, creative experience of dancers at the Canada Dance Festival grew from my previous work within Canadian dance communities at The Royal Winnipeg Ballet's Professional Division (Lussier, 2004) and at The School of Dance's Pre Professional Contemporary Dance Program (Lussier, 2006; Lussier-Ley & Durand-Bush, 2009) and makes its own contribution in this growing body of scholarship. As consultations with Canadian stakeholders in the arts and education sectors suggested, research is needed that focuses particularly on: a) arguing for holistic approaches to education that incorporates the arts,

b) exploring the creative process and how creativity can be taught and/or nurtured, and c) best practices in the arts and pockets of excellence as models (Canadian Commission for UNESCO, 2005). The purpose and research questions that were at the heart of this study, meaningfully answered this call to action at all three levels, amidst the dance sector of the Canadian cultural arts community.

Methodologically speaking, this participatory study was carried out blending socio phenomenology with ethnographic methodologies. Resulting, is an arts-based narrative (Clandinin, 2007; Daykin, 2005; Efland, 2004) comprising layers of analysis, interpretation, meaning, and (re)presentation. Grounded in an arts-based narrative perspective (Cahnmann-Taylor & Siegesmund, 2008; de Mello, 2007), this study strove to communicate more than traditional research activities in order to reveal critical moments within the experience of the research process itself. Throughout this study, I used various styles of writing from descriptive prose, metaphors, narrative, poetry, and journal excerpts, combined with images and video excerpts from the artists' dance works, in a way that revealed my lived experience as researcher, while providing all key facts and figures regarding the data collection, analysis, and procedures. It is said that the very form informs us in narrative inquiry, which is why the arts offer powerful forms to explore the narratives being created (de Mello, 2007). As I hope was well performed, this academic work was committed to using artistic modes of communication to bring the subject matter of the creative experience in dance to life. This allowed me to also think-in-movement, to think-in-poetry, to think-in-images, to think-creatively, and thus garner a richer understanding of the data. Hopefully, it also provided the readers of this work with a richer portrait of this study's processes, experiences, and findings. Ultimately, a narrative analysis was conducted creating an evocative multi-voiced text that best (re)presented the creative experiences of those participating

in the Canada Dance Festival 2008. "[T]he created story is a narrative explanation of the phenomenon studied" (Clandinin, 2007, p. xv). Narratives' aim is not explanatory but rather hopes to lead towards understanding (Efland, 2004). Arts-based narrative as a mode of inquiry invited me as artist-researcher into the performance, challenging me to (re)count, to (re)tell, to (re)story the work in ways that at once brings authenticity, transparency, and honor to the participant's lived experience, all the while bringing a fresh light onto the subject matter interpretively.

Reviewing briefly the results of this study, chapter five's results shared the Resonance Performance Model of the creative experience in dance as lived by the participants of the 2008 Canada Dance Festival. On the heels of this data, a discussion was offered on the challenge to create. Notions pertaining to the importance of somatic languaging were pondered in light of the psychopedagogical implications stemming from these findings. I learned that over time, participants had developed a deep somatic awareness of their own process, their optimal creative feel, and the necessary preparation tactics to nurture creativity into their artistic lives. Obstacles had taught them to regularly redefine and revisit their process, finding alternative strategies when facing challenges. Embracing the RPM suggests an enhanced somatic awareness and invites a new somatic language to continue to emerge, inspiring and informing our creative experiences.

Chapter six, described the way participants perceived and experienced the festival as a significant marketplace in their artistic lives and as a challenging transactional space to navigate. I reported on the participants' experiences of the covert narrative experienced at the festival: the unspoken truths concerning the commerce of dance in Canada. In this section, the festival was described and understood as a community, marketplace, as a place to consume the art of dance, and as a place where degrees of freedom and responsibility were daily exercised. A discussion

was offered whereby the commerce of dance was understood to be an important component of the unplanned curriculum in dance education. What I learned is that most participants felt uncomfortable and ill-informed in negotiating the worth and value of their own art form as participating members of the cultural sector in Canada. It became clear that how dancers have been formally or informally educated to perceive and value their dance work as meaningful contributions to the creative economy, impacts greatly how they experience a transactional, commercial space such as the CDF.

Finally, chapter seven presented emerging data on identity in dance. While identity was not a research question at the onset of this study, the way participants at the Canada Dance Festival (CDF) perceived, described, and came to know themselves in and through their creative experiences in dance proved to be a meaningful finding in the course of this inquiry. Questions of identity emerged as part of their artistic tale: Who is an artist? Am I an artist? When did I 'become' an artist? And finally, 'becoming' an artist. What I came to learn and appreciate is that identity in dance is best understood as being subjective, fluid, a verb, and ultimately, a process of becoming. What I learned is that phenomenologically, "I" am a field interaction rather than a solid static "me"' (Greenberg, 2011).

On Quality & Verification

As I've come to understand that when it comes to evaluating the rigor of this dissertation as a piece of scholarship, "the research needs to be shown as meaningful – that is, fulfilling its original intent" (McNiff, 2007, p. 319). Therefore, in reflecting on the merits of this work's quality, I revisited the following questions as first set out in chapter four, and proceeded to answer them:

1. Did I communicate my personal experiences, biases, and research lens with transparency and authenticity? – YES.
2. Did I immerse myself in the context of research (CDF) open to learning and experiencing, with and alongside of the participants in this study? – YES.
3. Did I attune, listen, and pay attention to the participants' experiences and honor their voices throughout the inquiry as both individual and collective members of this particular dance community? – YES.
4. Did I demonstrate throughout the dissertation an enhanced understanding of the phenomenon of the lived creative experience in dance, and speak significantly and meaningfully to the role of the body and emotions in the creation of the dancing experience? – YES.

The above stated questions allowed me to make myself accountable in this empirical process. While this work could have taken on endless potential forms and pathways, I feel satisfied with the degree of integrity, professionalism, empirical curiosity and rigor, qualitative and artistic sensibilities brought to this work and feel that it makes a meaningful contribution to this growing area of the literature on dance education.

Limitations and Contributions

While significant efforts were taken to ensure the rigor and credibility of this study, limitations do exist and are worth noting. The first limitation of this study is the inherent time limit for immersion in the setting. Given the clearly delineated start and finish of a festival event, immersion equally had a finite beginning and end. As a result, the nine days of immersion do not make this study a pure ethnography, but rather one that borrowed the tools of ethnography in order to facilitate a socio-phenomenological empirical lens. Another limit of this study pertains

to participant recruitment. Given the very tight timeline between the receipt of ethics approval, and the start of the festival, and given that CDF staff failed to follow the initially agreed upon protocol for participant recruitment, accessibility to and recruitment of participant was much more vulnerable to questions of logistics and geography. While I made attempts to contact interested participants by traveling to meet them after the conclusion of the festival, this may have affected not only the numbers of participants recruited, but also the sample of those willing to volunteer. There is just no way of knowing. Last but not least, in qualitative research the risk of researcher bias is always a potential threat to consider. In addition to the verification questions I set out to satisfy in the course of this study, triangulation, reflexive methods (journal, field notes), rich data, (Emerson et al., 1995; Maxwell, 2005) were rigorously employed, along with communicating my story as dancer, educator, and researcher at the outset of this dissertation, in order to address this potential limitation.

Taken together, these results invite a paradigm shift of our notions of creativity in dance inspiring entire new movement practices that consider a somatic, feel-based pedagogy, identity, and marketplace, as imperative elements of dance education. The RPM on the creative experience in dance meaningfully contributes to future dance scholars and educators alike by offering a potentially facilitative, educational compass that may support the proactive nourishing of creative experiences through feel. It would be interesting, for example, to take the findings of this study, and use them proactively with dancers of different ages, experience levels, and educational contexts (K-12, studio, university). Such future studies could explore how this model of the phenomenology of creativity in dance may support dance students' learning of how to create in dance using the emotions and the body as important information in the process. Finally, it would be interesting for future studies to examine the creative experiences of participants at

other dance festivals, and to compare results to this study's findings. In doing so, the role of the body and the emotions, may be further explored in light of cultural context and dance genres. It follows that this study also contributes a unique take on the process of creativity in dance, whereas research scholarship has so often focused on the outcomes of creativity. By focusing on the phenomenological experience of dancers, this study contributed new information about the embodied nature of feel, the role of emotions and the body in creativity, and helped identify potentially useful markers, or reference points, in the experience of creating dance. This study also makes a significant contribution to the evolving scholarship on somatics and embodied cognition. By tapping into the feel-based language through the RPM, this study begins to shed light on the ways languaging in the dance studio can invite somatic resonance, and inspire creativity. Future studies would do well to build on the findings of this study, by further exploring the embodied cognition, the wisdom of the body, and the language associated with the creative experience of dancers, dance-makers, and dance learners alike. Last but not least, this study also shed light on the emerging theme of artistic identity as an on-going process of becoming. It would be interesting to build on this study by exploring identity across the lifespan and dancing career. Related, the role of emotions and the body might inform creativity and one's identity in dance differently at various moments in a dancer's career. These are but a few of the research pathways I see moving before me.

> By specifically focusing on mutual concerns and inherent, yet untapped, connections among studio training in the private sector, community dance education, and degree programs in higher education, we can begin to envision productive relationships that squarely place the physical, emotional, and communal health of all student dancers and our communities at the core of dance education. (Risner, 2010)

Epilogue

Four years later, it is now once again time for the Canadian dance community to assemble in Ottawa, at The National Art Gallery, for the 2012 Canada Dance Festival. Having missed the 2010 festival due to illness and surgery, I looked forward to closing the loop of this doctoral journey with an almost poetic return to The Dance. Dance students from Winnipeg to whom I had the pleasure of teaching ballet for six years at Stoney Brook Dance Company in Steinbach, Manitoba, are now graduates of the Winnipeg School of Contemporary Dancers. They, along with graduates of The School of Dance whom I've accompanied in the role of mental performance consultant for the past 3 years, will be in attendance at the festival as well. Performing together, in the joint collaborative project of "Joe" feels deeply symbolic to me, the full circular nature of The Dance as if embodied in the flesh and creative practices of these young artists soon before me. I am struck by the profound beauty of this moment in this situated space and time. I am able to see, feel, and witness it whole. The aesthetic arc is nearing its epic cycle. As we would call it in French theatre, the moment calls for the "denouement"… I have learned much (though certainly not all) that I needed to learn from my own dancing journey, and it has poetically, aesthetically, and mysteriously brought me home: Ottawa, The National Art Center, and The Canada Dance Festival. This time, special people reflecting a legacy that is but a young bud beginning to blossom in its glorious light. And me, in my seat, once again on the fringes of the stage, yet fully "into" the moment, open to the experience, inviting the mystery of the creative experience through my own personal yet forever social inter-subjective relationship with the Muse of Dance, Duende!

It is full circle, the dance, full circle.

Thank you for the Dance

Wide-open field

Meteorites dance across the sky

I feel them moving

Inspiring me to respond.

Outside perspectives

Un-limited Self

Un-trained, I turn

To the moment and dance.

No longer a matter of how

Nor about who may see

Feel-ing time and the space

To create me-in-motion.

Body and emotions speak

A language we all know

Creating new connections

The sight of which we mold.

Dancing under that starry night

I (re)member who I am

Becoming, every step

I say thank you for The Dance

Table 1. Summary of 2008 CDF Performers

Company / Artist(s)	Website (where applicable)
Andrea Nann Dreamwalker Dance Company	http://www.dreamwalkerdance.com
Ballet Jorgen Canada	http://www.balletjorgen.ca
Les Ballet Jazz de Montreal (bmj_danse)	http://www.bjmdanse.ca/?lg=en
Blackandblue dance projects	http://www.blackandbluedanceprojects.ca
Cas public	http://www.caspublic.org
Christopher House	http://www.tdt.org/about_chouse.html
Compagnie Danse Nyata Nyata	http://www.nyata-nyata.org
Compagnie de la Tourmente	http://www.tourmente.ca
Compagnie Marie Chouinard	http://www.mariechouinard.com
F.A.M.	
Filthee Feet	
Hear and Now Collective	
Kaha:wi Dance Theatre	http://kahawidance.org
Kenneth Emig	http://www.emigresearch.com
Kidd Pivot	http://kiddpivot.org
Koala Corp	
Lola Dance	http://www.loladance.org
Louise Lecavalier	http://www.louiselecavalier.com
Lucie Gregoire Danse	http://www.luciegregoire.ca
Montreal Danse	http://www.montrealdanse.com
Peggy Baker Dance Projects	http://peggybakerdance.com
PPS Danse	http://www.ppsdanse.com
Ruth Cansfield Dance	
Samprayada Dance Creations	http://www.sampradaya.ca
Wen Wei Dance	http://wenweidance.ca

Table 2. Summary of data collection

Data Types	Description	Total
Researcher Diary entries	8 written, 7 audio	**15**
Field Notes entries	9 written, 7 audio	**9**
Morning Salon chats	3 attended, 2 recorded	**3**
Studio Sessions	Hip hop 360, Sarah Chase, Christopher House	**3**
Dance Dialogues	Facilitated by Megan, Bridget, and Chantale 7. Cas Public 8. Danse Nyata Nyata 9. Kidd Pivot 10. Montreal Danse 11. PPS Danse 12. Samprdaya Dance Creations	**6**
Paper Discussion	Facilitated by Brian Webb	**1**
Shows attended	See Posters in text for festival shows attended	**28**
Special Events attended	6. Opening reception 7. Closing reception 8. Dance Current's 10^{th} yrs/100^{th} Issue Anniversary, 9. Body Remix North American premiere & Margie Gillis talk 10. Citizen talk with Andrea Nann, author Michael Ondaatje & Dreamwalkers artists	**6**
One on One interviews	1 Artistic Director 2. Brian Webb (AB) 5 CDF Participating Artists 6. (BC) 7. (ON) 8. (QC) 9. (BC) 10. (ON) 2 Presenters 3. (ON) 4. (BC) 2 Audience members 3. (ON) 4. (ON) 3 Artists/Choreographer/teachers 4. (MB) 5. (QC) 6. (ON)	**13**
Other Forms of Data collected	8 reviews, 1 radio interview, 1 tv commercial, 5 press releases, and photographs & video links	**>15**

Appendix A. Semi Structured Interview Guide

GENERAL
1. Tell me a little bit about yourself. Tell me the story of how you got to this point in your life?
2. How did you become involved in dance and why?
3. Do you consider yourself to be creative and why? Or when did you start to think of yourself as creative?
4. What does it mean to you to be creative, to have a creative experience?
5. How does it feel to be creative? Describe it to me. If you can, give me an example from your experiences. Can you recall an experience that you would consider creative? Describe it, how did it feel?
6. In dance specifically, how does it feel to be creative? Describe it to me. If you can, give me an example from your experiences.
CREATIVITY
7. What's it like for you to experience that moment on stage?
8. Do you feel like you are creating on stage? If so, what does that feel like?
9. What seems to allow you to do this, to create in the moment?
10. What seems to get in the way of this creation in the moment?
11. What seems to allow you to reconnect with this capacity to create in the moment?
12. What do you bring to the creative experience as a dancer?
13. What does the creative experience mean to you?

14. Depending on if you are or aren't performing your own work, how do you experience the moment of the live performance?
15. Do you still feel like you are creating?
16. If so, what does that feel like?
17. Can you give an example?
18. If not, why not?
19. What do you bring to the creative experience as a choreographer?
20. What does the creative experience mean to you?
21. What's it like to have a creative experience in dance?
22. Can you give an example?
23. In what capacity do you feel that audience members participate in the creative experience?
EMOTIONS
24. Do emotions inform or play into your creative experiences in dance?
25. If so, how?
26. Can you give an example?
27. Which emotions are you most likely to experience during a creative experience?
28. Describe how that feels to you
29. Can you recount a time where a particular emotion was present during a creative experience?
30. How do you experience your emotions in dance?
BODY

31. Does your body inform or play into your creative experiences in dance?
32. If so, how? Describe
33. Can you give an example?
34. How are you most likely to experience your body during a creative experience?
35. Describe how that feels to you
36. Can you recount a time where a particular embodied awareness was present during a creative experience?
37. How do you experience your body in dance?
CULTURE AND COMMUNITY
38. Why do you participate in this particular dance festival?
39. What's it like to be a part of this particular cultural group through this dance community in Canada?
40. What does the CDF mean to you in term of a community, as a member of that cultural group?

Appendix B. Letter of Information

Recruitment of participants for a socio-phenomenological study aimed at understanding the creative experience as lived at the 2008 Canada Dance Festival (CDF)

Dear CDF community member,

As part of my Doctoral thesis, I will be conducting a study under the supervision of Dr. Mariette Theberge, a professor at the University of Ottawa's Faculty of Education. The purpose of my study is to explore and understand the significance of emotions and the body in the lived creative experience in and through dance. In this research, creativity is understood as an experience, as a quality of being while engaging aesthetically within our socio-cultural environment. As such, participants in this study will include dance artists, choreographers, audience members, and any other CDF community member interested in this study.

If you are interested, you will be asked to participate in one of two manners, depending on the way(s) in which you will be taking part in the 2008 CDF community.

If you are a featured choreographer and/or dance artist at this year's CDF, your involvement will consist of:

- Taking part in one individual, semi-structured interview lasting approximately 90 minutes at a convenient time for you and the researcher during the time frame of the CDF. This interview will be audio recorded and will ask you to discuss your creative experiences in dance and life, and to discuss in particular the significance of emotions and the body to these experiences.
- Agreeing to being observed during classes, rehearsals, and performances while at the CDF (times vary depending on activity). Photographs will only be taken if/where deemed appropriate by artist(s) and their respective union.
- Participating in Dance Dialogues for up to an hour following certain performances (if applicable). Dance Dialogues will be audio recorded by the researcher, and video recorded by the CDF, and is a conversation between audience and artist(s).
- Reading the transcript of the interview following the CDF in order to clarify and/or expand on any idea discussed, and to specify if there is any content you wish to remove from the transcript (up to 60 minutes)
- Following up by e-mail or phone call, if deemed necessary, to clarify and/or expand on any of the ideas previously discussed (15 minutes)

If you are an audience member, volunteer, a CDF staff member, and/or affiliate, your involvement will consist of:

- Attending 2 focus group discussions lasting approximately 90 minutes each, one the week prior to the festival and the second taking place the week following the festival. Focus group discussions will be audio recorded and will ask you to discuss your creative experiences in/through dance and life, and to discuss in particular the significance of emotions and the body to these experiences.
- Attending CDF performances and events as much as possible (times spent here depends on individual participant's availability)
- Participating in Dance Dialogues for up to an hour following certain performances (where applicable). Dance Dialogues will be audio recorded by the researcher, and video recorded by the CDF, and is a conversation between audience and artist(s).

The interviews will be audio taped and scheduled at a time convenient to you, your group, and myself. The information you will share throughout the study will remain strictly confidential until such a time as you have been able to review and approve of the information in your transcript. Audio and/or videotapes along with transcripts of the interviews will be stored in a locked filing cabinet in my advisor's office at

the University of Ottawa for a period of five years. Only the research team will have access to the data. While full anonymity in this study cannot be guaranteed due to the public nature of the Canada Dance Festival itself, you have the option of participating in this study anonymously. In such a case, any thoughts, feelings, and/or opinions shared would be published under a pseudonym, specifying only if you were a performer or audience member. However, through the cultural context of the CDF and the individual roles of its various community members, this study hopes to reveal the meaning of our creative experiences through a multiplicity of perspectives. As such, your unique position and role as a community member is viewed as a rich component of this study, thereby encouraging though not imposing full disclosure. If you choose to participate, the information that you share may be used for the purposes of publication in scientific journals. You may be quoted in presentations or publications provided you have given your permission on the consent form attached herein. Your anonymity is guaranteed if you choose to preserve it. You will receive, by providing a mailing address below, a copy of your interview transcripts for verification. As a participant it is preferable if you are able to speak English, as group interviews will be conducted in English. However, all individual interviews can be conducted in either official language.

Benefits of this study: Recently, dancers have benefited from participating in a study similar to this one because it provided an excellent forum for them to become aware of what creativity means to them, and how it feels to engage creatively in and through dance. All of them reported positive effects in their dance and general life (i.e., increased well-being, motivation, and perceptions of performance). Participating in this study could be a valuable and rewarding learning experience for you!

Potential risks involved: The risks involved are very minimal. You are asked to participate in this study for a limited period however you are free to withdraw at any time without any repercussion. Should you feel at any point in time during or at the completion of the study that additional support would be an asset, arrangements can be made for an appropriate referral. Please do not hesitate to make any concerns known to the researchers throughout the study.

I thank you in advance for your consideration and potential participation in this exciting research study at the 2008 Canada Dance Festival. I acknowledge the generous support of the Social Science and Research Council of Canada (767-2006-1686) who's funding has made this research possible. As a potential participant, please know that your contributions to these efforts, in whatever way you choose, are immensely appreciated and will contribute to the generation of a deepened understanding of the significance of emotions and the body in the creative experience. Situated within the rich cultural context of the community of the CDF, your unique contribution will help paint a portrait thereby shedding light on the ways in which we come to know, learn, and ultimately create through emotional and embodied practices such as epitomized in the art of dance. Please note that participants should keep this information letter for future reference.

Chantale Lussier-Ley, PhD candidate
Faculty of Education
Lamoureux Hall
145 Jean-Jacques Lussier Street
Ottawa, ON
K1N 6N5

Appendix C. Letter of Consent

By agreeing to participate in this study, I, _____, have read the information letter attached herein. I understand that my involvement will consist of sharing personal information about my lived creative experience and that the research will not pose any serious risk. The purpose of this study is not to evaluate my abilities or knowledge but to gain information towards understand the significance of emotions and the body in the lived creative experiences of community members of the 2008 CDF. I also understand that a long-term goal of this research is to use the information from many individuals participating in the performing arts to develop educational programs that practitioners could use to nurture and facilitate creative experiencing while working with performers from different levels and artistic domains. I am also aware that the results of this study, including some direct citations, will be presented at conferences and/or published in professional journals but that my name will not be mentioned at any time, unless approved beforehand.

I understand that I am free to withdraw from the project at any time, including before or during the interviews. I can also refuse to participate in certain aspects of the study, decide to withdraw shared information from the interviews, and refuse to answer verbal or written questions without any consequences or prejudice. I also understand that all photographs, video and audio recordings will only be used when participants can be clearly identified, have given their consent, and released anonymity for the specific and sole purpose of this study. I also understand that the use of photographs, video and audio recordings could be used in subsequent publications and presentations but that I will be contacted in each individual case to release my anonymity, always having the choice to refuse.

Please check all applicable options:

1. I am willing to participate in this study as a featured choreographer and/or dance artist at this year's CDF___
2. I am willing to participate in this study as an audience member, volunteer, a CDF staff member, and/or affiliate____
3. I am willing to participate in this study but feel more comfortable remaining anonymous____
4. I am willing to participate in this study and feel comfortable releasing my anonymity____
5. If I choose to withdraw, I want all the data gathered from me until the time of withdrawal to be destroyed ____
6. Even if I withdraw from the study, I accept that the data gathered from me until the time of withdrawal be used for the study ____

Any information requests or complaints about the ethical conduct of the project may be addressed to the Protocol Officer for Ethics in Research, Tabaret Hall, 550 Cumberland Street, Room 159, Ottawa, ON, K1N 6N5, tel.: 613-562-5841, e-mail: ethics@uottawa.ca**.** There are two copies of the consent form: one for the participant and one for the researcher.

Researcher's signature: _____ Date: _____

Participant's signature: _____ Date: _____

Should you have any questions regarding this research project, please contact:

Chantale Lussier-Ley, PhD (c)
Faculty of Education
Lamoureux Hall
145 Jean-Jacques Lussier Street
Ottawa, ON, K1N 6N5

Appendix D. Ethics Approval

HEALTH SCIENCES AND SCIENCE RESEARCH ETHICS BOARD

CERTIFICATE OF ETHICAL APPROVAL

This is to certify that the University of Ottawa Social Sciences and Humanities Research Ethics Committee has examined the application for ethical approval of the research project entitled **The Canada Dance Festival (2008): Understanding Emotions and the Body in the Lived Creative Experience: A Socio-phenomenological Narrative Study (File #04-08-24)** submitted by Chantale Lussier-Ley and supervised by Mariette Théberge from the Faculty of Education of the University of Ottawa. The Board found that this research project met appropriate ethical standards as outlined in the Tri-Council Policy Statement and in the Procedures of the University of Ottawa Research Ethics Boards, and accordingly gave it a Category 1a (approval). This certification is valid one year from the date indicated below.

_____

Leslie-Anne Barber
Protocol Officer for Ethics in Research
For Peter Beyer, Chair of the Social
Sciences and Humanities REB

May 28, 2008
Date

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