

Dear Secretary of LUTSF,

Following the completion of my visit to the International Symposium on Performance Science in Vienna, I am sending in my report of the project, and include details of the trip in this covering letter.

International Symposium on Performance Science (ISPS)

28th - 31st August 2013, University of Music and Performing Arts, Vienna, Austria

The purpose of attending the International Symposium on Performance Science was to develop my work as a practitioner and researcher in dance science. The unique opportunity to meet with leading performance scientists in all performance arts offered me the chance to discuss both the use of psychological skills in the arts and my development of psychological skills and training for dance undergraduates at the University of Wolverhampton. My time at ISPS was of huge benefit and has led to further research initiatives which will be carried out this next academic year.

During the four-day International Symposium I was able to attend a wide range of presentations given by researchers and practitioners from all over the world. One of the key highlights was having the time to discuss the benefits of psychological skills training on performance of dancers and musicians with key experts in the field. This affirmed my passion to implement more of these skills into dance training, and helped me to reflect on my rationale for including performance psychology in a dance programme.

My research work relating to this project has been disseminated in a presentation at the 23rd Annual Meeting of the International Association for Dance Medicine & Science in Seattle, USA in October 2013. During the next six months, a project applying Performance Profiling and psychological skills training will be conducted with undergraduate dance students.

My report is attached. Thank you for awarding me a scholarship from the Lisa Ullmann Travelling Scholarship. This award has enabled me to reflect on my professional practice which, in turn, I feel has deepened my knowledge and ability to develop the field of performance enhancement in dance.

Yours sincerely,

Frances Clarke

REPORT

**Developing performance enhancement models in dance training
International Symposium for Performance Science (ISPS)
at the University of Music and Performing Arts, Vienna
28th-31st August 2013**



My attendance at the fourth International Symposium for Performance Science in Vienna gave me the opportunity to listen to research presentations on performance psychology in

performing arts and also to network and discuss future implementations in dance training. Hosted by the University of Music and Performing Arts, Vienna, and their partner the Royal College of Music, the ISPS had a very positive impact on my research and the development of pilot studies in performance profiling and psychological skills training for undergraduate dance students. The biennial symposium encourages collaboration between the arts and sciences and seeks to promote up-to-date research in performance science. The informed discussions between performers and researchers help me to develop my knowledge of the broad spectrum of strategies to develop both enhanced performance and the health and wellbeing of artists in music, dance and theatre.

The organising body and the research content of the International Symposium for Performance Science (ISPS) make it a unique and thought-provoking event. The majority of the international research papers presented at the Symposium were based on musicians' training and performance and this gave me valuable insight into the research in another art form. To date, few dance practitioners have entered the debate on possible multi-disciplinary performance psychology research projects and replication of relevant studies.



The ISPS was held on the beautiful campus of the University of Music and Performing Arts in Vienna. The four-day programme had a full timetable of research presentations, plenty of breaks throughout the long days to network with a wide range of international delegates, a sublime music concert, and a conference dinner at Vienna City Hall. The music concert, in particular, highlighted the interpersonal co-ordination and cueing of the musicians, and this struck many resonances for me in relation to aspects of performance enhancement which can be drawn out by psychological skills training. In addition, my experience as a dancer gave me past experiences from which to draw and added to my awareness of the relationship between the artistic, physiological, and psychological factors in performance. Subsequently, this has led to a more in-depth plan for designing and implementing psychological skills training for my students, and has broadened my perception of how this might be applied in my role as mentor to professional artists. Group discussions and the opportunity to network following presentations gave me the opportunity to meet researchers whose work I have studied over the last few years. The one-to-one and small group conversations over the four days were invaluable as I had the chance to find out about delegates' current projects. In addition, I was able to arrange informal meetings with researchers to discuss and explore the implications, and possible benefits and limitations of implementing psychological training for performers, and plans for subsequent evaluation. My interest in performance psychology has developed over the years as I have trained young dancers and dance students, and I lecture on performance psychology on the MSc Dance Science course at the University of Wolverhampton. In the studio, I have introduced students to the use of imagery and self-talk and noticed an immediate effect on their

practical work and their self-efficacy. Following my trip to the ISPS in Vienna, I am planning to implement a more systematic training for dance students in these psychological skills in conjunction with performance profiling and this in turn, could be replicated for professional dancers. An established training system, underpinned by research, could have a major impact on present and future dancers. In Vienna, I was able to discuss outlines of training strategies and the implications for artists with a number of experienced researchers in performance psychology including Dr Terry Clark who has completed research studies on both dancers and musicians. The opportunity to discuss on-going research and the existing psychological skills training in music enriched my knowledge and, I hope, will help me to design a more relevant and effective programme for dancers which should enhance performance, improve their self-efficacy, and help reduce performance anxiety.

Attendance and interaction at the International Symposium on Performance Science has helped me to develop my personal knowledge and interest in performance psychology. The discussions between artists and researchers from music, drama, and dance widened my knowledge on both the distinctiveness of each art but also the varied relationships they share. It helped to provoke my thinking and rationale for the use of performance psychology in performance enhancement. As it is a relatively new area in dance, I will need to formulate the links between current related research and strategies for applications in order to put a programme into practice.

Related outcomes have included a research paper on a pilot study on performance profiling which I presented at the 23rd Annual Meeting of the International Association for Dance Medicine & Science in October 2013 in Seattle, USA. Currently, I am discussing possible multi-disciplinary projects with music colleagues and a dance performance enhancement project which would be well suited for replication in some areas for musicians and performers involved in physical theatre and musical theatre. My teaching practice has been enriched by a deeper awareness of the relationship between self-efficacy and the use of imagery and self-talk. I would like to thank the LUTSF for their award which has helped my personal and professional development.

Frances Clarke