Dance-Making

Moment-to-Moment Collaboration in Contemporary Dance Practices

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Abstract

Collaboration is inherent in group creative process. Given this inherent collaboration, an examination of the interactions between dance-makers, dancers, other creatives, and context, in this thesis will put forward a new theory: the notion of moment-to-moment collaboration. Located at the intersection between psychological and organisational behaviour research into group creativity, and dance studies, this thesis will reveal the collaborative events in-process that result in dance works. This is achieved through a grounded, and discourse, analysis of two case studies involving professional dance-making groups practicing in Australia’s independent dance sector.

In Part 1, focus is given to the exchanges in power that enable the development of, and performance of, a dance work. Active power is exchanged between members of a dance-making group, enabling the development and/or performance of a dance work in-process. As a result of this focus on the exchanges in power that occur, the notions of serendipitous and erroneous entailments (creative developments), conflict, play, and negotiation are examined to reveal the nuances of moment-to-moment collaboration.

Alongside this examination of exchanges in power, the overarching group and process structures, and the professional dance-making contexts in which each case study process occurs, are explored in Part 2. As professional processes are working towards a public performance/installation dance work, and participants are presumed to embody codifications concerning professional behaviour that are entrained through past practice, it is critical to examine dance-making in context. The motivations to develop professional dance works, and have a career in a particular dance sector(s), inform behaviours in dance-making, and

subsequently why and how power is exchanged to ensure the development of dance works. The notion of moment-to-moment collaboration discussed in Part 1 is extended here in the light of context in order to reveal how expectations for process and group structure, professionalism and sector conditions inform moment-to-moment collaborations.

Declaration

I certify that this work has not been submitted for a higher degree to any other university or institution. The work herein is entirely mu own, except where acknowledged. Ethics Committee approval has been obtained for this research: 5201300667.

Emily Gilfillan
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Introduction

In the field of contemporary dance-making, there is an abundance of tacit, known and researched understandings of how to make contemporary dance. Models for dance-making are well-researched, providing tactics to enable the exploration of ideas through movement within process structures that suit the idiosyncrasies of dance-maker(s), and the fluidity of any dance-making process. Given that dance can be created in, and performed by groups of people, further investigation is required of the following question: [1] how do the interactions between dancers and dance-makers result in dance works? Bridging a gap between dance research and organisational behaviour and social psychological studies into creativity, this thesis examines the nature of dance-making relationships, in particular, the interactions between creatives. As a consequence, the theory of moment-to-moment collaboration is expounded and made evident through exchanges in performance power and development power between participants. Moment-to-moment collaborations will be positioned as inherent regardless of a dance-making group's process structure and group structure.

Moving beyond the expected collaboration that comes with improvisation and tasking practices in dance-making, the clarification of ideas and set movement material will also be a focus. The examination of moment-to-moment collaboration will reveal whether that type of collaboration remains for activities not being traditionally viewed as collaborative. Investigations concerning two professional dance-making groups, conducted in Sydney, Australia during 2014, will reveal this inherent moment-to-moment collaboration through the exchanges in power that are informed by process, the immediate environment, and the Australian independent dance sector. *Hiding in Plain Sight* (*HIPS*) with Narelle Benjamin

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[1] Solo dance works may be an exception to this, however, the solo dance-maker may utilise the advice of others during process, suggesting the presence of moment-to-moment collaborations.

(Nelly) is a full-length duet that was finalised and performed for public audiences by late-August, 2014. *Trouble: A place in time* (*Trouble*) with Julie-Anne Long is an in-development dance work installation that was initiated in 2014 and remains in progress to date.[2] The different stages each work is in, as well as the (idiosyncratic) approaches to dance-making each dance-maker employs, will further establish the notion of moment-to-moment collaboration. In spite of the differences between these two case studies, similarities in how dance works are developed remain.

A grounded theory analysis of observational, questionnaire and interview data from these case studies reveals the notion of moment-to-moment collaboration, including its exchanges in power that will be discussed throughout this thesis. Part 1 will examine this form of collaboration in the immediate process for each case study. The events that occurred in the rehearsal space that resulted in the development of a dance work will be the focus. Exchanges in power are examined for different activities and phases of each dance-making process. Part 2 will examine the context in which these two processes occurred in order to argue that context informs the nature of the power exchanges that are discussed throughout Part 1. The research aims are discussed further throughout this introduction, however, in order to establish the context of this research, key research studies that were foundational to this research will be established before being elaborated in Chapter 1.

Foundational research studies

Some seminal research has been conducted into how dance-making results in dance works that relates to this investigation into moment-to-moment collaboration. Addressing this literature will not only establish the foundation for this thesis, but will also highlight the paucity of research regarding dance-making groups, a gap this thesis aims to address. A three-stage research study entitled, *Choreographic Cognition: Researching dance 1999 – 2008*, conducted in Australia, begins to discuss the nature of dance-making groups in contemporary dance by positing a theory for choreographic cognition (see McKechnie 2007; McKechnie and Stevens 2009; Stevens 2005; Stevens, Malloch, McKechnie and Steven 2003; Stevens and McKechnie 2005a, 2005b; Stevens, Schubert, Milne-Home, Vincs, Grove, McKechnie and Malloch 2012; Stevens, Schubert, Morris, Frear, Chen, Healey, Schoknecht and Hansen 2009).[3] The first phase of this research study, 'Unspoken Knowledges', positions dance-making groups/processes as dynamical systems that are operating as a microcosm of world structure(s) (see McKechnie 2007; McKechnie and Stevens 2009; Stevens and McKechnie 2005a). In this research, context is positioned as impacting and informing dance-making, including the interactions between participants (*Ibid*.). Drawing on neuroscience to make this argument, mirror neurons are positioned as enabling group members to receive information relating to movement sympathetically and react, embody and perform that movement.

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[2] As of April, 2016.

The second prong of this study, 'Conceiving Connections', further draws on the science surrounding mirror neurons in order to chart audiences' reactions when observing contemporary dance, linking in with initiatives relating to audience development (see Stevens et al. 2009). The third strand, 'Intention and Serendipity', similarly gauges observers' responses by tracking eye movements in order to discover highly emotive moments in contemporary dance improvisation. This strand goes beyond the similarity in audience members' responses found in the second strand in order to highlight that audience members' long-term (lack of) experience in viewing dance increases (decreases) expectations of when such moments may occur (see McKechnie 2007; McKechnie and Stevens 2009; Stevens 2005; Stevens et al. 2003; Stevens and McKechnie 2005a, 2005b). Of particular interest from this research study is Stevens and McKechnie's resulting theory of choreographic cognition: a theory that examines the cognitive and mental processes operating in dance-making that aim to create a dance work (see McKechnie and Stevens 2009; Stevens 2005; Stevens and McKechnie 2005b). This focusses in on the communications between dancers, dance-makers and audiences that result in sympathetic kinaesthetic experiences (*Ibid.*). These experiences are critical to understanding a developing dance work and are subsequently also critical to the future development of a dance work (*Ibid.*).

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[3] This research is led by McKechnie, Grove and Stevens and resulted in numerous outputs for each of the three research foci. See Stevens et al. 2012 for an overview of this research.

Research led by Scott deLahunta similarly proposes a theory of choreographic cognition (see deLahunta, Barnard and McGregor 2009; deLahunta, Clarke and Barnard 2012; McCarthy, Blackwell, deLahunta, Wing, Hollands, Barnard, Nimmo-Smith and Marcel 2006). Relying also on communication and perception, this research examines communication during improvisation and movement generation in particular. The differences in perceptions on part of the involved dancers and dance-maker when viewing generated movement material is revealed as a consequence of this research aim. With a similar cognitive psychological approach to the aforementioned research, this research study aims to find ways of increasing collaboration between dancers and dance-makers during process.

These research studies are foundational to what is proposed in this thesis, however, although the focus of each of these studies is communication, the cognitive psychological and neuroscientific approaches of each research study result in an alternative focus to the approach taken in this thesis. With communication as a focus, an ethnographic study is conducted in this thesis to reveal the moments decisions are made, including the contextual factors that are informing those decisions. Contextual factors include the embodied knowledges brought to, and reformed during, a dance-making process, as well as factors relating to the nature of managing a professional process located in a particular industry/sector.

Social psychological theories for collaboration combined with past research into dance-making and dance industry contexts act as a lens through which this gap is bridged. Discussed in Chapter 1, these theories enable a grounded analysis of the two examined case studies. Exchanges in power that enable the performance and development a dance work are revealed as operating irrespective of the stage a dance-making process is in, and the structure of the dance-making group.

Dance-making versus choreography

As has become evident, the processes in which dance works are created have been noted as ‘dance-making.’ Although they can be positioned as choreographic processes, the etymological and social-cultural history of the term *choreography* creates some tension. Writing movement (see Allsopp and Lepecki 2008; Kloppenberg 2010), and the (perceived) history of writing movement involving autocratic processes, is problematic to the varied approaches to dance-making that occur today. In conjunction with this, the plethora of contemporary dance styles and approaches, although they may be informed by the traditions of classical ballet and modern dance, for example, eludes codification. Thus, a definitive mode of notation becomes difficult because the idiosyncratic, subjective movement styles of dance-makers and dancers alike are critical to the creation of dance works. As Allsopp and Lepecki (2008) note, writing movement fails to capture the intentions behind movement, intentions that are inextricably linked to the dancer’s/dance-maker’s subjectivities and the process that created the dance work.

Using the terms dance-maker and dance-making over choreographer and choreographing allows for the variances between process approaches and styles of movement, subsequently accommodating the varying approaches employed in the two case studies presented in this thesis. In addition, these terms reposition the importance of the link between intention and the subjectivity in dance-making, an issue examined throughout this thesis: the dance-makers'/dancers' subjective relationships to the dance work, including the work's underlying ideas, become imbedded in the movement of, and thus inseparable from, the dance work. The issues surrounding the definitions of choreography and choreographic processes are furthered in Chapter 1.

Framing Collaboration

There are varied understandings of collaboration in the context of arts practices (see Bannerman and McLaughlin 2009; Copeland 2011; Kolb 2011, 2013; Laermans 2012). It is thus important to distinguish how collaboration is framed within the context of this thesis in order to establish the research aims, methodology and outcomes in the following chapters. In the context of this research, and a development of Sawyer's (1999, 2000, 2003) theory of collaborative emergence, collaboration is framed as the moment-to-moment creative developments that occur when dancers/creatives and dance-makers are negotiating concepts, tasks and movement sequences. This framing of collaboration is not intended to stand apart from debates surrounding what collaboration means to dance practices; rather it is intended to inform those debates by bringing awareness to how dance-making practices may function regardless of any overarching design to collaborate democratically. To better understand this, a few key issues from this debate are discussed here in order to see how the framing in this thesis, and its subsequent outcomes, may expand knowledge surrounding (non-)collaborative dance-making practices.

In the field of contemporary dance, there is a politicised view of collaboration that positions it as involving democratic, egalitarian processes (see Copeland 2011; Kolb 2011, 2013; Laermans 2012). Consequently, collaboration becomes an overarching method employed in dance-making practices. Copeland (2011) suggests this conception of collaboration was borne out of a rejection of individual authorship in dance, and the arts more broadly. In particular, it was a response to the (perceived) links between individual authorship and authority (*Ibid*.: 45). Bannerman (in Bannerman and McLaughlin 2009) questions the validity of sole authorship from the outset when it is raised in such debates concerning democratic collaboration. He notes how research into (a lack of) collaboration in artistic processes often returns to a similar argument: “that virtually all creative work in the arts is collaborative, and that any claim to single authorship is inherently unethical as it does not acknowledge the contributions of others” (66-7). This acknowledgement in the arts creates the space to suggest a theory for moment-to-moment collaboration.

This shift from individual authorship to democratic collaboration is problematic due to how it historically positions the subjectivities of dancers involved in dance-making. Rejecting one type for another creates a binary and overshadows the shifts in power between a dance-maker and dancers during a process. Consequently, this shift theoretically negates the subjectivities of dancers by suggesting that historically, they were objects performing the wants of a dance-maker. Recent research has begun to theorise different relationship structures between choreographers and dancers and is discussed in Chapter 1 (see Butterworth 2009b).

Alongside this departure from authoritative processes is a departure from the notion of the performance spectacle, whereby the audience is separated from the performers via the fourth wall (Kolb 2013). Kolb (2013) notes that the shift towards collaborative structures simultaneously shifted the position of the audience members from passive observers to active meaning makers (39-41; see also Copeland 2011). Both of these shifts do not necessarily herald an actual shift in the complicit and active engagement by dancers’, dance-makers’ and audience members’ subjectivities; rather, they are better recognising the roles all played in meaning making during process and performance in order to dismantle the romanticised view of sole authorship and universal metanarratives in dance works. This is not to suggest that some form of sole authorship did not exist, but rather to dismantle the binary and replace it with a scale of dance-making structures, practices and relationships, as is proposed by Butterworth (2009b).

What is problematic with this shift, as Kolb (2013) notes, is that collaborative methods for approaching artistic processes are often endorsed over traditional or unpopular methods (35). This implicitly suggests that any method of approaching dance-making has its political motivations, shortcomings and benefits because historically, now unpopular methods for dance-making were once popular and expected practices. Consequently, alongside examining those moment-to-moment collaborative developments, this thesis does not hierarchise approaches to dance-making based on what is presently valued in the contemporary dance sector in Australia. The aim is to examine any dance-making process structure to discover how it functions. From here, this research will enable greater awareness of, and thus analysis of, what occurs during processes with respect to the interactions between participants.

Another issue surrounding this overarching intention to be democratically collaborative is the perception that such approaches are unsuccessful or impossible. Two reasons for this shortcoming are: firstly, collaborative processes are unsuccessful because those democratic and egalitarian premises were not sustained or attained during a process (Kolb 2011: 30-1); and secondly, in adhering to that democratic structure, processes are retrospectively deemed unsuccessful because they created works valued as naïve or lacklustre in comparison with the potential of the collaborative group and/or concept (Copeland 2011: 50; Kolb 2011: 30). This inability to reach potential has also been noted within the fields of group creativity and organisational behaviour research (see Kurtzberg and Amabile 2001; Nemeth and Nemeth-Brown 2003). Shifting the focus from the overarching structure to the moment-to-moment collaborations feeds back into this issue and provides a point from which dance-making groups can discover how to better manage process (structure) during process.

An examination of collaboration in this research does not involve evaluating the success of any democratically collaborative process. This is because the focus here is discovering how (moment-to-moment) collaboration may occur in dance-making. Likewise, the examination in this thesis does not evaluate the (public) success of, and artistic merits of, the resultant (future) works from those processes. In conjunction, the notion of collaboration in this thesis does not aim to dismantle democratic conceptions of collaborative practice, rather, it aims to examine instances of collaboration in dance-making practices regardless of whether the overarching structure of said practices are democratically structured. As stated, collaboration is consequently framed as the moment-to-moment instances during dance-making practices where group participants are responsive to each other and thus enable unpredictable potentialities to occur. This understanding of collaboration positions collaborative events as micro-occurrences that occur within dance-making.

Sawyer (1999, 2000, 2003) propounds the notion of collaborative emergence from his research in other art forms. Notably, his theory highlights the unpredictability of group behaviour that leads to unpredictable outcomes as one moment leads into the next and influences and increases the plethora of potential creative responses to a situation (*Ibid*.). This theory also recognises the potential for collaborative events to occur in different process structures: from those highly improvisational to those highly controlled, structured and devised by one (or a group's) overarching concept, and consequently, content.

Similarly to Sawyer, Laermans (2012) implies the concept of moment-to-moment collaborative events through his discussion of the politics of collaboration in dance-making practices (see also Laermans 2015). In discussing the nature of collaborative dance practices, he states:

> *Artistic collaboration nowadays bets in the potentialities of cooperation itself. They are realised 'now, here', through the actual working together in a studio space, yet simultaneously every momentary realisation of a team's potential hints at prospective possibilities. In this sense, artistic collaboration is always* a collaboration 'yet to come' (author's emphasis, 94).

This way of framing collaboration involves attempts to access unforeseen possibilities and consequently increase the creative potential of the collaborative group. Although some degree of democratic collaboration may be assumed in Laermans's (2012) understanding, it is not necessarily the sole focus. Rather, expanding creative possibilities through engagement in group dance-making is the focus. The questions remaining are what is actually occurring during dance-making, and how do the participating individuals navigate shifting power relationships in order to develop a creative work. The review of literature in Chapter 1 further expounds theories surrounding collaboration and power relations in order to further reveal this position of collaboration and also locate this research study in the field.

Power exchanges in process

As noted, Part 1 will focus particularly on each case study process in the studio environment in order to establish the nature of the power exchanges that occurred from moment-to-moment. Examining events of improvisation and tasking in *HIPS* and *Trouble*, Chapter 3 will establish how development power is exchanged between dance-maker and dancer. This power, which may be simultaneously held by different participants, enables the creation of the dance work, including the generation of movement material and the deepening of guiding ideas. Alongside development power, performance power is also present: in order to improvise, or to execute a task, the dancer/dance-maker must have the power to perform the improvisation/task. For performance power and development power, active power positions and passive power positions are also established in Chapter 3. Active power positions fluctuate for each participant depending on the needs of the dance work and dance-making process at a particular time. These positions are also exchanged between group members rather than being inherent to any member's role.

The notion of active/passive development and performance power is extended in Chapter 4 in relation to events that refine and clarify key ideas and movement sequences in the observed case studies. The notion of entailments, events that build on what proceeded and thus develop works (see Sawyer 2003), will be established and extended in this chapter to include both positive (serendipitous) entailments and negative (erroneous) entailments as contributions that develop dance works. In identifying various serendipitous and erroneous entailments, including identifying who offered an entailment, the aforementioned types of power exchanges will be revealed as operating, further suggesting that moment-to-moment collaboration is inherent in dance-making practices.

Negotiation of key concepts, movement material, and conflicts in dance-making is also critical to the creation of dance works. Chapter 5 will therefore examine such negotiations within each case study in order to reveal the exchanges in power and further position dancers as collaborative agents during dance-making. This chapter will draw on the notion of entailments, as well as power positions, to reveal the fluid subjective positions of each participant being critical to the creation of a dance work. Throughout the three chapters in Part 1, the overarching group and process structures, structures informed by the past practices and expectations held by the participants will be discussed in preparation for Part 2. This overarching structure informs the power exchanges that occur during a process, including the simultaneous operation of power positions, as is set up in Chapter 3.

Dance-making in the context of the industry

Part 2 takes a step out from the immediate process in order to examine how the industry context surrounding the case studies' dance-making processes inform the exchanges in power, and thus the moment-to-moment collaboration that occurs. In Chapter 6, the past practices/experiences of the participants, and the expectations each holds for both how the dance work will be developed and how the dance-making group will function, are examined to reveal how these inform process. As each case study is a professional dance-making practice located in the Australian independent dance sector, and each participant is a professional with a myriad of past experiences and training that informs her/his approach to dance-making, it is critical to address this context in relation to what is established in Part 1. This is because this context enables/disables the moment-to-moment collaborations that create dance works. Negotiation of conflict will return in Chapter 6, but will be related to the overarching group structure in order to establish the presence of expectations. Alongside this, professionalism is also discussed as a participant's need and/or want to act professionally can be positioned as informing how she/he behaves throughout a dance-making process.

Chapter 7 will extend on professionalism in the context of industry in order to reveal the role choice plays in the resulting dance work. The choice of the dancers on part of the dance-maker and the choices of the dancers to participate in a project are considered in the context of both the dance-making process and the dancer's/dance-maker's career activities in order to suggest that these processes are complicit processes, a theory initially expounded by Ziemer (2011). Motivations behind the choice of contemporary dance-making as a career are discussed in relation to the exchanges in power established in Part 1 in order to establish a nuanced understanding of moment-to-moment dance-making in context.

Before continuing with this examination of moment-to-moment collaboration and power, the theoretical and methodological foundations underpinning this thesis will be discussed. Chapter 1 reviews literature from three key fields in order to not only establish the gap in knowledge this thesis addresses, but to reveal the intersection between these fields that act as a foundation from which theory is developed in this thesis: social psychology, organisational behaviour and dance research. Chapter 2 serves two purposes: first, to outline the methodologies employed to conduct field work and analysis relating to the two case study groups and second; to provide background information on each case study group. This background information includes data regarding the participants, the key underlying ideas of each dance-making project, the key tasks and events, and the structure of each dance work, information that is critical to understanding the events that are discussed in Chapters 3 through 7.

Chapter 1

Understanding Dance-Making in the Context of Creativity Discourses:

A Review of the Literature

This literature review will connect creativity and dance studies discourses. These connections will situate this thesis while also drawing attention to the gaps that exist in the literature concerning how creativity emerges from group dance-making. Section 1 examines creativity discourses; in particular, the group creativity theories that have eventuated from an expansion of individual-centric models for creative practices. The situational environment(s) and social interactions that underpin group processes will be a focus in this examination. Past research into artistic processes is also iterated here, not only to draw attention to the links between creativity discourse and artistic practices, but also to draw a theoretical link between that discourse and dance-making practices.

Section 2 examines the literature concerning dance-making. Arguments regarding the definition of choreography and the play of power between dance-makers and dancers are noted in order to highlight issues that become entwined in research regarding group dance-making. As suggested, this section refers to Section 1, revealing how creativity discourse is explicitly/implicitly operating within the field of dance research. Such links between these bodies of research will provide the theoretical foundation from which this thesis will propose a theory for moment-to-moment collaboration and examine how dance works in contemporary dance emerge from the interactions between dancers and dance-makers.

Section 1: Creativity

Defining (artistic) creativity

Creativity is commonly defined in the literature as involving a process whereby the outcomes are evaluated as both novel and appropriate (see Amabile and Pillemer 2012; Csikszentmihalyi 1997; Kaufman and Baer 2012; Kilgour 2006; Mumford 2003; Runco and Jaeger 2012; Weisberg 2006, 2010). Developed within the field of socio-cultural psychology, the systemic model for creativity posits that a creative outcome must draw on knowledge from the domain(s) in which the respective process is situated and be judged by a field of experts from that (those) domain(s) as being novel and appropriate extensions of previous developments (Csikszentmihalyi 1997, 1999). Regarding this model, Kaufman and Baer (2012) contend that non-experts could judge creativity, but add that it requires more non-experts to achieve a consensus (based on inter-rater reliability) concerning creative value, with the potential for that assessment being invalid when compared with expert assessments. As there is a tendency to view creativity and art as synonymous (Madden and Bloom 2001; Weisberg 2010), this common definition of creativity complicates the delineation between (non-)artworks.

Emphasising novelty is problematic to notions of artistic creativity. Employing this definition in the arts, particularly in public policy/arts advocacy discourses, limits what can be considered art through a narrow conception of novelty (Madden 2004; Madden and Bloom 2004; Oakley 2009). In conjunction with this, given that assessments of art are performed on a subjective level (Carey 2006), there cannot be a set measure of artistic novelty to which audiences (and practitioners) can align their own perceptions of artistic creativity (in process). If we are to assume that creativity and art are synonymous, then Carey’s (2006) theorisation of how to define art can be positioned as a field-specific approach to the aforementioned systemic model of creativity:

> *A work of art is anything that anyone has ever considered a work of art, though it may be a work of art only for that one person ... [It] is not confined to the way one person responds to it. It is the sum of all the subtle, private, individual, idiosyncratic feelings it has evoked in its whole history* (29, 31).

In conjunction with this initial contention concerning the scope of novelty with respect to defining artistic creativity, there are other contentions surrounding the aforementioned definition of creativity. In particular, the criterion of evaluation (by a field or an audience) must be addressed as it is critical to the discussion in Section 2 concerning operations of power within dance-making processes.

Contentions

Negus and Pickering (2000) argue that creativity requires evaluation as the concept itself is socio-culturally constructed and contextually dependent. They note that "[t]here are all sorts of gradations between the different kinds of creativity that compose the whole, always-changing fabric of our individual and collective lives, and any of these may, at particular times, be judged or valued as creative" (*Ibid.*: 266). This brings into play creativity on a continuum from personal creativity to socially evaluated creativity (*Ibid.*). Negus and Pickering (2000) conceptualise the latter as "cultural creativity", adding that "value judgements are unavoidable in discussing cultural creativity. They are integral to any theory of creativity, creative action or creative practice - they are entailed in all attributions of creativity, whether explicitly acknowledged or not" (270).

Similar arguments are made concerning notions of artistic creativity. Madden and Bloom (2001) make an argument for a spectrum of creativity to account for not only the disjuncture between personal and social/cultural forms of creativity, but the broad notion of artistic novelty previously discussed. Three points are noted on their creativity continuum: “hard creativity”, which refers to something new and unprecedented; “weak creativity”, representing the act of production; and “soft creativity”, that which is “*re*produced” by drawing on novelty and tradition (*Ibid*.: 412-3; see also Madden 2004; Madden and Bloom 2004). In this conceptualisation, hard creativity and soft creativity in particular would be those categories having the potential to be culturally evaluated as creative (*Ibid*.) if we are to return to Negus and Pickering’s (2000) notion of cultural creativity.

Weisberg (2006, 2010) dismisses the need to evaluate creative outcomes as it tends to dismiss personal creativity. In particular, he argues that the valuation criterion in definitions of creativity negates the perceived creative value of a solution in the immediate context (Weisberg 2006, 2010). He continues by noting that cultural (field) evaluations should result in the recognition of an “innovative” outcome so that creativity remains available for everyday creative problem finding/solving (Weisberg 2006: 64). Weisberg (2006, 2010) constructs a rational argument for why external/public/field judgements should not be involved in discerning creativity, however; if creativity is to be discerned from ordinary production, some form of assessment must be involved, including from within the immediate, personal context.

This view is informed by the historical shifts in evaluations of creativity. Weisberg’s (2006, 2010) position implies that when an innovation or artwork is no longer, or is not yet, perceived to be creative, it, and the creative individual, must not be creative. Evaluation must be removed for creativity to be (re)assigned in such cases. Carey’s (2006) aforementioned definition of an artwork counters this dilemma. He suggests that artworks are recognised as such through the accumulation of all individual and cultural evaluations of these artworks through time (*Ibid*.: 31). This position maintains the contextual specificity of evaluations and thus accounts for fluctuations in assessments of creative value. This thesis holds the position that evaluation is a critical component of creativity because it is an inherent component of dance-making: without evaluation throughout a dance-making process, creative developments will not occur. It can be argued that evaluating creativity during a process is similar to, and is a precursor to, the evaluation that will eventuate in the field when a dance work is complete. Consequently, notions of valuation are an underlying assumption presumed to be operating in moment-to-moment collaborations.

Shifts towards group creativity

The shift towards group creativity research has been partly sparked by critiques of past ‘individual-centric’ research (see Abra 1994; Amabile and Pillemer 2012; Kurtzberg and Amabile 2001; Mumford, Strange, Scott and Gaddis 2005; Nemeth, Personnaz, Personnaz and Goncalo 2004; Sawyer 2007; Sawyer and DeZutter 2009). As a result, recent research has examined group interactions in order to discover how groups create, and thus how group creativity can be better facilitated. It is generally viewed that groups have a greater capacity for creativity than the sum of the creative potential of the involved individuals (Baer, Oldham, Costa Jacobsohn and Hollingshead 2008; Nemeth and Nemeth-Brown 2003; Sawyer and DeZutter 2009). However, it has also been posited that groups often fail to fulfil this capacity, thus leading to an investigation of what situational and social factors are impeding group creative processes (Kurtzberg and Amabile 2001; Nemeth and Nemeth-Brown 2003).

Collaborative emergence

Sawyer (1999, 2000, 2003) draws from the field of sociocultural psychology to conceptualise a theory for group creativity. Expanding theories of emergence and the systemic model of creativity to develop his understandings of group creativity, Sawyer (2003) explicates his theory of collaborative emergence: "[A] creative group is a *complex dynamical system*, with a high degree of sensitivity to initial conditions and rapidly expanding combinatoric possibilities from moment to moment" (author's emphasis, 12; see also Sawyer 1999; Sawyer and DeZutter 2009). Theories of emergence propose that effects emerge from interacting components. These effects are not additive, predictable or decomposable into the components that resulted in said effects (Sawyer 1999: 447-8). In other words, creativity emerges and expands in the space between individuals. As a consequence, emergent creativity cannot be attributed to particular individuals (*Ibid*.; Sawyer and DeZutter 2009: 83). Extending this theory, DeZutter's (2011) notion of distributed creativity emphasises the interdependency between group members; therefore noting an inability to distil components of group creative works and attribute them to particular individuals by suggesting that group activities and responsibilities, including cognitive processing, are shared between group members, rather than being located in each individual member (see also Sawyer and DeZutter 2009).

Returning to collaborative emergence, developed from the study of improvisational theatre and jazz groups, Sawyer (1999, 2000, 2003; Sawyer and DeZutter 2009) states that this lack of contingency upon particular individuals is due to the nature of the creative entailments within a particular group structure. The improvising group exaggerates how creative groups function because process is performance (Sawyer 2003). It is free to act spontaneously under a loose guiding structure, with group members equally participating in the process (Sawyer 1999, 2000). The disabling of social hierarchies through this structure is what enables creative entailments (*Ibid*.; Sawyer 2003; Sawyer and DeZutter 2009). However, as will become evident, this thesis posits that (tacit) overarching group hierarchies will remain in operation in professional contemporary dance-making practices and thus inform the nature of micro-collaborations.

Creative entailments are those offerings made by individuals as a result of what came before (Sawyer 2003: 92). Referring back to the "expanding combinatoric possibilities" involved in collaborative emergence, Sawyer (2003) notes that with every entailment, the possible future entailments expand in unknowable ways. How an entailment is received by the group is only discovered in retrospect of its offering (Sawyer 2000; Sawyer and DeZutter 2009). Problematically, Sawyer (1999, 2000, 2003) emphasises equal participation in improvising groups despite that retrospective valuation of entailments implies (shifting) operations of power. Sawyer (2003) contends that the social processes dictate this valuation and also theorises collaborative emergence being present in other group structures (92); but he does not to investigate the nuances of the interactions between group members to address these social processes, including how power shifts and how it may remain imbalanced. Given the professional setting of the processes examined in this thesis, notions of participation need to be readdressed in the context of dance-making. What is critical concerning his theory of collaborative emergence, with regards to investigating dance-making groups, is the emphasis on creativity emerging between group members, or between dancers and dance-makers.

En/disabling group creative processes

Research into group creative processes, particularly from organisational behaviour discourses, examines the influence of surrounding environs on the quality of creative outcomes. Developing the notion of "creative knowledge environments" (CKEs), Hemlin, Allwood and

Martin (2008) analyse how the interactions between various levels of creative environments impact organisational creativity/innovation. For example, the micro-environment is that which surrounds the immediate creative group, but this creative group may need to draw on the meso-environment (wider organisation) during different phases of its creative process (*Ibid*.). Problematically, however, they define CKEs as those that exert positive influences on creative work conducted by individuals or teams, within or across organisations (*Ibid*.). The emphasis on positive impacts introduces numerous theoretical issues for their conceptualisation of environmental impacts.

Firstly, such a positive-focus (potentially) leads to neglect concerning the impacts of negative influences, including the fluctuations between positive and negative that environmental factors may induce. Secondly, conflict may be subsumed under negative influences despite the noted positive impacts suggested in other literature (see Amason, Thompson, Hochwater and Harrison 1995; Chen 2006; Kurtzberg and Mueller 2005; Nemeth et al. 2004; Paletz, Schunn and Kim 2011; Troyer and Youngreen 2009). Hemlin et al. (2008) implicitly recognise conflict in passing but do not specifically examine the literature that reveals it as a critical component related to their notion of CKEs. Lastly, their research is developed on an assumption that individuals are acutely aware of how the surrounding environment impacts their respective creative activities. A creative process would involve not only an interplay between positive and negative, but the interplay between the varying levels of the surrounding CKEs.

As is suggested, conflict may be present in group creative processes. Baucus, Norton, Baucus and Human (2008) raise the question of whether conflict arises from unethical individuals or the environment inducing unethical behaviour. What is evident from this is that the environment plays a critical role in the performance of a group. As Sawyer (2003) contends of the emergent nature of group creativity, the direction of the group "is difficult to predict in advance, even if you know quite a bit about the mental states and personalities of the individual performers" (163). As conflict is presumed to be present in any creative group and is the result of interactions between group members and the surrounding environment, it is important to expound the varying types of conflict before delineating which types may be present in, and consequently have impacts on, dance-making processes.

Conflict is now seen as a critical element of any group creative process (see Amason et al. 1995; Chen 2006; Kurtzberg and Mueller 2005; Nemeth et al. 2004; Paletz et al. 2011; Troyer and Youngreen 2009). Past group management techniques are noted as endeavouring to remove all conflict from group interactions, however; research has since recognised the benefits conflict has on a developing creative outcome (*Ibid.*). Notably, Janis's (1982) research concerning the notion of groupthink reveals the detriments a lack of conflict has on a group's creative outcomes:

> *[G]roupthink ... [is] a mode of thinking that people engage in when they are deeply involved in a cohesive in-group, when members' strivings for unanimity override their motivation to realistically appraise alternative courses of action ... Groupthink refers to a deterioration of mental efficiency, reality testing, and moral judgement that results from in-group pressures* (9).[4]

Since the notion of groupthink, understandings of the functions of conflicts in creative processes have developed, distinguishing between types of conflict and examining the benefits/detriments these types have on group creativity.

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[4] See also Abra 1994; Amason et al. 1995; Baucus et al. 2008; Nemeth and Nemeth-Brown 2003; Troyer and Youngreen 2009.

Cognitive, affective and processual conflicts are the recognised forms in the literature (see Amason et al. 1995; Badke-Schaub, Goldschmidt and Maijer 2010; Chen 2006; Hemlin et al. 2008; Kurtzberg and Mueller 2005; Paletz et al. 2011). Cognitive conflicts, also known as c-type conflicts or task-based conflicts, are those relating to the creative task at hand (Amason et al. 1995; Badke-Schaub et al. 2010; Chen 2006; Kurtzberg and Mueller 2005; Paletz et al. 2011). Processual conflicts relate to those concerning the management of the task and the creative group (Badke-Schaub et al. 2010; Chen 2006; Kurtzberg and Mueller 2005; Paletz et al. 2011). In conjunction with these two forms of conflict is affective conflict, or a-type conflict, which denotes the interpersonal conflicts that extend beyond the other forms of conflicts (*Ibid*.; Amason et al. 1995). Each form of conflict has the potential to involve the other types in group interactions, but it is generally recognised that cognitive conflict is desired because it increases the potential quality of the creative outcome, while affective and processual conflicts are not desirable because such conflicts decrease this potential (Chen 2006; Kurtzberg and Mueller 2005; Paletz et al. 2011; Troyer and Youngreen 2009).

In opposition to this terminology, Barczak, Lassk and Mulki (2010) reposition c- and a-type conflicts as cognitive and affective trust. Trust is defined in the scope of their research as the ability to be confident with, and act upon, another’s words, actions and decisions (*Ibid*.: 334). Noting affective interpersonal relations as a part of the creative environment, trust built emotionally between team members is posited as aiding cognitive trust (*Ibid.*). They write, “[t]rust acts as a facilitator and promotes interpersonal relationships prompting people to seek and give more help leading to a more collaborative culture” (*Ibid*.: 335). Alternative to the above conceptualisation of conflict, particularly the generalisation of cognitive as desirable and affective and processual as not, this repositioning in the frame of trust better highlights the interrelated, interdependent nature of conflict types.

Viewing conflict in the light of interpersonal trust, and positioning it as a part of the creative environment, re-introduces the social structures as a part of the creative environment; however, it could be contended that trust may also leave a team prone to groupthink. Regarding groupthink, Barczak et al's (2010) research findings implicitly suggest groupthink would not occur with increased cognitive and affective trust because team members would be more willing to give and receive critique, resulting in a higher quality creative outcome. Like Barczak et al. (2010), Paletz et al. (2011) also reposition conflict through their situation of conflicts on a timescale.

Paletz et al. (2011) reconceptualise types of conflict based on the duration and related behaviours of said conflicts. Their study posits three lengths of conflict[5]: micro-conflicts (in a natural group setting) positions such conflicts as those which are "fleeting, minute-by-minute disagreements" (*Ibid*.: 315). Meso-conflicts are longer and unresolved for several hours, occurring numerous times throughout a day (*Ibid.*). Macro-conflicts are long-standing disagreements that may take days to resolve, or may be left unresolved (*Ibid.*). Their reconceptualisation of conflict goes beyond the aforementioned types to suggest that the duration of a conflict not only impacts group problem-solving activities, but also impacts how conflict is retrospectively perceived by the group's members (*Ibid*: 322-3; see also Kurtzberg and Mueller 2005). The value of this theory to researching group dance-making will become evident and will be discussed further in Chapter 2 regarding this thesis's research methodology.

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[5] No particular length of time is given for micro-, meso- and macro-conflicts. Categorisation appears to be determined according to the group in question and in relation to the varying lengths of conflict measured throughout a creative process.

Collaboration and the arts

Research concerning artistic processes has previously been conducted utilising creativity discourses. From research into visual arts practices, artistic processes are characterised as non-linear, cyclical and intuitive (Mace and Ward 2002; Nelson and Rawlings 2007; Yokochi and Okada 2005). Artists use their intuition in order to adjust to the demands of an artwork, including shifting freely between the phases of the creative process: artwork conception, idea development, making the artwork and resolving the artwork (Mace and Ward 2002; see also Hanna 2014).[6] The deep engagement in a process, and with the ideas informing developing artworks, enables artists to 'sense' rather than consciously choose when to make the next analytical move (Mace and Ward 2002; Nelson and Rawlings 2007; Yokochi and Okada 2005). Problematic, however, is the predominate use of individuals as research subjects. Despite this, the theories developed have the space to invite notions of moment-to-moment collaboration.

Mace and Ward (2002) state that "[t]he artwork does not arise from the conceptual void, nor is it largely determined in advance. Rather, the genesis of an artwork arises from a complex context of art making, thinking, and ongoing experience" (182). Artworks emerge from the interaction between artist and context, therefore inviting the notion of collaborative emergence (Sawyer 1999, 2000, 2003) if we position others in a collaborative group as a part of context. Transferring Mace and Ward's (2002) notion to collaborative creativity may imply that a particular individual is the owner of the process despite the recognition that creativity (art) emerges from a confluence of contextual factors.

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[6] There are numerous theorisations of the phases of artistic processes. Mace and Ward (2002) provide a broad, non-linear theory that has the space to involve numerous sub-processes.

Transcognition

Noting a disjuncture between process and artwork in arts research, Sullivan's (2001, 2010, 2012) theory termed transcognition particularly emphasises the connections between artists, others, contexts, and the resulting artwork(s). He states that it is "a process where the 'self' and 'others' are parallel and necessary agents of mind that inform each other through analysis and critique" (Sullivan 2001: 9). The situated nature of artistic processes is stressed by Sullivan (1996, 2001, 2010, 2012), including the impacts of social interactions. This is due to the critique that past research has failed to closely examine the importance of this situational dependence because it has focussed solely on process or outcome (artwork). Artworks must be considered in context as form and content cannot be separated nor distilled independently from that context. Thus, process cannot be separated from artwork. The notion of creativity emerging from the interactions between situational factors is evident in the notion of transcognition and is a critical consideration in the construction of this thesis's proposed theory.

Section 2: Dance-making[7]

Defining choreography

Contention surrounds how to define the concept of choreography. Etymologically, choreography is movement (or dancing) and writing (see Allsopp and Lepecki 2008; Kloppenberg 2010; Lepecki 2006). In other words, choreography is the notation of movement, whether verbally or using a notation system such as Labanotation. This definition of choreography, however, is often (implicitly) positioned as problematic because it fails to capture the ‘artistry’ of dance/choreography, a sentiment Allsopp and Lepecki (2008) succinctly notes:

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[7] In discussing the literature relating to dance-making and roles, the various settings in which dance-making can occur have not been interrogated in the literature that is critiqued here. As the aim is to examine interactions in order to add to dance studies and arts discourses relating to collaboration, a premise of that aim was to first establish a theory for those interactions: moment-to-moment collaboration. As this thesis holds that such collaborations occur regardless of process and group structure, such settings, whether independent or institutionalised, have not been factored into the critique of the literature. An examination of sectors in relation to moment-to-moment collaboration is an area for further research.

> *Writing is that which captures movement – but only after entering into an endless self-displacement. And movement is that which release writing from any representational hopes, from any illusion of its subserviently serving a fixed, ‘conscious presence of full intention’ of anyone who produces a mark* (2).

This highlights the inability to capture movement, and its accompanying intentions, fully through writing while also noting the potential for that writing to create and demand a fixed meaning for the movement(s) in question. Such criticisms of the term choreography also speak to the ephemerality of dance, where it is noted that no performance can be replicated identically (Carter 2000; Stevens 2005). As a consequence of this inability of movement, writing, and artistry to adequately serve each other within this term, the notion of choreography has been expanded in the literature.

The literature notes dancers’ and dance-makers’ attentions to the moods, intensities and sensations that movements create within the dancing body and visually (see Hagendoorn 2004, 2005; Hämäläinen 2009; Ziemer 2011). Emphasis on the subjective, from both the performer’s and audience’s points of view, disables the separation of choreography from the dance-making process. The reason for suggesting this inseparability is that dance works are always ‘in process’: they are always renegotiated to enable dance-makers and/or dancers the ability to attend to the subjective, regardless of the present phase of the dance-making process.

Hämäläinen's (2009) understanding of choreographic processes infers this as it could also be applied to the performance of choreography: "The choreographic process involves both a conscious and an intuitive process in which the body is simultaneously both the subject of the dance, the source of the experiential dimension of dance, and the object of observation" (*Ibid*.: 107). This inseparability also speaks to Sullivan's (2001) critique of the tendency to separate artwork from artistic process in (academic) research and the detriment this has for gathering a holistic understanding of the complexity of artistic processes. These understandings of choreography and dance-making are expanded further when the notion of moment-to-moment collaboration comes into play.

Dance-making

In discussing dance-making, it is important to address not only the traditional knowledge developed from their study, but the embodied knowledge that informs development of dance works on the part of the dancers and dance-makers. Concerning these two forms of knowledge, there is a noted hierarchy concerning the value of both to research. Given that this thesis will utilise embodied understandings of process through self-report and traditional techniques (observation), this hierarchy must be addressed.

Pakes (2009) calls into question the undervaluing of the embodied knowledge resulting from the nature of academic research. She highlights the contingency of the creative practice and subsequently, the implausibility of relying on more traditional, objective methods to explain dance-making:

> *[A] neuroscientific account of a choreographer's brain processes might provide this kind of [objective] theoretical explanation of practice. The domain*

> *of practical knowledge itself, meanwhile, 'lies forever outside the scope of theory'; it is a realm of 'contingent or variable being … and more specifically, those things which, subject to certain limitations, are within the rational power of human beings to change' (Dunne 1997: 243)* (*Ibid*.: 17-8).

This application of Dunne's understanding of contingent processes to dance-making processes highlights that although traditionally gathered knowledge of a process is valid, it does not speak to the contingency of that process on the surrounding environs, including the experiences it generates. Sullivan's (2001, 2010, 2012) theory of transcognition is evident here as creative processes are contingent on numerous factors that contribute to the resulting artwork.

The contingency that exists externally to creative individuals suggested by Pakes (2009) and Sullivan (2001, 2010, 2012) invites an investigation of how social interactions negotiate and result in dance works, an issue addressed in this thesis. As a consequence of this contingency, there has been a shift in the notion of choreography to include collective inquiry:

> *Choreography is itself arguably a form of praxis because it involves collective production. Choreographers work with others – performers, designers, audiences – to produce performance events. It is crucial … to have a creative sensitivity to the others involved, the evolving situation and the experiences it generates* (Pakes 2009: 19).[8]

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[8] See also Kloppenberg 2010: 193.

Melrose (2009, 2011) similarly notes this praxis with others in her notion of expert-intuitive processes. She debunks the notion of intuition in decision making through her discussion of how decisions are (sub)consciously informed by past practice (*Ibid.*; see also Hanna 2014). Included in this, is the dance-maker's reliance on the dancer's contributions to the dance work: the decisions dancers make during improvisation, tasking and clarifications that are similarly intuitive and expert, and speak to the needs outlined by the dance-maker. Although this theory does highlight the nature of decision-making and the role of the dancer, the emphasis on the dance-maker's position, and consequently signature, overshadows the nature of the dance work being inherently collective, a nature that Melrose (2005, 2009, 2011) argues is evident.

Butterworth (2009b) further complicates the dancer-choreographer relationship, and as a consequence, the nature of such collective inquiry can be theorised. She proposes a didactic-democratic model for choreographic processes that begins to highlight the fluctuating power structures within choreographic groups (Butterworth 2009b). Her model, seen in Table 1 (pages 32-33), shifts from didactic processes, where the choreographer maintains control over dancers (as objects), to democratic processes where the choreographer and dancers are co-owners of the choreographic work (dancers as subjects) (*Ibid.*). What is noteworthy is that this model outlines the roles of, and interactions between, choreographers and dancers, including some of the behaviours that may be associated with certain approaches to choreographing. Consequently, the aim of the didactic-democratic spectrum is to enable choreographers to become more critically aware of decision-making processes and interactions with members of choreographic groups (*Ibid.*: 178).

	Choreographer Role	**Dancer Role**	**Choreographer Skills**	**Dancer Skills**
Process 1	Choreographer as expert	Dancer as instrument	Control of concept, style, content, structure and interpretation. Generation of all material.	Convergent: imitation, replication.
Process 2	Choreographer as author	Dancer as interpreter	Control of concept, style, content, structure and interpretation in relation to capabilities/qualities of dancers.	Convergent: imitation, replication, interpretation.
Process 3	Choreographer as pilot	Dancer as contributor	Initiate concept, able to direct, set and develop tasks through improvisation or imagery, shape the material that ensues.	Divergent: replication, content development, content creation (improvisation and responding to tasks).
Process 4	Choreographer as facilitator	Dancer as creator	Provide leadership, negotiate process, intention, concept. Contribute methods to provide stimulus, facilitate process from content generation to macro-structure.	Divergent: content creation and development (improvisation and responding to tasks).
Process 5	Choreographer as collaborator	Dancer as co-owner	Share with others research, negotiation and decision-making about concept, intention, style, develop/share/adapt dance content and structure of the work.	Divergent: content creation and development (improvisation, setting and responding to tasks), shared decision-making on aspects of intention and structure.

	Social interaction	**Teaching methods**	**Learning approaches**
Process 1	Passive but receptive, can be impersonal.	Authoritarian.	Conform, receive and process instruction.
Process 2	Separate activities, but receptive, with personal performance qualities stressed.	Directorial.	Receive and process instruction and utilise own experience as performer.
Process 3	Active participation from both parties, interpersonal relationship.	Leading, guiding.	Respond to tasks, contribute to guided discovery, replicate material from others, etc.
Process 4	Generally interactive.	Nurturing, mentoring.	Respond to tasks, problem-solve, contribute to guided discovery, actively participate.
Process 5	Interactive across group.	Shared authorship.	Experiential. Contribute fully to concept, dance content, form style, process and discovery.

Table 1: Didactic-democratic spectrum model (Butterworth 2009b: 187-8)

Although this model encompasses a range of possible choreographic processes, it does potentially suggest that choreographers should, or do, rely on one of the five processes. Butterworth (2009b) contends this issue: “It is understood that in practice there is slippage between these stages of the framework: that is, dance making in the studio may utilise several of these processes in the course of making a single choreography” (177). This reveals the shifts in power structures during choreographic group processes, a revelation that is also evident in her notion of dance devising (*Ibid*.).

Dance devising involves “the dialectic between the acts of making and doing, of creating and performing, and of being an artist and/or interpreter” (*Ibid*.: 189-190). This concept, combined with the five processes on the didactic-democratic spectrum, emphasises shared roles and responsibilities within fluctuating relations of power (*Ibid*.). It is evident here that even if collaborative structure is more useful to the process at hand, it does not presuppose equality in roles and responsibilities. In conjunction, dance devising also suggests at different types of power: power for making and for doing. Such a distinction is made in the notion of moment-to-moment collaboration because it better highlights the nature of the present group structures and responsibilities. Before continuing this discussion of the roles assumed by dance-makers and dancers, improvisation in dance-making is addressed because of its ability to (temporarily) subvert the dance-maker/dancer hierarchy.

Improvisation in dance-making

Although there is no intention to define what constitutes dance-making processes due to their subjective nature and the differences in processes across the genres/styles of dance, improvisation is a dance practice that may often be utilised to develop new, or reorder, movements or sequences. This is achieved through the practice of moving spontaneously and freely (see Alter 1999; Carter 2000; Lavender 2009; Lavender and Predock-Linnell 2001). As with improvisation in other performing arts, the practice has structure as it is driven by prompts, whether those prompts are about ideas, dynamics and/or form (see deLahunta et al. 2012; Edinborough 2011; Harrison and Rouse 2014; Lavender and Predock-Linnell 2001; McKechnie 2007; Sawyer 1999, 2000; Stevens et al. 2003; Stevens and McKechnie 2005a, 2005b).

With regard to integrating improvised material into the structure of a developing dance work, Harrison and Rouse (2014) elaborate the processes through which dance-making groups create, negotiate and refine dance works. Through their theory of elastic coordination, they note the aforementioned need to give autonomy to create under constraints/structures and suggest three processes that both enable improvised material to be collectively selected and developed and other types of investigatory processes to occur during the refinement of a dance work. Surfacing boundaries are “interactions that delimit or frame the types of information and amount of independence preferred by the group” (*Ibid*.: 1267). This highlights the emphasis on autonomy and structure during improvisation tasks. The second processes, discovering discontinuities, notes the de-integration of the group through the investigation of surprises/mistakes (entailments) that occurs independently within a group context (*Ibid*.: 1267-8). Here, discussion and play through movement become important tools through which dancers/dance-makers can further explore those entailments and relay their discoveries to the group.

Lastly, parsing solutions involves a re-integration of the group where that discussion and play turns towards discovering solutions that can be integrated into the work through processes of group evaluation (Ibid.: 1269-70). It is evident here that such processes enable improvisation, including the integration of discovered ideas into a dance work. Given that improvisation, and the processes suggested by Harrison and Rouse (2014) are an opportunity for dancers to create movement and guide the group process, it can be positioned that the dance-maker/dancer hierarchy is (temporarily) renegotiated and potentially fluid throughout a process.

Similarly to Sawyer's (1999, 2000) position on the improvising group, Carter (2000) suggests that improvisation in dance overthrows the hierarchical structures that are usually associated with dance practice in favour of a more open form. Although hierarchical structures are subverted to give dancers more responsibility concerning both process and performance, it is rather problematic to suggest that this subversion also removes implicit overarching hierarchical structures operating within the group. Sawyer (2003) makes reference to the interplay between personal and group tensions during the improvisation process in musical jazz groups that hints at these potentially implicit hierarchical structures being ever-present in improvisation:

> *Just as individual performers must constantly balance the tension between the usefulness of personal riffs and the expectation of innovation and improvisation, groups must collectively resolve a similar tension between the natural tendency of groups to create emergent group riffs, and the desire of a group to keep it fresh, to continually innovate, and to continue to be true to the improvisational essence of the genre. Thus there seem to be parallel processes of emergent creativity at both the individual and the group level* (63).

This interplay between personal and group creativity allows space for an individual to exert power over the efforts of the improvising group. As stated, the nature of creative entailments being evaluated in retrospect enables individuals to potentially manipulate the direction of the process. With every entailment offered, a performer takes command of the space, (potentially) silencing the (potential) entailments created by others. Although Sawyer (2003) contends that improvisation would be unsuccessful if a performer overtly abuses this power (9), it is equally problematic to suggest there are no (shifting) hierarchies within improvisational groups without examining the negotiation of entailments that is suggested to occur.

The issue concerning the proposed egalitarian structure of dance-making (improvisational) groups has been addressed elsewhere in the literature (Introduction, page 6). Choreographer and dance researcher, Annie Kloppenberg (2010), is an advocate for collaboratively developed choreography, however; she is acutely aware that at some point, a hierarchy must explicitly exist. This allows for the assumption that hierarchies are always implicitly operating within process. Such issues are questioned by Kloppenberg (2010) through the development of her post-control choreographic theory.

Post-control choreography draws attention to the role of dancers in choreographic processes through an analysis of their participation in improvisation. Kloppenberg (2010) suggests a give-and-take between dancers and choreographer(s), whereby the choreographer(s) must remain true to her/his vision, and be simultaneously be willing to abandon such vision in accordance with what emerges from the dancers' participation (193; see also Laermans 2015: 317). Despite being aware of "the process becom[ing] one of collective inquiry and discovery" through a dancer's willingness to engage her/his subjectivity, Kloppenberg (2010) contends that such collective authorship does not negate the presence of a choreographer/dancer hierarchy (198). Rather, she does suggest that some degree of shared authorship enables dancers to maintain that engagement that emerged from improvisational practices in the live performance of choreography, leading to a more successful performance as evaluated by the experiences of an engaged audience (*Ibid.*: 203-4).

The dance-maker and the dancer

As stated, the didactic-democratic spectrum (Butterworth 2009b) theoretically outlines the roles of choreographers and dancers. Within the literature, however, there is contention over such roles, resulting in definitions that counter the descriptions of dance-making in which collective group processes are involved. The definition of choreography has hinted at the roles of both dancer and dance-maker, however, such definitions are ambiguous and broad, with many terms left undefined. Consequently, they can inform the common understanding of the choreographer 'setting' the preconceived choreography on the dancer whom has subjugated her/his body in the process/performance.[9]

The commonly understood role of the dance-maker is positioned in the literature as one where she/he maintains control over dance-making, particularly by making decisions concerning the content and structure of the dance work (see Alter 1999; Hagendoorn 2004; Lavender 2009; Melrose 2009; Nadel 2003). There are numerous issues with this particular view of the dance-maker's role. First, despite the emphasis on control, this term remains undefined, raising questions about whether control equates to ownership, and what is considered to be controlling behaviour. Second, this ambiguity reduces the (theoretical) relationship between dancer and dance-maker by suggesting a lack of power on part of the dancer. Last, and consequently, the dance-making process becomes (or is assumed to be) one where movement is given to the dancers. Gardner (2011) initially disrupts this common understanding by examining modern dancing groups, in particular, those groups' artisanal structure:

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[9] 'Setting' is the equivalent of Process 1 in Butterworth's (2009b) didactic-democratic spectrum (see pages 32-33), where the choreographer has movement prepared for the dancers to learn and replicate. This is the epitome of the dancer-as-object role.

> *The artisanal relations of production ... can be seen as one of modern dance's most important contributions to performing arts' practices. They encompass the need for individual aesthetic definition and authority, the development of a group style, and the nurturing of new artists and aesthetics. Historically, by means of unofficial organisations and living-working arrangements which were the practical infrastructure for making group dances, the supposed 'heroic' and liberal individualism of modern dance broke the confines of the individual to become distributed within groups of dancers* (162).

This highlights the shared nature of dance-making even when there may be an individual positioned as dance-maker. Subsequently, the agency of the dancer is re-asserted in the dance-maker/dancer relationship. Regardless of the nature of a dance-making group's structure or process model, without power, dancers lack the ability to negotiate in process, whether that is conducted on an individual or group level.

Another way of distinguishing between these roles is by examining the position of each in relation to the dance work. Hämäläinen (2009) suggests that a choreographer not only addresses kinaesthetic sensation, but kinaesthetic sensations received visually (107). Consequently, the choreographer could be seen to hold a dual position: that of dancer and audience member. Although the visual is important to attend to, Hämäläinen (2009) emphasises that the received kinaesthetic sensations are attended to prior to visual concerns (aesthetics) (107). Implicit in this definition, however, is the view of the dancer attending to kinaesthetic sensations (interpretation). McFee (1992) notes the interpretative position of dancers in dance performance, including how that position is inherently creative (100-8). Melrose (2005) similarly highlights this (potentiality) of the dancer in her discussion of how they use expert judgement to make choices and respond appropriately to dance-makers' requests. This inherent creativity involved in the process of performing dance is further revealed later in Roche's (2011, 2015) notion of moving identities and also the nature of the entailments that signal moment-to-moment collaborations.

Despite the potential for the distinction between roles to perpetuate the dancer-as-object position, a dual role is also suggested of dancers, as mentioned earlier concerning Hämäläinen's (2009) definition of choreography. Dancers are simultaneously subject and object in choreographic processes/performances (*Ibid.*). This duality is also noted by Rowell (2009), who examines the impact it has on discussing choreographic processes and dismantling reductive definitions of choreographer's and dancer's roles.

Rowell (2009) critiques a dualism that exists concerning dancers' roles and how that dualism simultaneously perpetuates and dismantles the role of the choreographer as controlling process:

> *A dualistic attitude to dance as a medium is, in any case, everywhere embedded within the profession: for example, with the traditional notion that dancers are in some way the malleable material of choreographers and that their job is to do [the choreographer's] bidding; with the notion that dancers somehow subjugate their bodies to the service of their art... That these ideas still persist in an age where a holistic attitude to the self also prevails is perhaps surprising, but nevertheless the case* (136-7).

These two competing narratives – dancer-as-object and dancer-as-subject – are also implied by Lavender (2009). He complicates the conception of choreographers controlling process by noting that control needs to be found at a point between giving dancers freedom to contribute to process and not giving dancers too much freedom, as it may cause divergence from the choreographic intent (80). Here, there is a balance between providing space for dancers to subjectively engage with the dance work and limiting that space to ensure choreographic intent is honoured, thus subjugating dancers.

The position of the choreographer suggested by Stevens and McKechnie (2005a) encapsulates this issue expressed by Lavender (2009) and Rowell (2009):

> *[T]he choreographer is many things – conceiver, creative thinker, teacher and learner; sometimes at the head of a centralised system in the role of initiator and arbiter of structures; sometimes as part of a more distributed system in which the thoughts and actions of the individual artists contribute to a coherent whole* (250).

Implicit in this outline of the dance-maker's position are the positions of the dancers, including how the relationship structure fluctuates throughout process. These fluctuating roles assumed by dance-makers and dancers are a defining characteristic of more democratic understandings of collaborative dance-making processes (see Butterworth 2009b; Kloppenberg 2010; Pakes 2009). They position choreographic processes as involving a dialogue between dancers and choreographers, and subsequently suggest that choreography emerges from the interaction between the two as opposed to emerging solely from the choreographer. It draws attention to fluctuating relationship structures, an issue that Allsopp and Lepecki (2008) also discusses and highlights the significance of the notion of moment-to-moment collaboration to understandings of artistic collaboration.

Referring to the movement aspect of choreography mentioned earlier, Allsopp and Lepecki (2008) note how movement is always political in everyday life and thus also in choreographic processes:

> *[B]oth geo-political and bio-political questions become essentially choreographic ones: to decide who is able or allowed to move – and under what circumstances, and on what grounds; to decide where one is allowed to move to; to define who are the bodies that can choose full mobility and who are the bodies forced into displacement. The end result of this politics of mobility is that of transforming the right for free and ample circulation into a privilege, and then turn* (sic) *that privilege into a prized subjectivity* (author's emphasis, 1).

As a consequence of re-politicising the nature of dance-making, the question of power being exerted over dancers (and dance-makers) is brought back to the fore. As suggested, how power operates within dance-making remains under-examined. Compounding this issue further is the disjuncture between how process and roles are described, and how that still draws on the trope of choreographer maintaining control and setting choreography on dancers (Hämäläinen 2009; Lavender 2009; Rowell 2009). Laermans (2015) reveals operations of power without suggesting that fluctuations result in a collapse of a dance-making group's social hierarchy. Discussing semi-directive dance-making practices, he states that "within a proliferating semi-directive work relationship, the artistic powers of both dancer and choreographer regularly boost each other according to the logic of gift and counter-gift" (309). This highlights the exchange in (artistic) specific capital that occurs in dance-making relationships and further disrupts the autocratic understanding of those dance-making relationships. Although focussing on a semi-directive model for dance-making, the notion of social hierarchies operating within the dance-making group is not disrupted, but rather is positioned as fluid:

> *Co-creation in the semi-directive mode can be more or less hierarchical: it ranges from a rather staunch relational inequality between choreographer and dancer to an artistic cooperation gravitating towards social self-reflexivity through permanent consultations and collective deliberations. Multiple arrangements are possible in between these two poles* (*Ibid.*: 312).

This brings to the fore operations of power as inherent in dance-making, warranting this thesis's investigation into moment-to-moment collaboration to further build on such research into power. Roche (2011, 2015) similarly highlights the inherent fluctuations in power through her discussion of moving identities, a notion that simultaneously highlights the role and creative position of the dancer in dance-making relationships. Focussing specifically on the nature of being an independent contemporary dancer, and how that is contingent on a dancer's training, career and geographical context, Roche (2011, 2015) suggests that independent dancers experience moving identities:

> *[T]he 'moving identity' [is] a term that identifies the dancer in action, dancing, rather than a pedestrian everyday embodied self. The dancer's 'moving identity' is the result of the accumulation of choreographic movement incorporations and training influences. It holds traces of past embodiments that are also available to the dancer to be re-embodied again. Thus the moving identity highlights the underlying sense of consistency in how the dancer moves and could be regarded as the movement signature that the dancer forms throughout a career path* (Roche 2011: 111).

As a consequence of this embodiment of the independent dancer, Roche (2011, 2015) reconceptualises the choreographer/dancer divide by noting a fluid process of exchange: both negotiate together processes of becoming for both the dance work and their respective moving identities. This concept of moving identities highlights the impacts (independent) dance-makers and dancers have on each other's practices and performing identities while simultaneously recognising how the dancer invests in a process and (re)conceptualises her-/himself for the purposes of dance-making process at hand.

Laermans (2015) similarly addresses this reconceptualisation but adds that it is embedded in the expectations to perceive consistent, stable dancing subjectivities in dance performance. He notes the shifts and re-constitutions of a dancer's subjectivity within a process, including the dancer matching her/his present subject position with her/his "real artistic self" in order to gain attention, and creative recognition, from the choreographer (*Ibid.*: 302, 319). From these conceptions of the dancer and her/his role in process, it could also be argued that an independent dancer's identity (specific capital) is what attracts dance-makers to create with her/him. This is because that identity, prior to process, is perceived as holding some value to the dance-maker's process of realising ideas, and her/his respective identity. Laermans (2015) implies this in the aforementioned gift economy underpinning dance-making and is further iterated by the notion of dancers and dance-makers "trad[ing] in an artistic subjectivity" (310).

In conjunction with this understanding of dancers' subjectivities in process and performance, Roche's (2011, 2015) and Laermans's (2015) explicit investigation of the dancer's role (rather than the dancer's role as a default opposite to the dance-maker's exercised power) hints at the notion of complicit participation in dance-making practices. The concepts of conflict and complicity consequently begin to draw further attention to the power structures operating in dance-making groups and thus imply micro-collaborations due to negotiation and choice to participate.

Conflict, complicity and participatory co-creation in dance-making

The notion of creative conflicts from psychological and organisational behaviour discourses, and Ziemer's (2011) notion of choreographic complicity begin to dismantle the disjuncture surrounding choreographic control and collaboration. Both concepts begin to highlight how power is operating within process, and consequently theorise the nature of the relationships between dancers and dance-makers. Concerning conflict in dance-making, some research has inferred not only its presence, but the impacts it has on the developing creative dance work.

Conflict

Hefferon and Ollis's (2006) investigation into the flow experiences of professional dancers infers a link between creative conflict and the quality of both the choreography (movements) and performance (performed movements). They state that "while the choreographer's artistic vision should be respected, perhaps choreographers can try to engage more with their dancers in order to maximise their dancers' potential, possibly altering the routine once the dance is no longer challenging" (*Ibid*.: 149). Informed by Csikszentmihalyi's (1997) notion that flow is inhibited when the creative tasks do not match the skill level of the individual (or group), this suggestion highlights that a disjuncture between a dance-maker's expectations and the skill of the dancer(s) may inhibit flow and be detrimental to performance.

Although not drawing on creative conflict discourse, this research outcome does imply that cognitive conflicts are a component of dance practice, as dance-maker and dancers negotiate the dance work to reach a point where each may locate and/or maintain a flow experience. As previously stated, cognitive conflicts are generally perceived as beneficial to creative processes as they result in (perceived) higher quality creative outcomes. In conjunction with inferring cognitive conflict, another type of conflict is also noted as evident in dance-making: affective conflict.

Interview data from Hefferon and Ollis's (2006) study reveals that the social environment in which dance-making operates can also disable flow. In particular, the relationship between dance-maker and dancer was noted as impacting the ability to find flow (*Ibid*.). For example, negative criticism, particularly when given without any positive reinforcement, was suggested by numerous respondents as impacting on flow states (*Ibid.*). Although providing evidence of creative conflicts in professional dance, Hefferon and Ollis (2006) fail to distinguish between such conflicts. As a consequence, the interrogation of what en-/disables flow is weak because correlations between flow and the types of conflict inferred were not made. Evidence of conflict is also evident in the notion of chorographic complicity.

By positioning the choreographic group as a complicit group, Ziemer (2011) theorises the roles of cognitive and processual conflicts in choreographic processes. Ziemer (2011) states that "[t]he power of complicity lies in the fact that a group can develop unforeseeable powers in ways that a single person [is not] capable of … Complicity instead aims towards including individuals who can bring very specific abilities into the group" (237). By emphasising the different abilities of the individuals within a choreographic group, Ziemer (2011) implies cognitive conflict through the negotiation of different skills that will result in a work not possible on an individual level. This links with Sawyer's (1999, 2000, 2003) collaborative emergence, but implies power is at play through the negotiation of differing creative abilities.

Processual conflicts are also addressed in the theory of complicity: “As complicit groups tend to be much smaller, problems in the coordination of responsibilities usually do not occur (Ziemer 2011: 241). This particular assertion is further grounded by examination of the working relationship between Anna Huber (choreographer) and Fritz Hauser (percussionist) for *handundfuss* (2006). She notes how the interactions between the two artists had no predetermined structure, rather they invented that structure during the process in order to meet the needs of the developing choreographic and musical composition (*Ibid*.: 239). Although this theory is reliant on small group structures, it is evident that conflict is a critical component of dance-making practice, regardless of whether it has a positive or negative influence on the overall work. Ziemer’s (2011) theorisations concerning conflict are borne out of a particular conceptualisation of the choreographic group: choreographic complicity.

Complicity and participatory co-creation

Ziemer (2011) reconceptualises the choreographic group by expounding the notion of complicity. By positioning dancers and dance-makers as accomplices, she raises questions regarding the play of power between them, and consequently, the emergence of creativity. Complicity is developed from legal definitions of (criminal) accomplices and is described as being “a specific form of collaboration [that] emerges in temporary and creative working environments. Complicity cultivates the accessing of twilight zones and permits informal working processes and intimacy” (*Ibid*.: 236). This begins to align complicity with the notion of collaborative emergence (Sawyer 1999, 2000, 2003; Sawyer and DeZutter 2009) through the emphasis on it being dependent on, and emerging from, the immediate context of the creative process/performance. Connections between the notion of complicity and collaborative emergence can be strengthened when considering some of the characteristics Ziemer (2011) describes of a complicit creative group.

Trust is noted as a critical characteristic required between group members as it encourages not only active participation in the group, but the acknowledgement that all actions are weighted as equally important (Ziemer 2011). This trust speaks to the interactions which may underpin the emergence of creative entailments and their ownership by the group, rather than the individuals. It opens the space to consider how group members overcome issues of ownership concerning creative inputs and outputs, in order to enable a group creative process. In conjunction with this, trust also suggests an absence or minimisation of affective conflicts.

Despite this space available through trust, the notion of equally weighted actions is problematic to investigations of less/non-democratically structured groups. As is made evident in Sawyer's (1999, 2000, 2003; Sawyer and DeZutter 2009) analysis of improvisational theatre, some entailments are ignored while others are further developed in the immediate performance. Performers decide upon which entailments should be developed, subsequently assigning a certain type of value to those particular actions. Regarding ignored entailments, it must be contended that value is still attributed. This is because without them, future entailments would not have emerged. Stevens and McKechnie (2005a) note this of creative dance practices, where "idea[s] nurtured in minds and passed from one to another by a process of selection, elimination or adaption" (244). This brings the notion of equal weight into question within a creative group because action is immediately decided upon and value is altered.

This issue is partially addressed through another characteristic Ziemer (2011) offers regarding the structure of complicit creative groups. "Complicity takes place in small group formations, which facilitate active engagement. It is not non-hierarchical, but it plays with hierarchies, which can be altered by the participants in different phases" (*Ibid*.: 243). It is evident that notions of shifting hierarchies and equally weighted actions (or entailments) are contradictory without greater specificity concerning the type of value attributed to actions. Despite beginning to acknowledge operations of power within dance-making groups, Ziemer's (2011) theory of complicity has not fully addressed the issue.

Laermans's (2015) discussion of the shifting nature of hierarchies and power in relation to semi-directive modes of dance-making addresses some of this lack in clarity concerning choreographic complicity. His notion of participatory co-creation enables the activation of the dancer's creative power within the dance-making relationship while simultaneously suggesting the presence of the dance-maker's creative power. He states of participatory co-creation:

> *In a semi-directive work relationship, the dancers actively co-create the basic material through processes ... that may be variably framed by the choreographer ... Although dance makers mostly act as an enabling coach, they remain in an authoritative position ... Participatory co-creation differs from an equal collaboration in which all those involved take up the positions of both dancer and choreographer, yet the first mode may approximate the second one more or less strongly* (*Ibid.*: 295).

This reveals the complicit nature of dance-making while also attending to the varied positions of power that may be held by the dancer. With regards to the more autocratic side to this notion of participatory co-creation, Laermans (2015) later states that, at a minimum, the dancer is co-responsible for dance-making and dance work (315), further evoking the notion of complicity iterated by Ziemer (2011). In conjunction with collaborative emergence, both these notions invite further investigation into moment-to-moment collaboration in dance-making practices and provide a foundation from which to do so. The theory of choreographic cognition applies to the interplay of such power structures within dance-making processes.

Choreographic cognition

As discussed in the Introduction (page 2), another area of research has begun to examine the nature of choreographic groups through the lens of cognitive creativity discourse: choreographic cognition. The following studies are of particular importance due to the in-depth interaction with real-time[10] choreographic processes. As a consequence, each has had the ability to rigorously develop theory based out of practice and have subsequently captured such processes in a more holistic fashion. Although developed independently of each other, research by Catherine Stevens and Shirley McKechnie (see McKechnie 2007; McKechnie and Stevens 2009; Stevens 2005; Stevens et al. 2003; Stevens and McKechnie 2005a; Stevens and McKechnie 2005b), and Scott deLahunta (see deLahunta et al. 2009; deLahunta et al. 2012; McCarthy et al. 2006) both develop a similar notion of choreographic cognition.

Developed from the perspective of choreographic processes as dynamical systems, and thus a microcosm of world structures (McKechnie 2007; McKechnie and Stevens 2009; Stevens and McKechnie 2005a), choreographic cognition in Stevens and McKechnie's research "refers to the cognitive and mental processes involved in constructing and refining movement-material with the intention of creating a work of art" (Stevens 2005: 155). There are three components that are critical to this conceptualisation of choreographic thinking: communications between the choreographer, the dancer and the audience (McKechnie and Stevens 2009; Stevens and McKechnie 2005b). As a consequence, kinaesthetic experiences, including those experienced by audience members, become critical to understanding how choreographic works develop (*Ibid.*; Stevens and McKechnie 2005a).[11] This focus also explains the cognitive and neuroscientific approach employed in this research study, an approach that can be problematic.

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[10] Real-time refers to choreographic processes that would have occurred regardless of the interactions with academic research. This is opposed to in-vitro studies, where the choreographic process would be motivated by the research (that is conducted by an outsider).

Although not employed in this research study, McKechnie and Stevens (2009) note the difference between their cognitive psychological approaches and neuro-imaging, such as functional magnetic resonance imaging (fMRI), that is used to locate creative activity in the brain. Despite such evidence (fMRI) providing a more holistic approach through a cross-disciplinary engagement between science and creative arts, there have been issues relating to the use of such data. In a critical review of neuro-imaging techniques in creativity research, Sawyer (2011) notes how such imaging averages brain activity and its spatial location. In conjunction with this, he also notes how these images fail to isolate the tested concept because the brain is constantly firing (even when resting) and involuntary movements impact the averaged result (*Ibid.*). This is not to say that there is no value to be gained from such research, but rather to suggest that a non-critical reliance on it is problematic.

A step away from such data collection methods towards a study of communication in process is what makes this research study's approach and outcomes useful to the study of moment-to-moment collaboration in dance-making. As mentioned earlier, the choreographic process is positioned in Stevens and McKechnie's research as dynamical, with the choreographer and dancers having interchangeable roles. Such arguments infer operations of power result in the emergent creativity and thus provide a basis from which research could continue examining the socio-cultural aspects of dance-making groups. deLahunta and dance-maker, Wayne

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[11] Research concerning the experience of audiences through the frame of choreographic cognition has been conducted. See Stevens et al. 2009.

McGregor, (see deLahunta et al. 2009; deLahunta et al. 2012; McCarthy et al. 2006) have similarly collaborated on such research to provide a holistic view of choreographic processes.

Grounded in cognitive theories, research conducted by deLahunta et al. (2009) focusses more on the interactions between dancers and choreographer during a choreographic process: movement exploration/improvisation in particular. The aim of the research is to find ways to enhance collaboration. One factor involved examining how dancers and choreographers perceive movement, and what differences there are in that perception, including if there are any noticeable differences between a choreographer's perception and a dancer's perception (*Ibid*.; see also deLahunta et al. 2012).

Although emphasis was on the collaborative aspects of movement generation, the socio-cultural dynamics of the dance-making ensemble were not a focus in their respective research studies. It is particularly important to consider such factors if we are to assume that a dance-making ensemble is a microcosm of a greater socio-cultural setting, as Stevens and McKechnie (2005a) suggest. Referring back to the discussion on improvisation and creativity, even when group structures are fluid so as to promote open dialogues and the facilitation of creativity, such embodied socio-cultural structures cannot be removed and therefore can be assumed to have an impact on how a creative work develops. Kirsh (see Kirsh 2011; Kirsh, Muntanyola, Jao, Lew and Sugihara 2009) extends this research conducted by deLahunta (deLahunta et al. 2009; deLahunta et al. 2012) and reveals some of those power structures that operate within Wayne McGregor/Random Dance.

The collaborative aspect of the dance-making ensemble is noted as having particular power structures:

> *[T]he dancers freely recognised that the way a phrase turns out, and the authority on how it should be performed always lies with the 'makee.' Moreover, since 'making on' involves a close coupling of choreographer and dancer the phrases that arise must be the product of a collaboration of sorts, even if the creative contributions are unequal* (Kirsh et al. 2009: 192).

In other words, the person who made a significant contribution to a movement sequence would become the authority, or pseudo-choreographer, for that sequence. This is not to suggest that the individual in question already had this preconceived idea, but rather that she/he offered an entailment to the group that was evaluated as significant, and subsequently, she/he was assigned an authoritative role. Kirsh (2011) iterates this interplay between group creativity and individual authority through his (re)conceptualisation of creativity. Discussing the notions of distributed creativity and embodied cognition[12] in relation to each other, he states:

> *The close study of both these processes bears directly on the goal of developing new theoretical models of creativity. It relocates creativity from a within-the-mind process to a more socio-technical process involving resources and other people; and it recognises the importance that bodies and sensori-motor systems – both non-verbal and perhaps sub-rational elements – play in creative cognition* (1).

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[12] Distributed creativity, here, refers to group members utilising (each other's) resources to interactively create and structure a creative output (Kirsh 2011: 1). Embodied cognition refers to the non-propositional thinking employed in creative processes that uses an individual's own sensory system as a simulation system (*Ibid*.).

Such a conceptualisation of creativity recognises the importance of cognitive approaches to studies of choreographic creativity while simultaneously drawing attention to the socio-cultural processes that result in dance works.

Conclusion

The presence of conflict and complicity in (choreographic) group creative processes makes the initial indications that power is shifting when creative tasks are negotiated. In conjunction, the notion of collaborative emergence, and its presence in theorisations of dance-making processes, suggests such negotiation of power despite emphasising the collaborative nature of dance-making groups. As Butterworth (2009b) notes, the relationships between dance-makers and dancers can fluctuate throughout a process. One question that remains unanswered from this is whether these fluctuations are beneficial, or detrimental, to the (perceived) quality of the resulting choreographic work.

Alongside this initial complication of the notion of collaboration in dance-making, the theories of choreographic complicity and participatory co-creation add another dimension to understanding how dance-making creativity emerges. These theories aid in revealing how power is (potentially) operating between dancers, particularly when space is given to not only generate movement through improvisational practices, but to contribute to other stages of development. Choreographic cognition has begun to provide a more holistic understanding of dance-making, however; in contrast with the cognitive psychological approach employed in these studies, this thesis examines the contextual factors that are surrounding, and are therefore involved in, group dance-making.

Chapter 2

Research Methodology

The disjuncture between research methodologies commonly employed in creativity research and the conceptualisation of artistic processes has informed the methodology for this thesis. This chapter will first address the issues around applying methodologies from creativity research to the examination of group dance-making. From here, past research regarding artistic creativity will be examined in order to highlight how those methodologies/methods may be useful to this research design. Following this, the research design for this thesis is outlined. An overview of each case study, *HIPS* and *Trouble*, will then be provided in order to establish the nature of each process. Prior to discussing the issues with the methodologies from the field of creativity research, this initial disjuncture between those methodological approaches and how artistic processes are conceptualised in this thesis will be addressed.

Creativity research has developed mostly in the fields of social/cognitive psychology and organisational behaviour. Consequently, scientific approaches are commonly used to discover the nature of creativity. It is suggested that art "represents a plane of activity that cannot be strictly empirically understood, assessed or validated by traditional research methods. That is, its products, material and seemingly immaterial, cannot be reproduced or tested under controlled conditions" (Dallow 2005: 133). Although Dallow (2005) fails to define what constitutes a traditional research method, this argument will be shown to hold when the differences between the scientific approaches employed in creativity research and the open-ended qualitative approaches employed in arts research are discussed. Noting this disjuncture may suggest the dismissal of creativity research from the examination of dance-making, however; this thesis aims to find a balance between the theoretical outcomes from creativity research and the study of dance-making processes.

Issues surrounding creativity research

Developed from scientific traditions, creativity research in the fields of psychology and organisational behaviour often seeks to dis/prove hypotheses (see Baer et al. 2008; Barczak et al. 2010; Kurtzberg 2005; Kurtzberg and Mueller 2005; Nemeth et al. 2004; Paletz et al. 2011; Troyer and Youngreen 2009). In conjunction with this scientific approach, the choice of research subjects and tasks in many studies brings into question the validity of developed theories when applied to creative activity in natural settings. Concerning group creativity, past research has often used groups of people brought together for the sole purpose of a particular research study. Participants are informed to complete/answer a set creative task/problem within a set time frame (see Badke-Schaub et al. 2010; Baer et al. 2008; Barczak et al. 2010; Nemeth et al. 2004; Troyer and Youngreen 2009).

Each of the aforementioned research studies utilised tertiary students as research subjects. Two projects recruited volunteers (Nemeth et al. 2004; Troyer and Youngreen 2009) while another three involved undergraduate students from a particular course undertaking the task as a class activity or assignment (Badke-Schaub et al. 2010; Baer et al. 2008). The last study allowed undergraduates to volunteer responses in relation to a class project (Barczak et al. 2010). On two occasions there were cash incentives, ten dollars to participate in one (Troyer and Youngreen 2009) and a $75 cash prize for the five most creative outcomes in another (Baer et al. 2008). Four had set time limits ranging between 20 minutes and two hours (*Ibid*.; Badke-Schaub et al. 2010; Nemeth et al. 2004; Troyer and Youngreen 2009) while the fifth depended on the participants' investment in the task as it was graded coursework (Barczak et al. 2010). Hypotheses were set forth to be dis/proved in four studies (*Ibid*.; Baer et al. 2008; Nemeth et al. 2004; Troyer and Youngreen 2009) and the other involved open-ended research questions (Badke-Schaub et al. 2010). Data collection methods included ratings recorded by researcher(s) or participants via surveys, questionnaires, all documents relating to process, and observation (*Ibid*.; Baer et al. 2008; Barczak et al. 2010; Nemeth et al. 2004; Troyer and Youngreen 2009).

It is evident from the above examples that there are issues concerning the approaches commonly employed in the field, particularly when placed in reference to the definitions of creativity that underpin such research. Creativity is primarily noted to be intrinsically motivated, as in, being motivated by those involved in the task or process, rather than those external to the creative process (Csikszentmihalyi 1997, 1999; Kilgour 2006; Mace and Ward 2002; Madden and Bloom 2001; Mumford 2003; Nelson and Rawlings 2007; Weisberg 2006, 2010). Although the literature contends that both types of motivation may be operating, intrinsic motivation is noted as being more prevalent in most cases of creative activity, whereas the aforementioned studies involved extrinsic motivators (Bendixen 2000; Csikszentmihalyi 1997; Eikhof and Haunschild 2007; Klamer and Petrova 2007; Mace and Ward 2002; McIntyre 2008; Mumford 2003; Nelson and Rawlings 2007; Weisberg 2006).

In conjunction with this, time pressures may also counter the ability to produce a creative outcome by limiting the depth at which the topic given can be examined. Sawyer (2003) addresses these methodological issues with methodology in relation to group creativity by outlining the difficulties in predicting group process/creativity, even with prior knowledge of the individuals' mental states and personalities. He later adds that such studies fail with respect to the collective nature of creativity not being controllable in experimental settings and also fail to account for the natural settings of creative work (see Sawyer 2006). Although such research has been rigorously developed with the creative task designs being tested and correlated against (past) measures of creativity, it is evident that such an approach would be inappropriate for a dance-making group. This is because such groups are self-forming and motivating, and involve in tasks that have no predetermined measure of creativity, and have loose time-frame.[13] It must be contended that although these described approaches are inappropriate for the study of dance-making creativity, the theories developed from such research do warrant investigation here. In conjunction with this, there are two studies that highlight the importance of certain methods to revealing particular data relating to practice and perception.

Two research studies conducted in the field have been undertaken in natural settings and have yielded results that have been considered when constructing the methodology for this thesis. As discussed in Chapter 1, Paletz et al. (2011) position conflict on a time-scale in order to focus on the prevalence of micro-conflicts in natural group creativity settings. They state that "conceiving of conflict as only long-term obscures the possible predictive power of micro-conflicts in the context of creative or problem-solving conversations" (*Ibid*.: 321). From this (re-)positioning of conflict, they make important contentions concerning certain research methods' impacts on understandings of creativity.

The value of observational and self-report research methods to creativity research is critiqued by Paletz et al. (2011). Observation is positioned as critical to unpacking the impacts micro-conflicts have on the overall creative process (*Ibid.*). This is in contrast with self-report methods, which they note as being particularly useful in addressing the perceptions individuals/groups have of a group creative process (*Ibid.*). The notion that self-report addresses perceptions in creativity research is similarly addressed in Kurtzberg and Mueller's (2005) longitudinal study of perceptions regarding conflict across group creative processes.

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[13] It could be contended that a company structure may not be self-formed however, in this thesis; the motivations to pursue an artistic career through a company structure still suggests that intrinsic motivation is operating foremost.

Kurtzberg and Mueller's (2005) study was driven by a perceived lack of understanding concerning the affective impacts any type of conflict has on (perceived) creativity. As a consequence, perceptions of creativity and conflict can be positioned to have varying impacts on future creativity. Both research studies reveal a disjuncture between perceptions and practice whereby perceptions of practice may not be uniform across participants, or reflective of observed practice. It must be noted with regards to observed process, tacit biases and subconscious judgements still remain, thus positioning actual, observed process as a perception constructed (semi-)outside the dance-making process.[14] Consequently, both perception and practice have (un)known impacts on the progression and outcome of a creative process. Research concerning artistic groups also draws attention to how creativity that is negotiated in the present impacts the future process.

Research approaches in the arts

Past research in the performing arts provides the basis on which this thesis's aims are explored and analysed. The focus each of these studies is on context impacting and/or being impacted by the creative process, with the subsequent theories for creative activity being most pertinent here. As suggested earlier, artistic processes involve a confluence of varied factors, including other individuals, and thus components of artworks cannot be distilled to any one factor or person (Sawyer 1999, 2000, 2003; Sullivan 2001, 2010, 2012). Consequently, and as noted in Chapter 1 (page 20), the notions of collaborative emergence and distributed creativity are critical to consider in examining creativity emerging from dance-making groups (see DeZutter 2011; Sawyer 1999, 2000, 2003; Sawyer and DeZutter 2009).

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[14] Methods aimed at reducing such preconceived judgements as well as the position of the researcher will be discussed later in this chapter.

As stated previously, research into collaborative emergence and distributed creativity holds that creative entailments can only be given value in retrospect of their occurrence (*Ibid.*).[15] Similarly to the aforementioned studies concerning perception and micro-conflict, this suggests that the potential impacts of negotiating those creative entailments will remain unknown in the present. The question of whether conflict is perceived, and whether there is a disjuncture between perception and observed process, is not addressed in Sawyer's and DeZutter's research (*Ibid*.). As stated concerning Sawyer's research, there are issues between the (democratic) structure of the creative group and the notion of the creative entailment being subject to social processes of evaluation. This issue could be seen to prevent any preliminary delineation between the impacts of perception and practice on the creative process as it subsumes perceptive differences under the democratic structure.

The notion of power being exerted as one group member offers or decides on the importance of a creative entailment is not explored. Equal participation, as Sawyer (1999, 2000, 2003) suggests, is critical to ensure the flow of entailments, particularly given that his case studies were simultaneously process and performance. However, micro-events where creative entailments are either given or denied value to the overall structure of the process and performance implies that equal participation does not involve static, equitable relationships between group members. The concept of (micro-)conflicts similarly implies those operations of power during group creativity remain unperceived by the group. It could be theorised that operations of power exerted over creative entailments would not be perceived as creative cognitive micro-conflicts despite decisions being made regarding the direction of the creative process.

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[15] See Chapter 1, page 21, for a definition for creative entailments.

Similarly to this research conducted in improvisational theatre, research developing the concept of choreographic cognition also does not thoroughly explore the power dynamics between dancers and choreographer(s) as being a critical component of dance-making creativity (see deLahunta et al. 2009; deLahunta et al. 2012; McCarthy et al. 2006; McKechnie 2007; McKechnie and Stevens 2009; Stevens 2005; Stevens et al. 2003; Stevens and McKechnie 2005a, 2005b). McKechnie and Stevens's (2009) view of dance-making processes as complex, evolving, dynamical systems that imply the presence of power allows for correlations between past methodologies exploring dance-making and this research into group dance-making:

> *An idea is nurtured in minds and passed from one to another by a process of selection, elimination or adaption … [T]he idea of the dance ensemble as a complex dynamical system adapting through time to the day-to-day changes inherent in any creative process. Such a system is sustained or not by its ability to adapt, to cooperate, to deal with ideas that are generated by group processes* (42).

Power is inferred here in the dynamical roles undertaken by participants, however investigating this aspect was not an explicit aim of their research design (see also McKechnie 2007; Stevens 2005; Stevens et al. 2003; Stevens and McKechnie 2005a, 2005b). This difference in perspective could be accounted for by the position of cognitive psychology inferring cognitive mechanisms based on behavioural indicators rather than holding a social perspective of creativity (McKechnie and Stevens 2009: 39). Focussing on the dynamics in the relationship adds to understandings of not only dance-making processes, but the micro-collaborative nature of these processes and the shifting roles that accompany that collaboration. Consequently, although methods are transferrable between such projects and this thesis, analysis will require different approaches in order to add to this limited field of research.

Research methodology

Approach

As is necessitated by the disjuncture between scientific approaches and the nature of artistic practices, a multifaceted qualitative research methodology is used to examine moment-to-moment collaboration in dance-making groups. In particular, and as noted by Butterworth (2009a) as being most useful to dance research, an ethnographic, case study and grounded theory approach is employed. Given the multitude of possible approaches to examining movement, this methodology was selected due to it aligning with the intentions of the research: examining the nature of micro-collaborations. As Novack (1988a) notes of analysing movement in dance, the methodology chosen must reflect the "skills of the observer, the circumstances of observation, the nature of what is being observed, and the questions being asked" (120).

Returning to the aforementioned research studies, it is evident that the theories of collaborative emergence and choreographic cognition were developed from, and were verified by, research into creative groups in their natural settings. Following this path, this thesis similarly holds a grounded theory analysis as being critical to obtaining honest and rigorous understandings of group dance-making practices. In conjunction, to address conflict and power, discourse analysis and interaction analysis are used, albeit in a modified way, to accommodate movement as well as verbal/written language.

Two case studies were conducted of professional contemporary dance-making groups developing a new dance work for an audience. This approach is noted as being particularly useful to the study of systems that are ambiguous and/or under-researched (Punch 2012). Thus, the paucity of research addressing the nature of dance-making processes, and the view of artistic processes as complex dynamical systems, informs the use of case studies in developing a better understanding of dance-making creativity. A holistic understanding is enabled through this approach by allowing multiple methods of data collection to occur. Considering the emphasis on power as a critical concept (sub-)consciously informing creative negotiations and decisions, the methods chosen to address this aspect of choreographic creativity relate to the practice and perception of creative processes.

It must be noted that gender and particular dance-making models are not the foci in this research study. As an aim was to examine professional dance-making groups that would be creative regardless of the researcher’s intervention, engaging potential participants who were practicing at the time of research was one of two limiting factors. This aim ensures an honest representation of practices in the field and sector. In conjunction to this selection criterion, the nature of the researched practices being professional was also critical. Professional, here, refers to creatives who identify themselves as such in the field and also have created, or participated in, artworks presented to a public audience. As a consequence, potential participants were not selected based on the type of dance-making model used, nor the gender make-up of the group.

Particular models and gender compositions may shift the exchanges in power that occur in dance-making processes. Regarding gender, the genders of dancers and dance-makers may impact the nature of roles in process and therefore power exchanges. This is particularly important to note given the predominance of women working in the field (in Australia's dance industry) (see Throsby and Zednik 2010: 22, 91). Similarly, different dance-making models may shift the nature and frequency of the power exchanges that occur. The issues of gender and dance-making models with regards to the theory of moment-to-moment collaboration will be readdressed in the conclusion of this thesis.

Data collection methods

Capturing process

As suggested from research into micro-conflicts (Paletz et al. 2011) and collaborative emergence (DeZutter 2011; Sawyer 1999, 2000, 2003; Sawyer and DeZutter 2009), observation is critical in developing an understanding of how creative outcomes are developed and negotiated incrementally. In this instance, observation is open-ended and conducted within the professional, industry contexts in which the case study processes respectively occurred. As an aim is to study dance-making groups that would have been creative regardless of this research, it was important that observation maintained these two conditions in order to not misrepresent, interrupt and/or alter the process. There are no preliminary guiding categories or classifications that informed how the dance-making group is observed and how the data collected is coded, as is critical in open-ended case study design. As Punch (2012) notes, such "[u]nstructured observation … [focusses] on the larger patterns of behaviour, more holistically and more macroscopically" (180).

Observation was recorded through two methods: video recording and field notes. Concerning field notes, a ‘free write’ or ‘emergency notation’ method common to performance analysis guided the taking of field notes in order to minimise subconscious categorisation of the activity occurring during dance-making. This involves describing activity in an unstructured fashion in order to create a descriptive document for future reference (Pavis 2003, McAuley 2007). To overcome the issue of this potential to pre-emptively classify activity, observation also occurred through video recording (where possible), which enabled both the capturing of the dialogue between participants and the developing movement sequences. This particularly allowed for the shifts in movement material to be documented and connected with negotiations (dialogue and play) made available through video recordings and field notes.

Capturing perception

Perception was captured through two methods: questionnaires and semi-structured one-on-one interviews. In order to address the issue concerning recall of events over an extended period of time, questionnaires were given periodically throughout each case study’s process.[16] Addressing events that the participating dancers and dance-makers felt were significant, these short questionnaires were designed to enable more specificity regarding perceptions during the semi-structured interviews that were conducted at the completion of the phase of each studied dance-making process. Questionnaires were administered in paper format and responses were handwritten and returned the following rehearsal, or were typed and emailed to the researcher.

As stated, semi-structured interviews were employed to address perceptions in more depth. These interviews addressed overall perception first and any significant events that emerged from the questionnaires collected throughout the observation phase of research, followed by the researcher's observations. The decision to conduct these interviews at the completion of the process phase was informed by the want to address those overall perceptions of the process, as well as daily events. All interviews were conducted one-on-one with the participating dancers, dance-makers, and other significant creatives.[17] The aim of this was to reduce the influence others have on individuals offering descriptions of their respective experiences, particularly if a participant had a negative or controversial experience. Semi-structured interviews were approximately one hour in length, and were audio recorded and transcribed by the researcher.

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[16] Questionnaires were conducted depending on the time course and intensity of each process. The details of this in relation to each case study will be iterated later in this chapter.

Analysis

Concerning the ability to generalise theory from the data collected from each case study, this thesis aims to not only draw attention to similarities between each, but the differences that are present. This dual aim is informed by the recognition that artistic processes involve complex systems with varying contexts and other factors, as well as the recognition that there are codified practices that occur within any genre of dance that implicitly/explicitly inform how a dance work may eventuate. For example, as this thesis is focussing on contemporary dance, improvisation was noted in Chapter 1 (page 34) as a critical activity often employed to generate movement sequences. Dance-makers and dancers may have varying styles in which they move but they may use similar techniques to produce imagery and thus movement through improvisation. As a consequence, although case studies are specific and there are noted criticisms of this approach not allowing generalisation (Punch 2012), this thesis holds that some generalisation will be enabled between each case study, while also acknowledging that there is no formula for making dance that functions across all activity.

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[17] The other creatives to be interviewed was determined according to which were regularly present at rehearsals and impacted the development of movement material.

In line with this dual aim of the case study approach, a grounded theory analysis is employed to code the data collected, allowing theory to emerge from the results of the open-ended case study, and the semi-structured interview, approaches (see Punch 2012). As a result, open-coding was used to analyse the case studies' data. This process sees analysis being driven by the data and being informed by the research aims for this study. The data was examined in light of a lack of understanding surrounding micro-collaborations in dance-making. Due to the nature of the observational data including movement, which has been noted as being difficult to capture in written text (see Chapter 1), the field notes and footage were coded without the use of data-analysis software. My position as a dancer who has experience–based knowledge concerning dance-making and professional codes of conduct, discussed in the next section, was used in, and required for, this analysis, hence the manual approach to coding. Data was coded in numerous rounds in order to reduce the focus on a single concept, to reduce biases already held by the researcher and to ensure thorough representation of the data.

In order to more specifically address creative activity as negotiation, a discourse analysis and interaction analysis of power exchanges will also occur. The need to use these approaches arose from the grounded analysis of observed data revealing power as critical to moment-to-moment collaboration. Discourse analysis is commonly used in the study of language, whether written or verbal (Punch 2012; Wood and Kroger 2000), but given the role power plays in discourse analysis and the research aims of this thesis, it can be adapted to focus primarily on movement that may be accompanied by verbal or written language.[18] Punch (2012) states:

> *The notions of conflict and hierarchy link closely with the exercise of power. The concept of power is vital to discourse analysis by way of the theoretical*

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[18] Although verbal communications do accompany the negotiation of movement, they may not always be present during dance-making.

> *connection between the production of discourses and the exercise of power. The two are very interwoven and, in some theoretical formulations, are viewed as one and the same* (222).

As is evident here, discourse analysis appears appropriate for the examination of group dance-making; however, a method of analysing dance movement as a physical discourse remains unanswered. Interaction analysis, a methodology that refers to a group of approaches examining interactions (see Sawyer 2006) becomes useful here for revealing the role of movement in negotiation and power exchanges. Interactions are positioned in this methodology as involving loose, shared structures that enable groups to interact/converse. This holds true for dance-making groups and will be shown in this thesis as operating in and informing micro-collaborations. This approach focusses on the shifts between contributions, including overlaps and accompanying gestures (*Ibid*.). The combination between thick description, discourse analysis and interaction analysis will reveal moments of negotiation, including through movement play, and thus reveal micro-collaborations.

The concepts of collaborative emergence (Sawyer 1999, 2000, 2003), complicity (Ziemer 2011) and participatory co-creation (Laermans 2015), as discussed in Chapter 1 (pages 20, 47) are similarly useful for retrospectively discovering, through observation, the operations of power during dance-making. As Sawyer (1999, 2000, 2003) suggests, the impacts that creative entailments have are discovered retrospective of being offered and consequently, this thesis proposes that this suggests an operation of power has taken place as a group negotiates and decides on which creative entailments are most useful to the progression of the creative process. Analysing in retrospect, utilising field notes and video recordings, will reveal that which was developed or discarded during the process.

The notions of participatory co-creation and complicity similarly suggest operations of power through shifting dynamics, or hierarchies, within the dance-making group (Laermans 2015; Ziemer 2011). Rather than suggesting that a participant is exerting power to reduce another's responsibility, these notions suggest that each participant takes equal responsibility for the group process, and thus exerts power, or concedes to it, for the benefit of the group. Equal responsibility is more suitable than equal participation in group processes because it creates space for dynamic relationship structures while still allowing the notion that the individual participates for the benefit of the group rather than her/himself. Given the aforementioned issues with Sawyer's (1999, 2000, 2003) equal participation being ambiguous and thus implying static relationships despite implicating dynamic relationships in collaborative emergence, complicity and participatory co-creation are viewed as a way of overcoming this. Consequently, both allow a better investigation of the collaborative relationships operating in dance-making processes when aligned with collaborative emergence.

The nature of the data being a combination of movement and conversation/text also informed the approach to its representation throughout the thesis. A thick description approach, often used within the field of performance studies (McAuley 2007), was used because of its ability to represent the movements and interactions textually. Although this representation still has some limitations, this approach was used, as opposed to notation systems, such as Labanotation, so as to best capture the nature of the interactions (micro-collaborations) that occurred. Throughout this thesis there are segments of described movement phrases and interactions which are delineated from the analysis through the use of italics and field work headings. These are used to support the construction of the theory of moment-to-moment collaboration.

The researcher's position

As a consequence of my presence and involvement in each process, Bourdieu's (1979, 1992) reflexive sociology, in particular, his positioning of the researcher is useful in understanding my position, particularly in relation to the notions of grounded analysis (and subsequently discourse analysis). Bourdieu's reflexive sociology is particularly pertinent to my study of dance-making practices because, I, the researcher, am also a dancer and have entrained and embodied (tacit) codifications for how dance is made, and how dance is performed. Consequently, I have (sub-)conscious judgements operating that signal to me what constitutes 'good' dance works, and 'good' practice. As Bourdieu (cited in Bourdieu and Wacquant, 1992) states, reflexive sociology is "the systemic exploration of the 'unthought categories of thought which delimit the thinkable and predetermine the thought'" (40). As the epistemological unconsciousness is emphasised as critical to dissect and neutralise, rather than the individual unconscious (Bourdieu and Waquant 1992), these unthought categories are precisely those embodied behaviours I have learnt through past practice and, consequently, these act as a lens through which I observed the two case study groups.

In conjunction with this pre-existing lens, my position as a researcher who became familiar with the participants within each case study also fabricates a lens through which I view the interactions, and dance works, as a process progresses. As I am still a researcher, I am still an outsider to the process, but as my position and physical presence in the rehearsal spaces cannot be neutralised, I am also an insider; an individual whose presence is accepted to the point where I am involved in the processes of each group. It is at the point where my presence becomes explicit involvement that my influence on the participants and process is revealed as being ever-present. Bourdieu (1979) writes:

> *The mind born of the world of objects does not rise as a subjectivity confronting an objectivity: the objective universe is made up of objects which are the product of objectifying operations structured according to the very structures which the mind applies to it. The mind is a metaphor of the world of objects which is itself but an endless circle of mutually reflecting metaphors* (91).

As a result, a free write approach to field note taking and a grounded theory analysis were used to minimise the impacts of these lenses that both exist before, and are established throughout, my process of research. Aiming to minimise the analysis during observation, and delaying analysis through a grounded approach that examined sets of data in context with each other, enable a more rigorous approach to this research study. In line with an open-ended case study, this approach also enabled research problems to be borne of the research and research methods, such as a form of discourse/interaction analysis, and was subsequently applied retrospectively rather than acting as another lens prior to observation.

Research participants

In approaching potential participants, there were no parameters regarding the type of group, process or outcome. Rather, focus was given to groups developing new dance works located in the broad field contemporary dance practices in Australia. Two professional dance-making groups participated in this research. The nature of the processes and outcomes for the two studies differed. Due to being in the second phase of development, *HIPS's* group structure was more hierarchical and consequently, the process was more structured. This structure was partially the result of the definitive deadline, a public performance season, which required the work's completion. Alternatively, the process and group structure for *Trouble* was looser.

This was due to two factors: first, the dance-maker intended to have a democratic group structure for research purposes; and second, this process was in its first investigative stage. Activities conducted during this process were consequently structured both prior to, and during, rehearsals according to the needs of that investigation into the project's themes. Such differences where not found to impact comparison between the case studies.

The dance-maker for each group was approached via email. Regardless of each dance-maker's agreeing to participate in this research, each creative/dancer also needed to provide consent. At any stage throughout the research process, participants were able to withdraw their consent. There were a total of 12 participants involved in this research: six involved in *HIPS* and eight involved in *Trouble*. Due to the nature of the independent dance sector in Sydney being very networked (see Card 2006), two participants were involved in both case studies. Of the two case studies, all creatives agreed to participate and none withdrew their consent during the research process.

At the completion of each process, interviews were conducted with each participant to gauge her/his perceptions of the associated process. Participants were also given the choice to not participate at this stage of data collection. Of the 12 participants, two did not conduct an interview. Reasons will be outlined later in this chapter along with background information concerning each case study. This background information includes the inspirations for each project, the stage of the project researched, and the nature of the relationships between the participants prior to undertaking each respective project. Given the long time frame independent dance projects often take in Australia due to limited funding opportunities, issues finding practice spaces and the portfolio structures of independent dancers' and dance-makers' careers creating time constraints (*Ibid.*), each group observed was undergoing a particular phase of the dance-making process between January and December, 2014.

Concerning the collection of the observational data, the methods employed varied between the two cases studies at the request of the dance-makers. For *HIPS*, dance-maker, Nelly, requested that rehearsals not to be filmed on a daily basis. Consequently, the methods for capturing data shifted to focus on field notes and intermittent permissible filming of the content as it stood during various stages of the 2014 development. In conjunction with interview and observational data, Nelly also provided notes detailing her inspirations and overall structure for her project. For *Trouble*, dance-maker Julie-Anne Long allowed filming of the workshops, and thus data derived from that filming was combined with field notes taken by the researcher.

Case Study: *Hiding in Plain Sight* (2014)

Hiding in Plain Sight (*HIPS*) is a full length, 55 minute duet danced in traverse. The project went through two stages of development during 2012 before being completed during a third, split stage of development in 2014. A large proportion of the work is noted by the participants as being completed during the first two developments in 2012, with the work being extended, refined and prepared for performance in 2014. The 2012 developments resulted in a showing of the work at Sydney's Critical Path space in Rushcutters Bay[19], and the 2014 development resulted in a performance season that was a part of *Performance Space: Score*[20] at Sydney's Carriageworks, Bay 20. A total of seven performances occurred between the 22nd and the 30th of August, 2014. The 2014 development of *HIPS* was supported financially by Nelly's Australia Council for the Arts[21] Fellowship, and is facilitated by Performance Space, a Sydney-based cultural agency that connects new works with audiences (see Performance Space 2015). The creatives who participated in this project are:

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[19] The initial stage of development occurred at the University of New South Wales' IO Myers Theatre space.

[20] *Performance Space: Score* was a five week festival facilitated by Performance Space held between the 1st of August and the 7th of September, 2014 (Performance Space 2014b).

[21] Hereafter referred to as the Australia Council.

Narelle (Nelly) Benjamin (Dance-maker and mentor)

Sara Black (Dancer)

Kristina (Kris) Chan (Dancer)

Marnie Palomares (Dancer – understudy)

Amy Macpherson (Dancer – mentee)

Samuel (Sam) James (Filmmaker – projection)

Due to her varied participation in Nelly's process, Amy Macpherson did not participate in an interview. Her participation in the process was a result of her Australia Council JUMP Mentorship with Nelly. As she was concurrently developing her own solo work under Nelly's guidance, her participation in the process was not consistent and sometimes involved observation. Consequently, Amy did not feel she had anything to offer via an interview but did provide me/the researcher with embodied writings regarding her experiences and observations of the process for *HIPS*.

Other creatives who were involved in this project were Karen Norris (Lighting Director), Justine Shih-Pearson (Costumer) and Huey Benjamin (Composer).[22] Due to these collaborations not occurring in the studio/rehearsal space, they were not studied as a part of this research. Issues relating to each are discussed by the participants and are noted in observational data, particularly when the process moved closer towards the performance season of *HIPS*.

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[22] Please see Appendix 2, page 341, for the full list of for *HIPS*, as provided in the public program notes.

Development dates

There were two development periods conducted in 2014. The first period was conducted between the 19th to the 24th of May and the 26th to the 31st of May. Rehearsal days ran from nine-thirty am to five-thirty pm, with exception to Fridays the 23rd and the 30th, and Saturdays the 24th and the 31st, which ran till approximately two-thirty pm. The researcher was absent during this period on Wednesdays the 21st and the 28th, and Saturdays the 24th and the 31st. Kris was absent during between the 19th and the 23rd of May, Sara was absent on the 31st of May, and Marnie was absent the 30th and the 31st of May. At the close of this period, a questionnaire was conducted.

The second period was conducted from the 4th to the 9th of August and the 11th to the 16th of August. Rehearsals similarly ran from nine-thirty am to five-thirty pm, or from ten am to six pm. Sara, Kris and Marnie were present throughout. Amy was present intermittently throughout each day as she was preparing her own solo work under Nelly's mentorship. The researcher was absent on Saturdays the 9th and the 16th. This second period was followed by a tech week at Carriageworks.[23] A questionnaire was conducted at the close of the second week of development, prior to this tech week.

Relationship structures

Understandings of practice developed from previous experiences with other creatives can shift how people participate in group creative projects (see Laermans 2015; Roche 2015). This could be said to be particularly pertinent in the independent dance sector where dancers are often learning dance-makers' idiosyncratic movement styles, and embodying them as their own. Familiarity with such styles may benefit a process as a shared (tacit) body-knowledge can be drawn on quickly to negotiate new movement sequences. Consequently, it is critical to outline the working relationships between the creatives in each project. The following information has been collated from interview data, where participants were asked to outline their working relationships with the others involved.

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[23] Tech week refers to the period of time allotted in the performance space were the technical aspects can be tested and issues resolved prior to a performance season.

Nelly has long working relationships with Sam and Kris. Regarding the links between Kris and Sam, both only work together on Nelly's projects, but are aware of each other's work due to the tight-knit contemporary dance community. Kris has worked on past projects of Nelly's, including *Out of Water* (2004) and *In Glass* (2010), and is consequently familiar with Nelly's approach to movement style and to process. She states that given this history, she feels as if she can almost predict where new sequences created by Nelly will go because she has developed a strong understanding of Nelly's practice. Similarly, Sam has worked on past dance film works with Nelly, including *Gossamer* (2006) and *In Glass* (2010). He and Nelly have developed an understanding of each other's processes which has enabled a level of trust and openness with regards to how to create cross-disciplinary dance/film work.

Sara is Nelly's niece, and as a consequence, they have practiced yoga together and played with movement on and off during Sara's training and career. However, Sara states that other than a solo from *Birdbrain* (2000)[24] Nelly helped her prepare during her tertiary study at the Victorian College of the Arts, this is the first project they have worked on together. Although this is the first project for each, due to their familial ties and practice over the years, it can be assumed that they have a strong understanding of how each moves and develops material, even though this understanding may not be entrained into the other's body.

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[24] *Birdbrain* (2000) is a dance work created by Garry Stewart and performed by the Australian Dance Theatre. Nelly and Kris were a part of the company at this time and this also marks the beginning of their working relationship.

Nelly also has an existing working relationship with Marnie Palomares that is based out of a shared yoga practice whereby she has warmed-up dance companies and dance-making groups, of which Marnie has been a member. Nelly has expressed an interest in working with Marnie on one of her own works and her Fellowship for *HIPS*, on this occasion, afforded her an understudy, the role Marnie undertook. Since *HIPS*, Nelly has been working with both Marnie and Amy exploring new movement and new movement generation processes. As stated earlier, Amy and Narelle's working relationship is fostered out of Amy's JUMP Mentorship.

The links between the dancers is more varied. Sara and Kris have worked on two projects previous to the commencement of the 2012 development of *HIPS*: however, *HIPS* is the first development they have experienced together as the previous two projects involved Kris learning pre-established roles. With regards to Marnie, Sara and Marnie have a shared history with Chunky Move, however, they did not developed a work together during this time. Marnie and Kris have an established social relationship, but also have not developed a work together. Appendix 1 (page 339) contains additional biographical information for each participant.

Project inspirations

HIPS explores "notions of identity, displacement, loss and mortality" through its structure, visuals and movement (Hiding in Plain Sight 2014b). The work draws inspiration most notably from philosopher, Mircea Eliade, and photographer, Francesca Woodman. The following is a description of the dance work:

> *In a landscape where the essence of home is ephemeral, where physical displacement punctures equilibrium, where one's emotional compass is*

> *caressed by the whispers of ancestors.* Hiding in Plain Sight *is inspired by writing of Romanian philosopher Mircea Eliade and by the provocative photographs of Francesca Woodman.*
>
> *Eliade talks about home, ontological as well as geographical. A home was established, as he says, "...at the* heart *of the real." Without a home at the centre of the real, one was not only shelter less, but also lost in non-being, in unreality." Home is much more than shelter; home is our centre of gravity.*
>
> Hiding in Plain Sight *resonates with notions of identity, displacement, loss and mortality.*
>
> "The visible world is humanity turned inside out, nothing inside us is without a correspondence to nature." *Mark Booth* (author's emphasis, Hiding in Plain Sight 2014b).[25]

The heart as home was a foundational idea underpinning the dance work, *HIPS*, and included notions of the body as a home, and 'wearing your heart on your sleeve.' Further refinement of these ideas guided the shifts that occurred in the 2014 development of the dance work (see Table 2, pages 80-83 below).

Project and dance work structure

Most of the movement for *HIPS* was developed during 2012 and finessed during 2014. The 2014 development saw the work being extended in length, and additional music/sound and movement were consequently created. Table 2 (pages 80-83) displays the sections of movement each dancer performs, including sections performed together. The names for each section were developed by Nelly, Sara, and Kris to distinguish each from the next, and are descriptive terms borne out of the style of movement, the inspiration for the movement, the props used and/or the qualities of the music for the section. Table 2 (pages 80-83) also highlights the sections of the dance work that were redeveloped during 2014.

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[25] The following description is from the public program notes for *HIPS*. See Appendix 2, page 345, for a complete copy of the program.

Kris	**Sara**	**Projection**
Sara and Kris are seated in the doorframe.		**Line** A white line separates the space horizontally (see Figure 1, page 84). Lighting creates a rectangle through the doorframe.
Fan material in doorframe		Echoing the ‘pings’ in the soundtrack, the line vibrates.
Fan duet A duet performed in unison that draws on Nelly’s Kung Fu practice and utilises one white fan, each, as a prop.		
Solo 1 (Kris’s fan solo) Kris performs a solo with the fan. *This section was redeveloped in 2014.*	**Breakdown** This section involves slow-motion-like movement that takes Sara from standing to laying supine on the floor.	
Kris falling Movement suggestive of Kris falling down a tree and reaching out for branches to arrest her fall.	**Eddie (Floor)** Erratic, sharp, and strained movement sequences that are developed from an improvisation performed by Nelly’s son, Eddie. This sequence is performed in that supine position on the floor.	The light disappears from the doorframe.
Snail Kris walks slowly and precariously from her stage right to left with arms extended and twitching in front of the torso, as if a snail exploring the space with its feelers/eyes.	**Eddie (Standing)** Similar movement as the floor sequence, however, it is performed standing.	
	Solo 1 (Country and Western) A solo utilising Sara’s qualities of fall and floor work.	**Domestic tiles** A tiled pattern appears in Sara’s half of the space. **Vines** Vines appear in Kris’s space shortly after.
Bird arms Kris passes through the doorframe, with arms extended behind her, twitching and fluttering. She walks diagonally across the space towards Sara. She then reverses her trajectory to walk toward the	**Sara in window frame** Sara climbs into and hangs from her window frame.	**Line shift 1** The line moves, expanding Kris’s space as she moves towards Sara (see Figure 2, page 84). As Kris returns to the door, the line follows her.

Kris	Sara	Projection
doorframe.		
Doorframe shift Kris shifts the doorframe on an angle.		**Line shift 2** The shift of the door causes it the line to shift diagonally, reducing Sara's floor space (see Figure 3, page 85).
Eddie echoes (Standing) Halfway through Sara's solo, Kris begins performing echoes of the movement from Eddie's improvisation. These are softly performed excerpts of the sequence. As Sara completes her solo, Kris becomes more erratic with the movement.	**Solo 2** Sara performs a quick paced floor work solo that utilises momentum, and release and fall, to create a sense of turbulence.	**Marble floor** The vines and tiles are replaced by a marble floor on both sides. The light returns to the doorframe.
Eddie (Floor) As above.	**Eddie echoes (Floor)** The movements are small and restrained. This movement slowly travels towards the doorframe.	
Reverse breakdown The previously performed breakdown (Sara) in retrograde to bring Kris to standing.	**Doorframe lowering 1** Sara performs movement lying on, and in, the frame, as if she is hanging from it. She passes under the top of the frame, swinging out the other side as if now hanging from the top of, although outside of, the frame.	**Sara's projection** As Sara lowers the door, the light disappears. A projection of her appears in the space of the doorframe. The line disappears.
Solo 2 (Double fans) Using two red fans, Kris semi-improvises movement inspired by Kung Fu practice performed with fans.		**Cracked floor 1** Black crack lines on a white background appear.
Sara returns the doorframe to stand on its original horizontal axis. Both girls exit the space (Kris's stage right and Sara's stage left).		**Blackout** The lights and projection blackout.
Falling down the tree Each girl performs her own floor work sequence of falling. *Kris's sequence was extended in 2014 to match Sara's sequence.*		**Tree 1** A white, leafless, three-dimensional tree on a black background swiftly moves from Sara's stage left to right.

Kris	**Sara**	**Projection**
Solo 3 (Big fan) Using one large black fan. The movements slowly paced, expansive and have a breathing-like quality. As Sara commences and progresses with her solo, Kris's movements increase pace.	**Doorframe** Sara walks through the doorframe into Kris's space. She observes Kris.	The tree slows as cracks begin to appear over the tree.
	Solo 3 (Speedy Jay) A solo incorporating walking, segments from Eddie's improvisations and pauses that make Sara appear conflicted. As the beat of the music returns, these movements act as a base for Sara's third solo.	**Cracked floor 2** White cracks on a black background. During the shudder in the soundtrack, the line rotates 180 degrees. This rotation is broken, echoing the sound. The line disappears, leaving the cracked floor remaining. It moves across the space, from Kris's front to Sara's front during certain sound cues.
	Kimble Sara performs a sequence entitled Kimble, before being joined by Kris. The movements are swift, and circular, with a sense of gravity and fall.	
Mirrored Kimble The sequence is repeated by Sara. Kris mirrors her. They are facing each other.		The line returns.
Kung Fu Sara and Kris perform a Kung Fu fight scene. Initially, the movement is sharp, precise, and does not make contact. On the repeat of the sequence, it becomes more laboured and involves contact. *This sequence was redeveloped and extended in 2014.*		The line's width expands, enabling Kris and Sara to stand within it. The cracked floor remains. **Tree 2** Shadows of a leafy, windblown tree appear.
Stories Sitting back-to-back and cross-legged on the floor, Sara and Kris gesture stories each individually developed during 2012, from a book Nelly sourced as inspiration.		
Broken bones Movement is isolated from the joints and improvised. Spontaneity is critical to the sense of the arms being held and directed by the joints. *This sequence was added in 2014.*		
Breathing After the first bass note, three breaths are performed. These enable Sara and Kris to become aware of, and in sync with, the other for the contemporary dance section. *This sequence was added in 2014.*		
Contemporary dance section So named for being the most 'contemporary dance-like', Sara and Kris perform a duet. They move in and out of unison by		**Galaxy** The tree is replaced by blurred vertical lines moving

<table>
<tr><th>Kris</th><th>Sara</th><th>Projection</th></tr>
<tr><td colspan="2">slowing down movements before re-joining the other. *This sequence was redeveloped in 2014.*</td><td>across the space. The line returns but is also blurred and larger.

A galaxy/stars accompany this shortly after.</td></tr>
<tr><td colspan="2">**Window frames**
Sara and Kris walk around to the front of their respective frames and partially hang from them, arching their backs to see the other across the space. They turn to face the frames and holding them at the sides, run across the space, as if swinging from them.</td><td rowspan="2">**Photographs**
Two photographs are projected on the floor, as if reflected from the window frames. Echoes of these images shift across the floor to the other photograph, suggesting that Kris and Sara are the same individual. The line has disappeared.</td></tr>
<tr><td>**Story**
Kris repeats her story, framed by her window frame.</td><td>**Floor work**
Sara performs a short floor work sequence and makes her way across the space to the doorframe.</td></tr>
<tr><td>**Solo 4 (Heart solo)**
Developed from somatic improvisation, this partially improvised solo involves Kris being led through the space by her heart. Her trajectory is circular, venturing into Sara's space as well as her own. *This sequence replaced and extended a previous solo in 2014.*</td><td>**Doorframe lowering 1**
Holding onto a white fan, Sara lowers the doorframe on its side. This involves small movements of the frame, with pauses, so not to distract from Kris. The door also frames Kris.

Sara then pulls the frame up into the centre of the space. She rotates it ninety degrees. *This sequence was redeveloped in 2014.*</td><td>**Galaxy**
The Galaxy image returns. A projection of Kris also appears on the floor.

As Sara rotates the door, the galaxy is sucked into the frame, as if she has closed the door on it (see Figure 4, page 85).</td></tr>
<tr><td colspan="2">**Doorframe duet**
They perform a duet, making contact through the doorframe.</td><td rowspan="2">**Line**
The line reappears, this time extending out from the doorframe, vertically cutting the space.</td></tr>
<tr><td colspan="2">**Reverse breakdown**
As above.</td></tr>
<tr><td colspan="2">**Fragmented fan duet**
Sara and Kris perform the fan duet without fans. This version involves pauses, and travels out the edges of the space. As they travel, the pauses become longer.</td><td>**Cloud**
Cloud-like images.</td></tr>
<tr><td colspan="2">**END**</td><td>**Blackout**</td></tr>
</table>

Table 2: *Hiding in Plain Sight* (2014) full work sequence

Performance space layout

As the props and location of the light line are critical to the dance work, including how it is danced in traverse, the following figures outline the locations of all throughout *HIPS*. The light line (grey), doorframe (black) and window frames (dotted). Table 2 (pages 80-83) displays when certain shifts occurred with regards to large props and the division of the space.

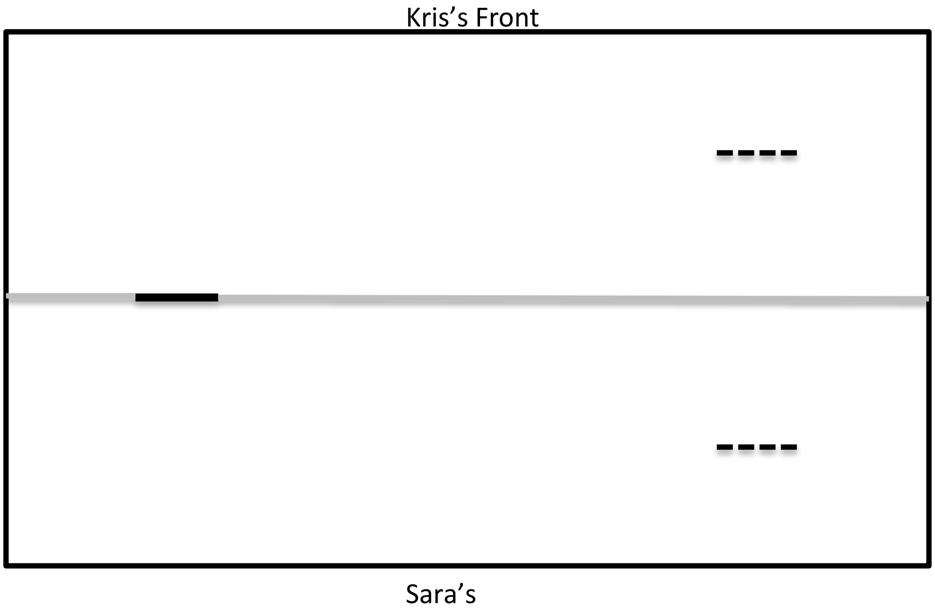


Figure 1: *HIPS* Space Layout: Initial set up of the performance space

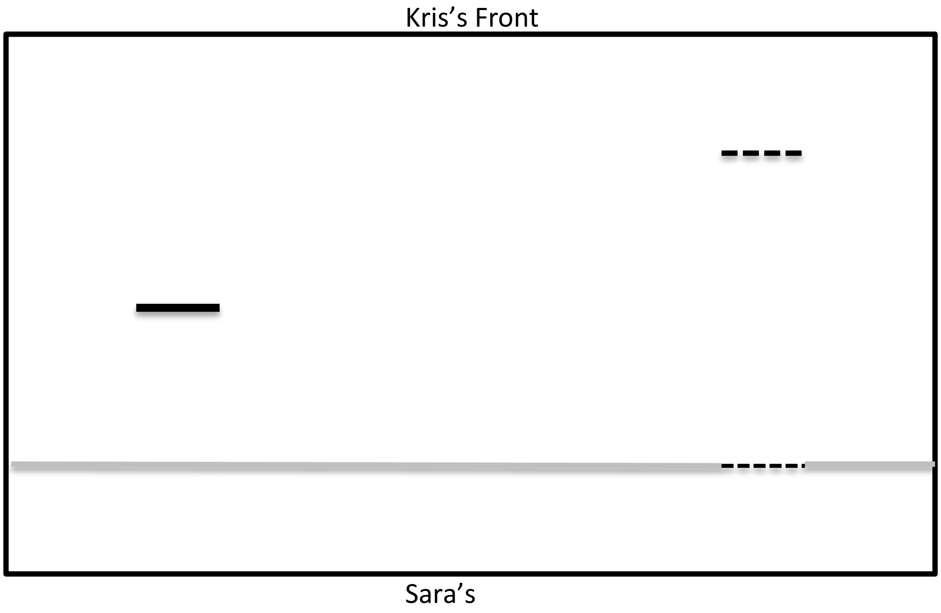
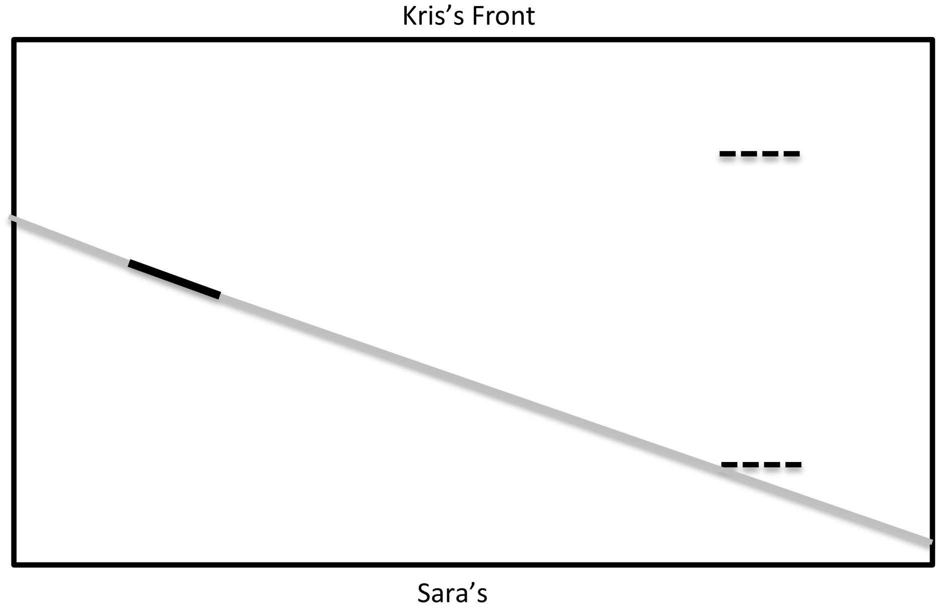
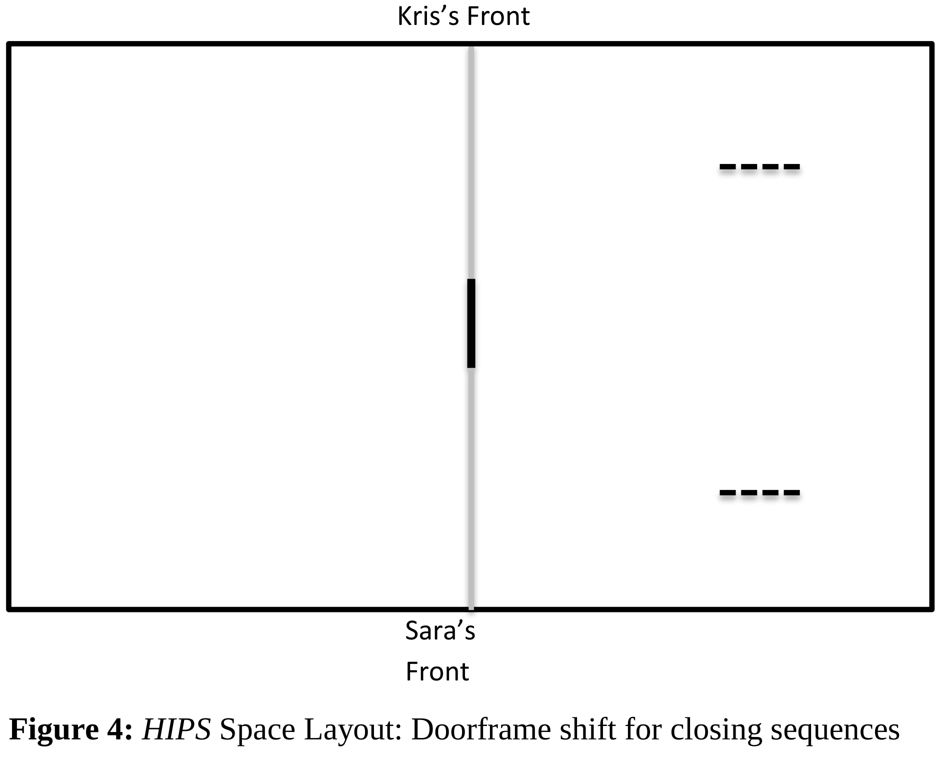


Figure 2: *HIPS* Space Layout: Line shift 1


Kris's Front

Sara's

Figure 3: *HIPS* Space Layout: Line shift 2


Kris's Front

Sara's
Front

Figure 4: *HIPS* Space Layout: Doorframe shift for closing sequences

Case Study: *Trouble: A time in place*

Trouble: A time in place (*Trouble*) is a work-in-progress, with the early stages of investigation and movement generation being the subject of observation in this thesis. As the project is ongoing, the section of the process observed was delimited by year: the observed process occurred throughout 2014. The intentions for the work are to create a film/installation dance artwork that utilises Sydney's contemporary dance community in varying ways. Consequently, one cluster from this community was researched and observation of the explored concepts, trouble and womanhood, resulted. The result of this first stage of development was the collection of individual and group movement material via filming in front of a green screen, and the initial compositing of the dancers into an architectural model bought as the setting of the eventual installation. Development took place over six workshop days conducted during 2014, of which the researcher attended five.[26] The creatives who participated in this stage of the work are:

Julie-Anne Long (Dance-maker)
Narelle (Nelly) Benjamin (Dancer)
Kathy Cogill (Dancer)
Katia Molino (Dancer)
Elizabeth Ryan (Dancer)
Annette Tesoriero (Dancer)
Lizzie Thompson (Dancer)
Samuel James (Filmmaker – compositor)

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[26] The researcher entered the project at the second workshop.

Interviews were collected from each participant with exception to Elizabeth Ryan. Elizabeth was pregnant during the development and consequently was unable to participate in the last three workshops. Interviews with Sam and Nelly were longer than the projected one hour as they were involved in both case studies. As stated, they had different responsibilities for each. Sam created a projection for *HIPS* and will be compositing a film using the footage gathered during the first stage (and other stages) of *Trouble*. Nelly was the dance-maker for *HIPS*, but a dancer for *Trouble*.

Trouble was supported by a Macquarie University New Staff Grant, administered over 2014. The research aims outlined in this grant intended to explore alternative models for making dance in Sydney's/Australia's independent dance/performance sector. Rather than having short, intensive bursts of creative activity that require creatives to be available for weeks at a time, the process for *Trouble* explored the nature of making dance across a longer period of time with less intensive rehearsal periods. The spread out nature of the workshop dates (see below) speaks to this research aim. Guiding factors behind this aim are to enable creatives to be more available to engage in the projects they wish to work on, and to enable such process models to be deemed fundable by funding agencies.

Development dates

Development for *Trouble* was spread out across 2014. This was intentionally done because a research aim was to find an alternative mode of dance-making that shifted away from the short, intensive bursts of activity that typify practice in the field of independent contemporary dance in Australia (see Card 2006). Workshops were conducted on the 16th of April, the 19th of July (Nelly absent; Lizzie half day), the 7th of September (Elizabeth absent), the 29th of October (Elizabeth absent), and the 1st of November (Elizabeth and Annette absent). As noted, Elizabeth was absent due to her pregnancy. Nelly's absence was due to her Fellowship commitments overseas, Lizzie's due to a performance of another work that evening and Annette's due to other prearranged commitments. Questionnaires were conducted at the end of day on the 19th of July and the 29th of October.

Another workshop was conducted in January, which saw all dancers, except Annette, meet to view and discuss the film, *The Women* (1939) with Julie-Anne. The researcher was present at all workshops with exception to this day as the project became a research subject after this date. Annette's absence during January was due to her replacing another dancer who could no longer commit and consequently, she joined the project for the April workshop. It must be noted that Julie-Anne had already intended to work with Annette in one of the groups that will be a part of this work.

Relationship structures

One intention for the project that Julie-Anne has is that it will draw on Sydney's contemporary dance community. More specifically however, Julie-Anne expressed a desired during the process to draw on her specific dance community.[27] Consequently, social ties between her and the other creatives are well developed. Katia and Lizzie are two that Julie-Anne has not worked with professionally, but has been interested in doing so due to her awareness of their respective careers. Similarly, Julie-Anne has aided Elizabeth in past processes but this is the first development of hers in which Elizabeth has been involved. Regarding the other dancers, Julie-Anne has worked with each in varying amounts, whether on her own, or on their projects. Nelly, Kathy and Julie-Anne have an established working relationship through the One Extra Company and with the former two working on Julie-

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[27] Transcribed group conversation conducted during the workshop on the 7th of September, 2014.

Anne's projects, *A Nuns' Picnic* (2004) and *Nuns' Night Out* (2005). Sam also worked on these two linked projects as filmmaker, among other projects of Julie-Anne's, such as *Boxing Baby Jane* (2004). For Annette, she worked on varying aspects of Julie-Anne's projects in the past, and both have an established social relationship in the sector.

With regards to the links between the dancers and the other creatives, most have at least an awareness of the others' works if they do not have social or professional ties with them. As is already evident, Nelly and Kathy have a working relationship relating to both Julie-Anne's and Nelly's dance-making projects: Kathy was in development for, and performed, *Out of Water* (2004). In a recent project that occurred after *Trouble* in late 2014 and early 2015, Kathy, Nelly and Katia have further developed their working relationship when being creatives on *The Secret Noise* (2014) with Ensemble Offspring.[28] Annette has guided Lizzie with regards to music for Lizzie's dance work shown at Campbelltown Arts Centre. All have an awareness of Sam's work, and most have been involved on a project he has composited dance films for. It is evident that Julie-Anne's intent to draw on a tight-knit independent performance community occurred as each has awareness of, or social and/or working relationships with, other performers in the dance-making group.

It is important to note that although Julie-Anne views this project as a contemporary dance/performance work, not all the dancers are from a dance background. Katia is predominantly involved in theatre work, and Annette is involved in both theatre and opera/music. The differences in background, and the openness of the project in this investigatory stage, has resulted in more varied responses from the dancers as their respective training and career experience results in each falling in varied places along the scale from theatre performance to dance performance. This is particularly apparent in Table 3 (pages 92-

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[28] Ensemble Offspring is an organisation dedicated to developing new music through innovative approaches. *The Secret Noise* was a collaboration that was performed in late November, 2014. See Ensemble Offspring (2015).

93), where each dancer's individual dance-/performance-making process is used to create a solo dance work, entitled performative portraits, inspired by the themes of *Trouble*. Appendix 1 (page 339) contains additional biographical information on each participant in *Trouble*.

Project inspirations

There are two sets of inspirations for the work that was created during workshops for *Trouble*. The first inspiration was Julie-Anne's catalyst for the project, the film *The Women* (1939). This film, with an all-female cast, initiated an interest in gestures and the idea of women concealing something troublesome below the surface; an idea that is still in development in the process. At the time of this source becoming of interest to Julie-Anne, the deposition of Australian Labor Prime Minister, Julia Gillard, occurred and subsequently, her final speech to parliament also brought about an interest in how women are portrayed in the media, particularly when they hold positions of power. Julie-Anne speaks on both the research aims and the underlying ideas guiding *Trouble* and how each still remain unresolved at the end of the first phase of development:

> *So, interestingly enough, this project really does clearly break down as having concerns about process and then the form of the work and then having an interest in what the content is. So, there's* (sic) *these big areas of investigation, which in terms of the focus of this particular stage, it was meant to be on the process and the making model ...*
>
> *[A]t the beginning, the film* The Women *(1939) was such a strong source for stimuli and we kind of used it initially in a very quick way and then it just kind of sat and it just sort of was around us but I didn't come back to it; especially*

> *because I feel like let my interest and the investigation in gesture sort of dissipate too, which was connected to the film. So, I'm still very, very attached to coming back to the film and I want to keep returning to it, especially when I start afresh with each little cluster. I think it, at least there's a common thing where each cluster will start with. But I really do think there is something in, there is a reason for me wanting to use that, which I didn't quite get to this time.*

The second set of inspirations guided by Julie-Anne's inspiration, was the individual inspirations each dancer garnered from this initial inspiration. From the first workshop in January, 2014, Julie-Anne had prompted the dancers to discuss what had caught their individual attentions from the stimuli of *The Women* (1939), and the media surrounding Julia Gillard. From here, a task was set during the second workshop (the 16th of April) for each to create a performative portrait exploring those individual inspirations. These portraits, or solos, were shared with Julie-Anne, Sam and the other dancers on the 19th of July or the 7th of September. They remained an important source of movement inspiration throughout the remaining workshops.

During the process, spatial inspiration also resulted. Discovered in an antiques store, an architect's (to scale) model of a building was purchased by Julie-Anne. Introduced to the group during the September workshop's group discussion (via photograph), this model became the space in which the dancers, Julie-Anne, and Sam could conceptualise the location of the movement material. This model physically appeared for the October workshop and tasks were imagined in that space and were later filmed during the November workshop.[29]

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[29] See James (2014) for work-in-progress composition of Kathy and Lizzie within this architectural model.

Due to their importance to the latter stages of the process in 2014, a description of each dancer’s inspiration(s) for the performative portrait is provided in Table 3 (pages 92-93), including descriptions of the generated material and dates each is originally performed before the dance-making group:

Name	**Portrait**	**Date performed**
Nelly	Inspired by the notion of a womanhood that is wilting, Nelly’s portrait involved slow, isolated, suspended gestures and incorporated floor work. Using a flower as a prop and symbol of femininity, the sequence involved Nelly growing from, and wilting back toward, the floor. To further emphasise this wilting womanhood, Nelly pushes the flower into her mouth as a gesture of her femininity/womanhood being consumed. Nelly’s costume is a full length, pale blue and gold embroidered sheath dress that also acts as a symbol of womanhood.	7 September
Kathy	Inspired particularly by the group discussion regarding Julia Gillard during the January workshop, Kathy’s portrait incorporated erratic, sharp feminine gestures that morph into a slow rocking side-to-side with pointing and dismissive gestures with the hands. Performed standing, Kathy imagines her character as a lonely woman who is in a position of power. She dons a skirt-suit and heels for the performance, the former of which is removed at the end to reveal her naked body with a black question mark drawn on her abdomen. A Vitruvian man pose is held to conclude the performance.	19 July
Katia	Katia’s portrait involved three characters, and was particularly inspired by the characters of Crystal (Joan Crawford) as the mistress of the house, as well as a maid, and a cook from *The Women* (1939). For the mistress of the house, Katia wears a maroon, silk dressing gown. She performs effeminate gestures while talking (miming) on the phone. These gestures shift between manic laughing and crying. For the maid, Katia uses a broom. Dressed in a full length apron, she moves slowly and furtively around the space. The maid rifles through the mistress’s belongings, located on a table, and also listens to the mistress’s conversations by holding a drinking glass against a wall (stage left curtain). The cook, dressed in blacks and an apron, behaves as the ‘true’ mistress of the house. The character is seen sitting at a table, in conversation with another, presumably the maid. They are gossiping about the mistress of the house. Katia’s cook character	19 July

	makes expressions of surprise and disgust. Her feet are up on the table while she simultaneously enjoys doughnuts, cakes, and gin during the chat with the other (maid). She also enjoys reading a book, entitled *Knife Skills,* prior to the maid's entrance.	
Elizabeth	Inspired by conversations regarding Julia Gillard, and past works investigating historical women of power, Elizabeth's portrait involved the gestures of a woman delivering a speech. Wearing a red dress, heels, a black blazer and a frilled collar (ruff) reminiscent of 1500s fashion, Elizabeth performs a series of gestures to baroque music. These gestures include both stern, authoritative hand gestures, and feminine, crying gestures with her body turning away from the imagined audience's view.	19 July
Annette	Inspired by *The Women* (1939), including further research into the provenance of the film, Annette's portrait involved an excerpt from *the Vagina Monologues* (1996) along with a cardboard box used as a prop. Her aim was to explore the expected behaviour of women and counter this with explicit, actual behaviours. Reciting an excerpt about moaning while dressed in a long overcoat and full-brimmed hat, Annette kicked the box around the space later in her performance in order to emphasise the harshness and explicit nature of the monologue. She also lowered herself to the floor and crawl off stage (stage right) with her head inside to the box to conclude her portrait.	19 July
Lizzie	Inspired by research into witches and witch hunts, and dance-maker/dancer, Mary Wigman, Lizzie's portrait involved a witch-like character performing very small, restrained movements to percussive drums. Barely perceptible, these movements slowly increased in tempo, as did the percussive beats. Dressed in an oversized black, full length dress with Cuban-heeled ankle boots, these small movements hint at a sense of underlying, brewing energy, an energy that is unknown and potentially threatening.	19 July

Table 3: *Trouble*: Performative portrait inspirations and descriptions

Key tasks

As the focus of this phase of the process for *Trouble* was to generate movement, deepen ideas, and develop a new mode of dance-making, it is important to outline the key tasks that were conducted during the workshops. Table 4 (pages 94-95) outlines these tasks, the participants involved, and the date(s) performed.

Task	**Date(s)**	**Participants**	**Description**
The Women task	16 April	All dancers	This involved the mimicking of three scenes from *The Women* (1939). The first scene was ‘the Spiders in the Parlour’ scene that sees the main character Mary (Norma Shearer) talk with her friends in the living room/parlour. The second scene involved characters Sylvia (Rosalind Russell) and Edith (Phyllis Povah) stalking Crystal (mistress) at her place of work: a perfume counter in a department store. The third scene takes place in Reno, and involves a fight between Sylvia and Miriam (Paulette Goddard), the mistress of Sylvia’s husband. This fight involves other characters as well. As well as mimicking the gestures seen on a muted television, Julie-Anne also prompted some performances to occur without emotion in order to reduce the gestures to their physical movements.
Performative Portrait	19 July, 7 September	All dancers	Assigned on the 16th of April, this task involved each dancer developing a solo work inspired by *The Women* (1939) and their own respective interests. A key condition of this task was that the dancers follow their own respective processes of creation and consequently not create a portrait based on what they each perceived Julie-Anne and the other dancers would respectively expect and/or create. This task also involved Sam filming segments of the portraits after they were initially performed, both individually and in groups. See Table 3, pages 92-93.
Combined Portrait	19 July	Annette Katia	This involved Katia walking across the Screen Studio space in her maid character, sweeping the floor. Annette followed behind, crawling on her hands and knees with her head in her box.
Performative Portrait Excerpts	7 September	Nelly Kathy Katia Annette Lizzie Julie-Anne	This task involved the dancers selecting a sequence of movements or an idea from their respective portraits to share with, and teach to, the group. These segments were later filmed by Sam in the Screen Studio in different groups of dancers.
Stories	7 September	Nelly Kathy	A fictional story was written as a group, inspired by the notion of the moan from

		Katia Annette Lizzie Julie-Anne	Annette’s portrait. Each story involved each dancer writing for two minutes, continuing on from what came previously, before passing it on to the next dancer to continue. The writing continued until each dancer had contributed to each story. These were then shared by the group, with each reading the story she initiated aloud.
Cassavetes Walking Task	29 October, 1 November	Nelly Kathy Katia Annette Lizzie	This task involved learning walking phrases from a scene in John Cassavetes’s film, *a Woman Under the Influence* (1974), performed by the character, Mable (Gena Rowlands). Each dancer was instructed to learn a segment. These segments were then reassigned in different combinations and learnt in order to construct unique walking phrases for each dancer. This task also involved the dancers modifying their individual walking phrases by incorporating ideas from their respective performative portraits. Some of these incorporated ideas were prompted by Julie-Anne, while others were generated from the dancers own interests in how the two movement sequences could possibly be linked.
The Mistress of the Universe Task	1 November	Kathy Katia	This task involved the combination of Kathy’s and Katia’s portraits (Katia’s maid and cook characters combined). Improvised together, this involved Katia being in service to, but ignored by, Kathy as Kathy goes about her business directing people, and gesturing during her speech.
Rock Concert	1 November	Nelly Kathy Katia Lizzie	Inspired by the architectural model. This involved the dancers envisaging themselves on the roof of that model, at a rock concert. The band at the rock concert is intended to be the dancers as well, once composited. This involved switching between head banging and jumping, and standing still observing the performance of the imagined rock band.

Table 4: *Trouble*: Key Tasks

Conclusion

Although these two case studies vary in nature with regards to process and group structures, as well as to performance outcome types, the focus on examining collaboration at an event level resulted in the two being comparable. Due to the focus being on the interactions between participants and how those interactions enable/disable dance-making, it will become evident throughout this thesis that moment-to-moment collaborations occur during different types of events and hierarchies. Consequently, although different process structures with different project intentions may shift the nature of such collaborations, those collaborations are argued to be ever-present.

Regarding the two case studies, the tasks/events and relationship structures outlined here will be further elaborated throughout this thesis. In-depth field descriptions are given throughout, describing events and movement sequences in detail in order to clearly reveal the theories that have arisen from observation, questionnaire, and interview data. These field descriptions are identified by project and date, and are italicised in order to differentiate between them and the analyses relating to those field descriptions.

Part 1

Micro-Relationship Structures:

Active/Passive Power Exchanges in Dance-Making

The power positions of dancers and dance-makers within a dance-making process are fluid and respond to the needs of the process and dance work at hand. Such fluctuations have been noted in Butterworth's (2009b) didactic-democratic model concerning dance-making relationships (see Table 1, pages 32-33). Similarly, it has also been positioned in response to the literature that these power positions may be renegotiated during movement generation processes, including improvising and tasking. Part 1 thus focusses on events during dance-making in order to examine relationship micro-structures before discussing in Part 2 the overarching (macro) group structures that are operating during dance-making.

The following three chapters will examine the power exchanges between dancers and dance-makers during various events of dance-making. The focus of Part 1 is on the event-based details in each of the case studies. An examination of what occurred during process, what each individual's role in an exchange/event was, and how both of these reveal moment-to-moment collaborations will be conducted. The focus on the notion of moment-to-moment collaboration consequently remains throughout these three chapters and is also developed further in relation to dance-making practices.

As power becomes critical here to understanding collaborative events occurring in particular structured contexts, it must be defined. The notion of power put forth in the following three chapters refers to exchanges in power that enable/activate another's agency to perform/develop a dance work. The motivations to sustain group activity thus result in and reproduce exchanged power. A duality consequently exists in how power is framed in this thesis: power simultaneously enables interaction and is enabled by interaction. As Giddens (1984) notes, “[p]ower is clustered around the relations of action and structure. Power is the means of getting things done and, as such, directly implied in human activity” (283). With power being inextricable from any activity or interaction, understanding its operation in the processes of developing dance works becomes critical to building a theory for moment-to-moment collaboration.

In the context of professional dance-making, such power and how it is exchanged and enacted is structured by the professional experiences of the participants and the professional and industry contexts in which the activity occurs. Power is not only conceptualised here as being exchanged but as activating a participant’s agency during dance-making (in an active rather than a passive sense). Agency here is consequently not conceptualised as an ineffable quality innate to an individual, but rather as a result of interaction. Structures thus shape the exchanges in power and power activates agency. The structures that inform the collaborations, such as professionalism, discussed in the following three chapters are discussed in greater detail throughout Part 2. These structures inform relations between the participants prior to dance-making, and reform relations during dance-making. From here, the link between power, agency and structure (context and industry codes) is made.

The ability to perceive agency during micro-collaborations is made possible through conceptualising power as active or passive. Active power and passive power are terms used to discuss exchanges in power for performance (in rehearsal) and development. As the case studies did not present instances of passive performance power for the dancer, and there was a clear distinction between the dancers’ and dance-makers’ roles, throughout the discussion of power in each chapter, dancers held active performance positions while dance-makers predominantly held passive performance positions.[30] In noting active performance power, it must be stated that although instances of passive power did not occur for the dancers, instances of inhibited power did: performance power was still exchanged but miscommunication inhibited the dancer’s ability to perform appropriately and/or confidently. Regarding the development of ideas and movement sequences for each case study, the shifts in development power were more marked. It is important to note that in the discussion of power throughout this thesis, power is exchanged between participants (empowerment) rather than being an innate position held by each participant.

In using active/passive, it is not my intention to create a dichotomy where the notions of what active power is, and what passive power is, are static rather than fluid. The use of active and passive as terms to describe power exchanges in dance-making relationships is done so to highlight that one (or more) individual(s) holds more (active), less (passive), or equal (active/active) power during an event during dance-making. In addition, the notion of passive power does not suggest that one is not engaged in a process and project; rather it reflects that another has more power over the direction of the process and project, as suggested above. Therefore, through interaction, power engages agency on varying levels due to the immediate structures (needs) of the dance work and the overarching structures (hierarchies and expectations) for the dance group/process.

As events and phases shift in a process, these power positions have the potential to also shift, displaying the active and passive positions as fluid concepts. In addition, active power may be conditional, suggesting that overarching forces are operating. Consequently, the active/passive dichotomy becomes an active/passive power spectrum. Positioning power as both fluctuating and exchanged immediately implies that moment-to-moment collaboration is operating and thus enables an analysis to occur that further reveals how dance-making practices in contemporary dance occur.

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[30] There are instances in each process where the dance-maker danced and consequently acquired an active performance position.

Alongside this relationship structure that occurs during moments of dance-making and that reveals instances of moment-to-moment collaboration, an overarching group structure is operating. This structure may be tacitly or explicitly known, informed by individual expectations regarding outcome and process and may involve disparities with regards to each individual's perspective of the dance-making group and process. This overarching structure impacts the operation of active and passive power positions and will be examined further in Part 2.

Chapter 3 discusses power exchanges and development roles during the movement generation phases of dance-making. Examining instances of improvising and tasking from *HIPS* and *Trouble* will reveal a shared active power exchange for development between dancer and dance-maker. This chapter specifically focusses on development positions as the dancer's active performance position and dance-maker's predominantly passive performance position remain throughout the exchanges of development power within this chapter.

Chapter 4 will reveal the notions of serendipitous and erroneous entailments in relation to both performance and development positions. Examining moments of clarifications, whereby in/appropriate, unforeseen interpretations are made on part of the dancers, will reveal these types of entailments. The serendipitous or erroneous nature of entailments is retrospectively assigned to the entailments that occur. This chapter particularly focusses on events where the development of detail in key concepts and movement sequences occurred.

Chapter 5 examines instances of micro- and macro-conflicts in each case study and how negotiation results in exchanges of, and fluctuations in, power. Entailments, including serendipitous and erroneous entailments, are further examined in relation to conflict negotiation as they become critical to conflict resolution. In conjunction, micro- and macro-conflicts are discussed in order to reveal how they may be linked. Alongside this examination of conflict is a discussion of flow experiences for dancers and dance-makers, as flow is a potential indicator of (a lack of) conflict.

There are many different stages that dance-making processes progress and cycle through. It is not my intention in this thesis to expound a model for dance-making. Consequently, Part 1 does not give a typology of a linear or cyclical dance-making model. Some phases discussed in relation to each process are similar to pre-existing models for dance-making practices but, as will become evident, Julie-Anne and Nelly follow their respective idiosyncratic, intuitive processes that are informed by past practice and the needs of the present creative works: *Trouble* and *HIPS*.

Chapter 3

Open Investigation:

Improvisation, Tasking and Active/Active Power Exchanges

This chapter will address the notion of active/active development power held simultaneously by dancer and dance-maker during movement generation phases. Movement generation phases of dance-making are critical to contemporary dance-making, with the creativity of the dancer is an increasingly important asset to the dance-maker. Consequently, understanding the nature of the power positions held by both dancer and dance-maker during this phase will shed light on how moment-to-moment collaboration is inherent in contemporary dance-making practices. Further dimension will therefore be added to theorisations of dance-making relationships when it comes to generating new movement material. In addition to holding an active development position, the dancer holds an active performance position that is operating during a process and is present in the discussion of development power here.

Research has revealed how certain conditions enable improvisation in general, as well as in dance. In particular, framing improvisations using ideas, dynamics and other stimuli, and giving prompts throughout (and after) an improvisation session ensures that improvisation has direction and is in line with a creative work's intents (see deLahunta et al. 2012; Edinborough 2011; Lavender and Predock-Linnell 2001; McKechnie 2007; Sawyer 1999, 2000; Stevens et al. 2003; Stevens and McKechnie 2005a, 2005b). What remains unclear is how power plays out during improvisation and tasking in contemporary dance. Sawyer (2003) has recognised the tension that exists between individual egos and a group's needs to be creative during improvisation. Regarding framework, Lavender (2009) notes how a balance is required between improvisation structure and dancer freedom to ensure productive improvisations.

This highlights that power relations are constantly in flux during improvisation regardless of where a group's structure falls on a scale between democratic and autocratic.

However, in the context of professional contemporary dance practices, other unexplored conditions are present that impact how power plays out during micro-collaborations. The responsibilities of the participants, the (tacit) expectations surrounding the process and the explicit/implicit group structures present are conditions that result in unclear understandings of collaboration in professional contemporary dance practices. With regards to improvising and tasking, active/active power positions will be posited and examined in the light of these conditions to reveal moment-to-moment collaborative behaviour. Gardner (2007) notes the presence of shared authority in (historical) modern(ist) dance groups but does not suggest the mechanics of how that authority, or active power, is shared. This chapter will reveal one means through which this shared authority (active/active) in development can be revealed.

This chapter will first outline how an active/active development position can be deemed to be present during improvisation. In the context of this chapter, improvisation is separated from tasking despite both often being interrelated in contemporary dance practices. Improvisation here refers to the creating of movement from certain stimuli, while tasking refers to more structured and/or independent practices for dancers where movements or concepts are further developed.[31]

From this initial set up of the active/active development power position as a collaborative relationship structure, the conditionality of the dancer's active position will be recognised within the context of the respective group structures for *HIPS* and *Trouble*. This will consequently reveal the responsibilities of dancer and dance-maker with regards to improvisation and tasking that occurs within the greater process. Highlighting conditionality in the context of responsibility will not dismiss the dancer's active position; rather it will highlight the dancer's transitory active development position.

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[31] Tasking, in some cases, may be the result of improvisation.

From this revelation of conditionally active development power, an examination of situations where active positions are more permanently exchanged to the dancer will occur. The permanent active position of the dancer will be discussed in relation to two situations: first, when the dancer becomes an authority over, and thus a reference point for, a sequence she/he was active in creating; and second, when there is an intention to keep a particular experience rather than a pre-defined movement sequence, which results in the dancer being given space to (partially) improvise during performance. To reveal active/active development positions, two improvisations from *HIPS* (Kris's heart solo) and *Trouble* (flower improvisation) respectively are examined.

The active-active development positions during improvisation and tasking

During a half-day Saturday rehearsal in May, 2014, when the researcher was absent, Kris and Nelly conducted a series of improvisations together, based out of Nelly's somatic practices.[32] Kris describes this event:

> *She (Nelly) worked with different systems through the body ... So, you could work from your nervous system or your bones. We talked a little bit about that*

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[32] Somatic movement practices involve a deep listening to the body, or body awareness, from which movement is consciously altered, including the altering of movement habits (see Eddy 2009). For the heart improvisation in *HIPS*, this deep listening was focussed on the heart whereby Nelly and Kris consciously moved the body through space using the heart as a guide. The particular approach from within the field of somatic practices Nelly employed was not revealed explicitly during the process, surveys or interviews. Her past practice with somatic practitioner, Alice Cummins, suggests that Body-Mind Centering (Bonnie Bainbridge Cohen) is one approach that may have been used for the abovementioned task (see Cummins 2015). Knowledge of this relationship between Nelly and Cummins was revealed during an interview with Kris.

> *and then we did a couple of hours where both Nelly and I danced in the space. We put on some really, sort of, ambient tones of music and she just said* “Let’s dance from our nervous system. Let’s dance from the bones”. *And so, it wasn’t for anyone or anything. We didn’t film it. It was just our own exploration and she did it as well ... We did that for a couple of hours and then we started to work from the heart ... We just did a couple of hours working from that image of the heart and she said hands as well. I found that really difficult to do both because I didn’t really understand. I could feel the heart more ... and then I just focussed on the heart and then she filmed a few improv[isations].*

Nelly’s participation can be positioned as immediately disrupting any assumed hierarchies because of the shared active development positions that resulted from an activation of her performance power. A space has been created in which Kris understands the framework for the improvisation and can consequently investigate the key concepts. In conjunction, mutual participation highlights the need to find one’s own understanding. Hence, Nelly’s participation and set up of the task has disrupted (implicit) hierarchies in the dance-making relationship. That emphasis on finding one’s own understanding and experience of the concepts is revealed by Nelly in a discussion of the aims for *HIPS*:

> *It was kind of about shifting. It was about bones and the natural environment, like embodying the natural environment. I wanted a section where they were both really connected and were just really blending into their environments as one even though they are two ... And then I felt like Kristina’s solo really came together for me; thinking about home and where home actually is. And to me, it’s back to the body because this is where I live, you know? Your body is where you live.*

This reveals Nelly's intentions for this section, including the importance placed on her and Kris's bodies as homes of the movement. Consequently, it is evident that Kris's experiences during this improvisation were critical to the conceptual intentions behind *HIPS*. Consequently, Nelly's positioning of Kris as important to the generation of movement for what later becomes Kris's heart solo reveals how both held shared active development positions during improvisation.

This valuation of the dancer's output by the dance-maker is similarly evident in the process for *Trouble*. One by one, each dancer and Julie-Anne performs a short improvisation using a flower (gerbera). The improvisation is inspired by Nelly's performative portrait: the idea of a womanhood that is wilting (see Table 3, pages 92-93). The following is a description of Kathy's improvisation:

Trouble, 7 September 2014, Screen Studio, Macquarie University

Julie-Anne: *We are going to do one more little thing with the idea of Nelly's flower. Could we have one more flower please, Nelly?*

Nelly: *You could. Which colour would you like?*

Julie-Anne: *We'll stick with the white, I think. And I just want each person to have a moment in front of the camera with the flower somewhere: holding it in your hand or your mouth and with your eyes closed. Just moving the flower however you want to move it: very slowly. That's all. So, keep Nelly's image of the woman, nature ...*

Katia: *Oh, yes.*

Julie-Anne: *... declining. What's the word?*

Nelly: *Um, deteriorating.*

Lizzie: *Wilting.*

Julie-Anne: *Wilting!*

Nelly: *Wilting. That's right.*

Julie-Anne: *Or it might just be that you stand there just doing this. (Julie-Anne mimics moving the flower through space, held between two fingers.) Whatever's …*

Lizzie: *Smoking it.*

(All laughing)

Julie-Anne: *Smoking it, as Katia would be.*[33] *But, I do want you to have your eyes closed.*

Katia: *Oh, you want the eyes closed?*

Julie-Anne: *Yes.*

Katia: *From the beginning?*

Julie-Anne: *Yes. Oh, you don't have to have them closed from …*

Annette: *She's going to play a dirty trick on us, this one.*

(All laughing)

Katia: *I thought I might start it (the task) open but end it up closed.*

Julie-Anne: *You do that. Okay, great.*

Kathy: *So, not to do with the decline thing or whatever it was?*

Julie-Anne: *You can call on your response to that and with the flower. So, should I just chop this off (the flower) a little, wherever it chops off?*

Nelly: *Yes.*

(Nelly and Julie-Anne prepare the gerbera by removing the flower from its stem.)

Julie-Anne: *Who would like to go first? Kathy would like to go first. We'll put that (Nelly's) music on and we'll just have a moment out there just doing whatever. It doesn't matter what it is. You can surprise yourself.*

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[33] One of three characters in Katia's performative portrait smoked a cigarette.

Lizzie: *What did you say at the beginning? I missed the first part. Something to do with the wilting?*

Julie-Anne: *So there's Nelly's image of the woman wilting. There's* (sic) *a couple of moments in hers where she's just doing that arm with the flower. Just choose one simple thread through it. You don't have to do lots and lots of different things. I would say maybe just close your eyes, but you don't have to if you don't want to. So, just do something very simple with the focus being on the wilting, the woman, nature and the flower.*

Kathy walks and stands in the film studio space. Facing stage left, she looks at the ceiling and plays around with the flower, deciding to position it above her head in her right hand. The music begins as she shifts her body gently to face downstage left. Looking at the flower above her head, Kathy's left hand begins the caress her right hand. She sways gently and lowers her gaze, closing her eyes and letting her head sag. Simultaneously, her hands drop, bending from the elbows, creating space for her head. The flower remains facing the ceiling in her left hand. Her head lilts the left as her arms extend towards the ceiling. She continues to shift her head in varying circular motions from down to up, opening her eyes to observe the flower. The left hand continues to move around the right, occasionally caressing her right hand. As she does this, the flower shifts from facing the ceiling to facing the audience. Her elbows close in around her face, causing the flower to retract away from the ceiling.

With a sudden drop, Kathy's knees bend, her torso pitched forward. Her left hand pulls away from the flower above her head. The flower pulls her back up as she precariously rises onto the balls of her feet, reaching her arms above her head again. She falls again and repeats this precarious growing and wilting until she rises onto the balls of her feet and looks at the flower outstretched above her head. Her left hand returns to her right hand, caressing it and *moving the flower. She lowers her heels as her head drops forward between her arms to her chest. Keeping the flower above her head, Kathy bends her knees to lower her body towards the ground. She lowers her knees to the floor. She extends and retracts the flower from above her head as her torso lifts and lowers as she kneels.*

Kathy sobs, her elbows closing around her face and her bottom resting on her feet as she looks up at the flower held just above her head. She rises gently before lowering with her head down. Her spine curves forward as her left hand rests on her head. The flower remains above her as her head curls forwards. She maintains this curve as she lifts her torso again, moving her right leg so that she lowers into fourth on the floor. She lowers her torso over her right leg, causing her to lie on the floor. The flower remains above her head. Extending her legs, she lays on her right side in a piked position. Her left hand holds her right arm with the flower facing the ceiling. She slowly lowers her right arm to the floor, lengthening it away from her torso. Her body slowly relaxes until she becomes still on the floor.

The structure of the improvisation, where each dancer can investigate the guiding concept in her own way, initially displays this notion of an active/active power relationship regarding the development of the dance work with dance-maker, Julie-Anne. In conjunction, the activities during and after each improvisation similarly brings to light the value given to each dancer’s output and the consequent attained active development position. Julie-Anne did not give prompts during the improvisation, nor did she repeat the task after each dancer had performed. Given that this is the idea generation and development phase and the overall structure of the future dance installation is unknown, this task was purely investigative on part of the individual: it was for the individual to discover her own understanding of the concept.

It is evident that enabling a dancer to generate movement enables her/his development power. As noted earlier, a structure/framework is argued as required for successful improvisation. Each example above has a guiding framework that additionally activates the dancers' development powers by creating a physical and conceptual space in which they can improvise. This activation signifies the transfer of power from dance-maker to dancer. It is through this enabling that the dance-maker asserts her/his development power. For the outcome of improvisation to be successful, and for the dance-maker to maintain an active position however, the dancer must also grant development power to the dance-maker.

A dancer actively listening to how an improvisation is structured and how it is shifted through entailments/prompts, both from other dancers and the dance-maker, enables the active development position of those others. Without this behaviour on part of an improvising dancer, an improvisation could be deemed unsuccessful as it is incongruous with the conceptual structure of the dance work, as is previously argued (Sawyer 1999, 2003). As is evident, active positions in the group improvisation context are not enabled from within the individual, but by the other(s) in the improvising relationship(s). The dance-maker activates that dancer's power and vice versa. Referring back to Sawyer's (2003) recognition of the tensions at play during group improvisation, when either dance-maker or dancer do not enable improvisation through the activation of the other's development power, improvisation will be unsuccessful. In such instances, individual ego surpasses the intentions for the improvisation (and the overall dance work) when the dancer fails to listen, and/or the dance-maker pre-empts what will be created and/or constructs a poor framework.

Active/active development positions are evident but when these positions are resituated within the contexts in which the events occur, a more nuanced understanding of the roles of dancers and initiators can be reached. Given both case studies are professional processes operating within Sydney’s independent dance sector, it can be assumed that group structure, the need to behave professionally, and consequently the dancers’ and dance-makers’ expectations, influence moment-to-moment collaborations. Resituating these improvisation events within the overall structures for *HIPS* and *Trouble* will reveal the conditionally active development position of the dancer.

Conditional power and varying responsibilities

The responsibilities of each participant during group improvisation have been implied during the discussion of why the relationship structure is active/active in nature. Further detailing these responsibilities will not only reinforce this active/active structure, but will reveal the conditionality of the dancer’s development power. Resituating the discussion of group improvisation and tasking within the structure of a professional contemporary dance-making process will also highlight this conditionality. The following improvisation from *HIPS* will begin to reveal such conditionality.

HIPS, 12 August 2014, Critical Path Studio, Rushcutters Bay

Sara, Marnie and Amy stand in the rehearsal space. Nelly directs them to explore movement where the arms are pulling the body through the space. A sense of weightlessness in the arms is desired: “no gravity.” *Concurrently, Nelly sets Kris the task of further developing the solo from her heart improvisation. As Sara, Marnie and Amy move through the space, Nelly observes their progress. She approaches Marnie. Inspired by the movements Marnie was exploring, Nelly asks her to see if she can find a greater sense of weightlessness in order to create moments of suspension from her arms. Marnie returns to the task and Nelly steps back to observe again.*

Nelly comments to the dancers that she likes the quality of following the arms that they have developed. This sense of following is evident through how they observe their hands moving and the delay it creates in the body's response to the movements of the arms. Nelly begins to participate, allowing her hands to suspend and then pull her through the space as she observes them. She pauses to observe the dancers' improvisations. After noting Kris's progress on her heart solo and discussing key moments that she has missed, Nelly returns to watching Sara, Marnie and Amy. She approaches Sara and asks her to shift her approach to being pulled by her hand: "More like it's pulling you or someone is holding onto it and you're trying to catch up to it rather than falling as if it is let go." *The dancers continue with the improvisation before Nelly shifts the proceedings to rehearse Kris's heart solo with the soundtrack.*

Although both dancer and dance-maker hold an active development position during improvisation, the responsibilities each cares for during that practice differs. Understanding these responsibilities reveals how active power is granted by the other in the dance-making relationship. For the dancer, she/he is responsible for creating new movement and listening. This listening is active as she/he must pay attention to not only how the improvisation is designed but to the prompts given by the dance-maker during the improvisation. For the dance-maker, she/he must create a space in which improvisation can occur and be attentive to the dancer's responses (Kloppenberg 2010). These conditions enable the dancer to improvise in line with the intents for the improvisation and overall process. The active/active relationship, particularly where power is given to enable an active development position can be seen in Figure 5 (page 114).

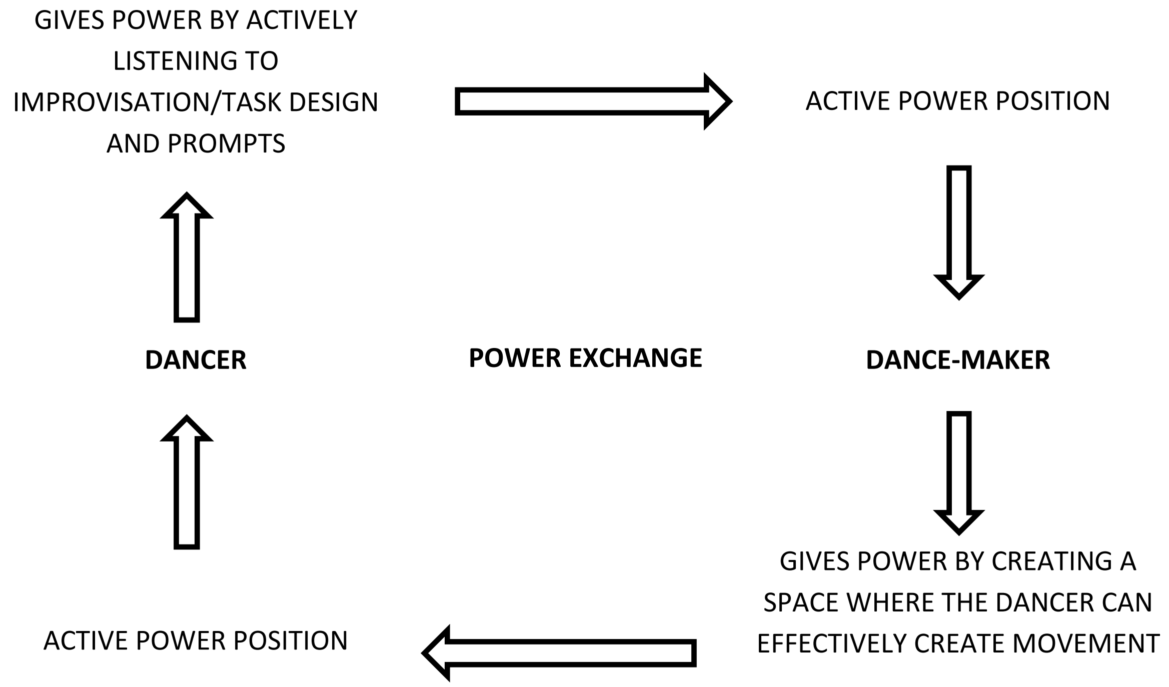
GIVES POWER BY ACTIVELY LISTENING TO IMPROVISATION/TASK DESIGN AND PROMPTS
ACTIVE POWER POSITION
DANCER
POWER EXCHANGE
DANCE-MAKER
GIVES POWER BY CREATING A SPACE WHERE THE DANCER CAN EFFECTIVELY CREATE MOVEMENT
ACTIVE POWER POSITION

Figure 5: Active/active power exchanges

As stated, active power is not a condition that one exerts over another in this relationship. Rather, it is a position one receives as a consequence of a mutual understanding of the responsibilities each has for the improvisation process. This is evident in the above example from *HIPS*. Nelly creates space for Sara, Marnie and Amy to explore the key concepts by creating a framework for the improvisation. The dancers pay attention to this framework. After observing their movement, Nelly redirects Marnie and Sara by giving additional prompts based on what she deems in/appropriate. In order to help convey her intent with these new prompts, Nelly participates in the improvisation to feel or replicate the ideas the dancers are negotiating and consequently, she is able to (better) articulate the shifts in the improvisation's framework. The interplay between Nelly and the dancers refines the expression of concepts. This not only reinforces the notion of active relationship structures, but also reveals moment-to-moment collaborations: each participant responds to others and subsequently shifts the direction of her own response.

The conditional position of the dancer is already implied within the structure shown in Figure 5 (page 114) because the dance-maker designs the improvisation in line with key concepts being explored during her/his process. Thus, the dancer's power to create movement is potentially removed once the dance-maker deems enough movement has been generated to develop further. Whether this conditionality is enforced by shifting to a passive position, or is removed by maintaining power on part of the dancer, will be discussed later in this chapter. The idea that power is conditional is already evident in the previous example where Marnie and Sara listen for, and take on board, prompts that shift their respective approaches to the improvisation. It can be assumed that they expect Nelly to redirect inappropriate responses and in that moment, Sara and Marnie are passive in development until Nelly reactivates their powers by offering prompts.

This conditionality is also evident in the tasking that occurred during both case studies. As stated, in the context of this thesis, tasking has been delineated from improvisation because of how it has been structured: tasks are more structured and/or are independently undertaken by dancers. The dance-maker may intermittently work with the dancer to gauge progress. This is evident in Kris's heart solo, the basis of which was discussed earlier, as well as the performative portraits each dancer created for *Trouble*. Regarding the heart solo, the development of this solo from the May improvisation session discussed earlier did not occur until the first week of the August development.

HIPS, 8 August 2014, The Palace Studio, Marrickville

Kris stands in the corner of the room, viewing footage of her improvisations with Nelly from May. She begins learning and developing some of the movement material. Meanwhile, Nelly is working with Sara on the quality of her Eddie/Speedy Jay sequences. After 20 minutes, *Nelly begins working with Kris. Nelly discusses with her how she liked the simplicity of the movement, including being able to see where in the body the movement initiated. Kris continues as Nelly returns to work with Sara. A short interlude in Kris's process occurs as Nelly asks her to perform another section with Sara.*

Kris returns to her solo by practicing with the soundtrack. From here, Kris and Nelly review the improvisation footage and Nelly notes which particular moments she wants incorporated. Kris works to include these moments into the structure of the heart solo. Nelly asks her whether the movement seems familiar and Kris responds: "Yeah, because it's my own pathways even though you gave me the instruction."

Here, it is evident that although Kris is tasked to construct the solo, her power is conditional as Nelly has a particular vision she wants to create in that section of *HIPS*, as was noted earlier (page 106). However, it can also be seen how, in both this task and the previously described improvisation, that Nelly gives space, and consequently power, to create. In both situations, Nelly stepped back from being actively involved in each process when she shifted to work with another dancer who was tasked differently. This gives dancers the freedom to explore concepts and consequently could remove the expectation to immediately achieve quality movement generation.

On the other side of this, however, is Nelly's power over the process and thus inherently over improvisations/tasks. As Kirsh et al. (2009) note, even when power is given to create, such power may not be equitable in the dance-making relationship (see Chapter 1, page 53). Regarding Kris's development of the heart solo, the framework of incorporating particular moments from the improvisation displays Nelly's power. In conjunction, throughout its development, Kris clarifies details regarding the solo's structure and patterning within the space. For example, during another development phase for this solo where Kris worked individually, she clarified with Nelly where in the space she is allowed to travel. Nelly answers that she can travel anywhere but asks her to stay near the centre of the space. Kris responds by adding that she was imagining it in 360 degrees, which becomes apparent later in the process when Kris travels around Sara's static poses with the doorframe. This conditionality is also evident in Kris's description of the heart solo development process:

> *[T]hen I just learnt some moments that she pointed out that she loved and that's so hard ... especially if it's something so in the moment in an improv[isation] ... It's not like just making shapes. I was actually trying to feel my heart and connect to some sort of emotion connected to my heart. To then just learn that off the video, it will never be the same. So, then I tried my best to connect those visuals up and then find a journey within that.*

Here, Kris describes how the process of developing improvisation into sequences impairs her ability to make similar kinds of embodied connections to the intent behind the movements. Fitting within a particular section of a dance work that already has a well-developed conceptual and movement framework also results in a certain level of structure in the heart solo.[34] This is not to suggest that this was a pitfall of the process for *HIPS*, but rather to suggest that the heart solo would be disjointed from the overall dance work if these factors were not accounted for. This issue described by Kris above is already noted of dance-making by Kloppenberg (2010) in her discussion of maintaining the liveliness of improvisation in set performance. It can be additionally argued that regardless of how choreographed, devised or improvisational a dance performance is, this issue of repeatedly embodying concepts and intent is ever-present. The problematics of maintaining authentic experiences will be discussed later in this chapter. Alternative to how conditional power was evident in tasking for *HIPS*, the development and showing of performative portraits for *Trouble* revealed another aspect of that conditionality.

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[34] As stated, the development of concepts and movement repertoire occurred during 2012. Nelly, Kris and Sara noted during interviews that this development resulted in the main framework for *HIPS* and the majority of the movement sequences.

Trouble, 16 April 2014, Mezze Café, Macquarie University: Group conversation
Task Description: Performative portraits

Julie-Anne: *So, what I want to do next is I want each of you to come up with some little performative response to whatever you're thinking about in terms of what we've been talking about, but think of it as a portrait. I suppose you're making yourself a self-portrait, but it's not necessarily you, it's a portrait. I think I do want people to come and present it so they can perform it ... and it can be, you know, whatever, and I want you to totally just go about it the way you would normally go about it. Don't think, you know:* "How might this work? *Or*: "What is it and how am I connected?" *Just go:* "This is what I'm interested in and this is how I make something like that."

Based from both Julie-Anne's and the dancers' own inspirations from *The Women* (1939) and other related stimuli, each dancer performed her performative portrait in the next two workshops (see Table 3, pages 92-93). In the Dance Studio space, each dancer presented her performative portrait before shifting to the Screen Studio where, for the remainder of the workshop, Sam filmed the portraits individually and in groups, which were performed in their entirety or in sections. During the July workshop, little to no discussion or investigation of ideas/content occurred, including discussing Julie-Anne's impressions of what had been presented. The expectation that this would occur and the impact that it had on the dancers' own perceptions of their respective portraits is evident in the interview data. Annette reflected on her desire to discuss the portraits during that July workshop:

> *I think one time I did say:* “Oh, can we talk about that?” *And I think that’s a valid thing to say. Yes, some more feedback would’ve been good at the time I think, only because you do something and you want people to be able to talk about what it was, not just the good stuff or where it might fit in or what’s interesting about it all* (sic).

Similarly, Kathy expressed a want to investigate hers through the ideas and comments from others in the group:

> *It’s interesting actually, after you watch others’ [performative portraits], you think:* “Oh, okay. I’d rather tweak it and rework it in this way or that way.” *You know? Allow yourself to get into [your solo] through each other’s inspirations, but that didn’t always happen, that we revisited it. And maybe Julie-Anne kept it like that on purpose so that everybody would really go with their own idea.*

Although space was created to explore individual inspirations through engagement with the dancers’ individual dance-making processes, there was an expectation that feedback or further investigation would occur after the presentation of the performative portraits. This expectation reveals an inherent conditional power on the part of the dancers while simultaneously complicating that power as this example is situated between two interdependent processes: the dancer’s process for the portrait and Julie-Anne’s process for *Trouble*. Subsequently, it also reveals an inherent group structure with Julie-Anne holding development power over the process and potentially also ownership over the generated material.[35]

Feedback is noted as critical in any creative process (see Csikszentmihalyi 1997; Nelson and Rawlings 2007), whether that be from the individual creating the creative output or others within a group. Annette exemplifies this when she states her want for understanding what worked and did not work regarding her portrait in the context of the others', and Julie-Anne's, processes. The conditionality of power during tasking is evident in this context through Julie-Anne's decision to not create the space for that initial feedback and investigation of ideas. The dancers have power to create through the task and also a presumed ownership over what they create, but the structure of the group with Julie-Anne as dance-maker results in power being referred back to her on how the group process progresses.

In dance and performance, this desire for feedback may in part be due to the physicality of the work and thus the inability for an individual to step back from what she/he has created because she/he may be both performer and dance-maker. In conjunction, increased familiarity with the content of a dance work, even when not performing, may hinder clarity over how the work should progress. Nelly notes the need for an outside eye for feedback for *HIPS* because of this over familiarity with regard to the content in the contemporary dance section:

> *Yes, that [contemporary dance section] did go through a few changes. And that's the thing when you just have a block of choreography [and you] have to find the right rhythm. I just felt like it was just the rhythm for the two of them; and when we did that first showing too, we did break it up a lot but then I think*

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[35] As this project is still in development and Julie-Anne aims towards a sense of collectivity and community, this question of who owns the generated material cannot be definitively suggested at the time of thesis publication.

> *it was Julie-Anne*[36] *- because I get to a point where I've seen the material so many times so I'm looking at the detail and if they're getting it together… There's things that I'm looking at rather than sometimes, the bigger picture and that's why it's so great sometimes getting outside eyes in and I remember Julie-Anne ... I can't remember, somebody else saying:* "But then when they come back into sync, it's so satisfying." *And I was like:* "Oh, great!"... *I liked how they then would break up and go into their own kind of little worlds, like, Sara would waft off into her own little world and then the next thing you know, they are back together. And there was something, I think, just really unified and satisfying about that as an audience member.*

This displays how familiarity requires outside feedback and how that, in turn, helps progress a process: the outside eye offers an entailment that adds clarity/detail to the dance work. Given the nature of the performative portraits in *Trouble* being individually created based on a common set of stimuli, it could be argued that each dancer's familiarity with her work hindered her perception of how her respective portrait functioned within the context of the overall group process. One difference is evident across these two projects with regards to this and that lies with who is the dance-maker and who holds the overall vision. For *HIPS*, Nelly held the overall vision but in refining detail, needed fresh eyes to help progress the process. She is responsible for the process and gave power to others to help develop the work. For *Trouble*, Julie-Anne held the overall vision and the creators of the portraits thus relied on her to help clarify the purpose of their respective works. During a group conversation on the 7th of September, the dancers discussed this idea of feedback aiding in understanding the overall vision.

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[36] Julie-Anne Long acted as an outside eye for *HIPS*.

Trouble, 7 September 2014, Staff Hub, Macquarie University: Group conversation

Nelly: *Yeah. I’ve always found that collaborating with someone else [and] doing something in the moment with someone ... as a performer, getting that immediate direction from someone is always really good for what they see in it and their vision of that because sometimes when you’re in it, it’s hard to (gestures to body understanding).*

Kathy: *Yeah. I really like that as well because that ... like say when we presented our ideas, I would have liked everyone to just say stuff and you just do it again with that feedback. That sort of a thing of just letting it happen on the spot with that collaboration being very of the moment and having feedback and going,* “Oh, I could have tried that and then …” *(gestures realisation).*

Annette: *That’s right because that’s what you do. If you’re an artist that creates work and you’re in a communion of peers, that’s your reward, in a sense, isn’t it? Is the feedback? And the opportunity to do it again and to take some of that in?*

Kathy: *Also, being able to give feedback to each other too. To have that possibility, you know?*

Feedback helps dancers gain perspective of the overall vision as well as the ability to work through cognitive conflicts surrounding a task, such as creating and performing a portrait. This desire however, also reveals the conditionality of each dancer’s power in creating a performative portrait. The aforementioned outline for the task reveals power being exchanged to the dancers to create a work using their own processes. This power was further activated by Julie-Anne providing a framework for that task and the dancers using that framework to guide their respective processes. However, a lack of feedback regarding the dancers’ outcomes reveals conditionality because they are unable to conceptualise how those portraits may fit within the conceptual structure for *Trouble*: they rely on Julie-Anne’s vision to guide the overall group. In addition, the dancers also desire to further develop their respective ideas as a result of feedback.

Addressing Julie-Anne’s expectations, she recalls struggling with what the next stage for *Trouble* should be after viewing the portraits performed on the July of 19th, 2014:

> *I suppose that’s when I realised because that’s around that time I was like:* “Oh! It’s not working.” *Because obviously I must have had, even though I didn’t articulate it to myself, I must have had some idea about what I was expecting people to do, or what I thought those responses might be, based on how I would respond if I was making material for that. So, when that wasn’t what people ended up doing, I was like:* “Oh no! They’re not doing what I want them to do.” *You know? It’s like you make up this process where you think you’re giving people all this freedom, but really, you want them to do what you want them to do.*
>
> *So, I think when I kind of realised that that was a bit of an issue that I had this expectation that wasn’t being met and I shouldn’t have really had that expectation. Then once I went ... and, you know, right from the start, Sam was like:* “Oh, there’s lots of great material here and I could do this.” *And I was like:* “Oh my God! I just can’t connect to most of it.” *But then when once I relaxed a bit on that and I came back to seeing what people had actually offered, I went:* “No, there’s some really good stuff here.” *But it was a tricky one that, where you open it up for anything’s possible but if you have a bit of an idea about what you want to happen, you know?*

Julie-Anne expresses how expectations hindered her ability to provide feedback to the dancers. Such expectation refers back to how improvisation and now tasking may fail as power has not been properly activated by the dance-maker. It also reveals how that lack of activation is only uncovered in retrospect when the dancers either present the outcomes of a task or begin improvising. Despite a complicated active/active relationship structure for this task in *Trouble*, once Julie-Anne found clarity in, and was able to progress the process, development power was reactivated for both her and the dancers. In conjunction with this reactivation, development power was also more permanently granted to the dancers by Julie-Anne as they became authorities over their respective content. Shifting her view of what was created enabled that permanent empowerment.

Although dancers are given active development positions, it is evident that the 'owner'[37] of the process still maintains overall power beyond this event-based exchange. In conjunction, as is evident in *Trouble* and *HIPS,* the dance-maker's power during a particular sub-process also has an element of conditionality. Expectations and overarching group/process structure results in such conditionality because the active/active duality is subjected to those factors/conditions during event-based exchange.

Authority and authenticity: From conditional to permanent power

Authority

The dancer's authority over content, and the dance-maker's and dancer's need to maintain an authentic experience of concepts/intents, enables the dancer's active development position to become more permanent. By further drawing on the above task of creating a performative portrait, as well as elaborating on the Kung Fu scene in *HIPS*, the concept of authority leading to maintained development power will be examined before discussing the notion of authenticity activating permanent power positions in *HIPS*. Kirsh et al. (2009) note how the dance-maker may give authority for teaching and refining movement on other dancers' bodies to the dancer(s) who generates the movement and/or achieves the desired quality for a sequence. That dancer(s) becomes a referent for the group for that sequence. *Trouble* and *HIPS* similarly showed this concept of a particular dancer becoming a referent and thus an authority; however the nature in which that authority and development power are granted is more complicated than suggested in Kirsh et al's (2009) research.

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[37] Ownership of group works and thus process is difficult to delineate if an understanding of group creativity developing from entailments offered by different group members is upheld. For the purposes here, the initiator of each process is designated owner of the process (but not necessarily movement material). This designation is also supported by the dancers' views in both processes that Nelly and Julie-Anne 'own' their respective dance works.

For the performative portraits in *Trouble*, each dancer became an authority over her respective ideas and movements when Julie-Anne tasked the group to learn and develop sections of each other's portraits. The following is a description of Kathy's rocking that was repeated over the course of the 7th of September workshop.

Trouble, 7 September 2014, Dance Studio, Macquarie University

Julie-Anne: *So, what we're going to do is just share those little things with each other so that everyone has a version of whatever the piece that you've chosen is.*

All the dancers enter the space as Julie-Anne invites them to learn a segment of Kathy's performative portrait. Julie-Anne joins as a participant in the task. Standing in a loose circle, Kathy begins explaining her offering to the group.

Kathy: *So, I was thinking of doing this action of swaying side-to-side and it goes… (Turns to Julie-Anne) So, it’s meant to be a snippet of actual choreography kind of thing, right?*

Julie-Anne: *Whatever your interpretation of what I said will be fine.*

The dancers have shifted positions in the space so that Kathy is in front and is easily seen by all. Kathy begins to direct the group on the mechanics of swaying side-to-side: the left foot remains planted to the floor. Body weight shifts on and off the left leg as the right foot steps back and out followed by forward and out. The right foot brushes along the floor towards the left foot before making each step. The dancers are moving with Kathy and she adds more detail to the sequence: the eyes are to look around the space as if making eye contact with an audience. Kathy adds that this was inspired by Prime Minister Julia Gillard’s final address to parliament but states she has shifted the movement to be more robotic than the “seething” *moves given during that address.*

Kathy: *So, that could be the base note that we’re more or less the same in the legs, and then the looking around could maybe be your own vibe: when you look to the right, when you look centre …*

Kathy further develops the segment by adding to the swaying a pointing finger intermittently with the arm at shoulder height and a dismissal with a flick of the wrist up to reveal the palm, as if others have interrupted.

Kathy: *Is that alright? (Nervously laughing, she turns to address everyone.)*

Julie-Anne: *Nice, nice. We like it.*

Kathy: *So, just that. But then, I did also have the idea of ... I quite like the thing of - I don't know what you think (addresses Julie-Anne), of a whole group of people just from there (the swaying), taking everything off and they have a question mark underneath (gestures the question mark drawn on the abdomen). So, there's a whole lot of people with a question mark just standing with the arms (gestures the Vitruvian Man pose)… So, maybe if we did the choreography bit, we'd do two points.*

Lizzie: *Oh, how do you point?*

Kathy explains the sharpness and directness of the move and the holding of the pointed hand before dismissing. She adds that a second point with the other arm should be in another direction. She plays with pointing in another direction and pointing both arms in succession before suggesting to the group the latter.

Julie-Anne: *And do you think that we could do it so that the rocking could possibly be in and out of timing so that we don't have to be in time for the rocking but ideally the points stop at the same time, maybe?*

Katia: *That would be nice.*

Julie-Anne: *So, I wonder if we could move around to organise that. So, it's okay if you get out of sync with the rocking but somehow or rather, wherever you were, it wouldn't necessarily be that you were on the front foot (right foot)…*

Kathy: *Yes, good idea.*

Julie-Anne: *Would that be possible, do you think? (Addressing Kathy)*

Kathy: *Yes.*

Julie-Anne: *And then maybe we could take our pointing from you (gestures to Kathy). Let's just do it for a while. See what that's like.*

The dancers shift in the space and begin performing the swaying and pointing, following Kathy's lead for when to point. Later, Julie-Anne asks whether they can perform it for longer and in a clump travelling forwards in the space. They move to the back of the space and reorganise so that they perform closer together.

Although Julie-Anne still gives prompts during this task, the manner in which she poses those prompts highlights who owns the process in that moment: Kathy. Shifts in the material that Kathy offers are always prompted with questions rather than demands, signifying recognition of Kathy's power to decide whether the material will shift. Kathy's development power remains for her material while Julie-Anne's active development position remains for the overall process. Although not a focus of this thesis, this balance of active power, that is delineated by who has power over what, displays a more democratic collaborative dance-making process structure if we adhere to the theories previously examined (see Introduction, page 6).

Problematically however, only Julie-Anne offers prompts in this instance despite the intentions towards a democratic overarching group structure. The implicit structures informing how the other dancers approach this task become evident here. The other dancers are disabling their potential development power. This passivity is captured in Lepecki's (2013) notion of leadingfollowing. Leadingfollowing does not suggest passivity in following because of the choice to follow and the reinforcement of the choreographic regime in place: dancers follow because they perceive the need for another to lead (*Ibid*.). Lepecki (2013) argues that the boundaries between leading and following thus become blurred because both are required to initiate dancing. What becomes problematic in the case of *Trouble* is that this distinction between this need and the need to be active in development due to the intended democratic structure becomes confused during (potential) collaborative events. This conflict present between overarching and event group structures will be discussed further throughout the thesis.

The authority over material removes that temporariness surrounding the dancer's active development status as the dance-maker refers to her/him as an authority and thus decision-maker. This is evident in the process for *Trouble* whereby each dancer is given a permanent active development position for the material created in their respective performative portraits, further reflecting Lepecki's (2013) notion of leadingfollowing. Returning to the above task, although Julie-Anne directs how the task is filmed and how often it is repeated, she allows, and expects, Kathy to remain the leader of the group. Kathy controls when the task begins, the initial pace of the swaying before the tempo varies between the dancers, the rate at which the group travels forward, and when, and for how long, the pointing occurs. What remains unexamined here is the implicit relationship structure of the dance-making group and how that impacts the (perceived) potency of the active power positions, an issue explored in Part 2. As suggested, the event-based exchange of power is under the umbrella of the group structure and process and will therefore always have an element of conditionality.

Similarly, an active power position is given in *HIPS* in situations where a dancer becomes an authority over particular sequences of the movement she/he has generated. During the reworking of the Kung Fu material, Marnie became an authority for the movement in particular phases of the overall process. Given her training in Kung Fu and the nature of the section being a duet, Marnie, alongside Nelly and Sara, helped redevelop and create new sequences during the first week of the May intensive. Marnie states:

> *The only section I really kind of worked with her on while Kristina was away was the little Kung Fu bit. Nelly and I have done Kung Fu together in the past.*

> *I wouldn't say I impacted on it but I just helped with that scene and was a body for her to then pass onto the girls who were actually doing it. That's probably as far as it goes.*

As Kris was absent during this week, Marnie aided in teaching the new sequences to her. Consequently, and so that Nelly could remain an outside eye, Marnie was given an active power position.[38] This authority remained until the development of the section superseded that initial process of redevelopment and teaching Kris: all dancers held an equal understanding of those parrying sequences.

The notion of authority is also evident here and the conditionality of development power is removed; however, as suggested earlier, this authority is over the material created and not the overall process. In this particular instance, that authority becomes dormant because the section in question has progressed elsewhere. The relationship structures of the group are influencing the acceptance (and expectations held by dancers) that the dance-maker still maintains overall development power; hence Marnie's implication that Nelly maintained power and that she did not impact that section. Returning to Kirsh et al's (2009) simplification of dancer authority, although noting that authority, they do not contend whether the dance-maker in their case study maintains a level of overarching power.

Rather than suggesting the dance-maker maintains power for the overall process, which thus results in a failure of democratic collaboration and negates or ignores dancers' subjectivities, focussing on the event-based fluctuations in power reveals moment-to-moment collaborations. This reaffirms the activities and subjectivities of dancers and furthers the debate that enables discourse to move beyond the dancer-as-object rhetoric (see Butterworth 2009b; Hämäläinen

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[38] The reactions to the parrying, along with the qualities of how those parries were performed, resulted in Nelly maintaining an outside, audience perspective for the development of this section of the work.

2009; Lavender 2009). The active/active relationship structure activates the dancer's subjectivity by allowing space to create and to develop movement through improvisation and tasking, as discussed earlier. Authenticity in performance is another issue that further demonstrates this relationship structure and is an extension of authority as the dance-maker depends on the dancer's subjective interpretation of a process's intent. *HIPS* particularly revealed this idea of authenticity as it was in its latter stages of development.

Authenticity

Kloppenberg (2010) has developed the theory of post-control choreography that recognises the exchanges in power between dancers and dance-makers and implies the notion of the dancer's conditionally active position:

> *"Post-control" [choreography] is a process in which choreographers work collaboratively with dancers to generate fixed choreography out of improvisational explorations. It is a dialogical process, a modulated, deliberate transfer of control from choreographer to dancer that relies on the moments in which choreographers loosen their grip on the whole, give dancers agency and freedom, allow a piece to develop its own identity, and become audience to their own work-in-process ... It makes room for surprise and discovery of exchange between choreographer and dancers [but] [i]t does not eliminate choice ... A choreographer makes choices that mold a particular experience, while dancers make improvisational movement choices about how to engage within those frameworks* (189).

This reveals the dancer receiving power from the dance-maker but suggests conditionality due to the dance-maker's power over the process. What is lacking from this exchange in power is the duality noted earlier, whereby the dancer recognises the dance-maker's power and thus activates it by working within the suggested framework for the improvisation/task. Kloppenberg (*Ibid.*) notes a level of attentiveness on part of the dancer leading to the dancer's conditional power, but does not suggest that this attentiveness activates the dance-maker's power (196). It can be argued that if dancers are unresponsive to framework, the dance-maker's development power is not received, potentially resulting in unsuccessful tasking and the need for the dance-maker to shift the process elsewhere.

Despite this, a premise of this theory is to ensure intent and experience behind the movement is maintained through to public performance. Kloppenberg (*Ibid.*) states that a challenge of dance-making is maintaining the spontaneity and liveliness of movement as it becomes set, is rehearsed and is performed (193-4). Kris notes this of her own experiences of set choreographies losing spontaneity in performance and states how she must find a way to make it "fresh" each performance. Consequently, the notion of post-control choreography is useful for revealing the importance of authenticity in performing dance works and also how the active position of the dancer is maintained with regards to improvised and/or tasked material.

Regarding Kris's heart solo, it is evident that Nelly suggested moments to be incorporated but both sought to find the experience from the initial improvisation where the heart led the body through space. Kris adds how each night of performance, this solo differed and she had to constantly work to find that experience of the initial improvisation as well as the desired moments Nelly suggested:

> *To just learn that off that video, it will never be the same. So, then I just tried my best to connect those visuals up, and then find a journey within that. I still felt like every single night each performance was completely different ... which is great, which is fine, but I still didn't know what it was. Every single time I did it, I was like:* “I really don’t know what this is. I don’t know what I’m doing.” *Even though I knew the sequences of it, I didn’t know what it was.*

Marnie, as an understudy to both dancers, similarly noted the importance of finding the intention behind this section rather than learning it step-for-step from Kris. As one responsibility of hers was to learn the work on the edges of the rehearsal spaces, this response from her is triggered by observing Kris’s approach as well as keeping in mind her own improvisation practices with Nelly:

> *I just thought that if I was going to step in and do it, it would be more important for me to have my own exploration if it’s an improvisation. I could learn it, or take elements of it, but I just didn’t spend too much of my own time learning exactly what Kris was doing. I felt like I could have my own exploration of my heart and could find out exactly what Nelly wanted from that scene and what Kris experienced from it, and then made it my own.*

The struggle suggested by Kris with this solo is noted by her and Nelly as being due to a lack of time to develop it further. As a consequence, a focus on intent became critical to ensuring that the solo felt authentic to Kris, as well as to the overall work and to the audience. Although both dance-maker and dancer contend in this situation that there is potential to take particular concepts and outcomes of the heart improvisation further, partially improvising in performance became a means through which they could overcome this issue of underdevelopment. Kris notes Nelly's trust in her to achieve this and Nelly notes how she was happy with the outcomes of Kris's work.

Authenticity of experience was enabled through Nelly's power exchange to Kris. A permanent active position to further develop and to perform the solo according to the experience of the heart was exchanged to Kris. Similarly, there are other instances in *HIPS* where Nelly gave agency to the dancers because intent, experience and a particular performance quality were more important than set movement. This is not to suggest that Nelly has lost control or power over the ideas and movement in these instances, but rather that she steps back from the process to allow space for the dancers and returns to the process when the dancers need further guidance with regards to the ideas and overall structure of the dance work. This position Nelly holds is encapsulated by Laermans (2015):

> *Artistic work relationships highlight this social ontology [where the self is given over to others before individuation] precisely because they are individually experienced and interpreted in line with the reigning regime of singularity still greatly informing today's art worlds. Indeed, this regime regiments an artist's identity: it subjects their artistic subjectivity to 'the subject supposed to know'* (306-7).

The expectation (that is held commercially, in the field and by the dancers) that the dance-maker is dominant, (with the dance work being representative of (and owned by) the dance-maker) creates this dual authority, although over different components of process.

For example, Kris's double Kung Fu fans section is improvised in performance. The structure for the section is to increase pace and to travel from stage left by the doorframe, across the front of her space to centre stage. During rehearsal for *HIPS* on the 7th of August, Nelly noticed how Kris added echoes/images from the opening fan duet into this improvisation, further tying it into the conceptual/movement structure of the dance work. The purpose for this is to ensure the quality of the fan work and the spontaneity of the movement is maintained. Also, the broken bones introduction to the contemporary dance section was improvised in performance to ensure the dancers maintained a sense of isolation in the joints, weightlessness in the arms and spontaneity in the movement. Both of these instances, as well as the heart solo, reveal Nelly's authority as she gives authority to the dancers and potentially reifies each dancer's authority through her acceptance of and inclusion of generated/improvised movement into the dance work.

Returning to the notion of post-control choreography (Kloppenberg 2010), allowing space within 'completed' works for (partially) improvised content is one method that enables conceptual intent and experience of the movement to be placed above the desire to set movement sequences.[39] It is through this method that Nelly ensured authentic experiences for the dancers, and potentially the audience, were maintained when they cannot otherwise be achieved as well through setting movement sequences. Kloppenberg (2010) contends that setting improvisation tasks enables dancers to achieve similar experiences to that improvisation during performance because they are co-authors of movement. Shifting towards improvisation as performance is an extension of this contention. Problematically however, this concept does not engage with how dancers find that experience in movement generated in other bodies.

Authenticity consequently becomes an extension of authority and maintains the active power position of the dancer. As stated earlier, the dichotomy between active and passive does not imply that the dancer or dance-maker is not present in, is not responsible for and is not actively engaging their respective subjectivities in a process. Rather, and in relation to improvising and tasking, active development positions shift the nature of the responsibilities for the movement, the moment and the overall process. Consequently, the active/active relationship structure is marked by the varied responsibilities of participants for improvisation and tasking.

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[39] Art discourse contends that artworks are not completed until they encounter an audience who gives meaning to them (Carey 2006). In conjunction, Nelly has discussed a want to further develop *HIPS*.

Conclusion

Active/active development positions are shared during the sub-processes of improvisation and tasking. Simply reducing the exchanges in power to shared ones during such events does not contextualise these sub-processes within the professional contemporary dance-making group. The discussion in this chapter of how the active/active relationship structure plays out in improvisation and tasking has revealed the complexities of those power exchange within the dance-making relationship. Regardless of how democratic or autocratic a dance-making process is, there are tacit understandings of group structures and project processes that influence how power fluctuates. The examination here has begun to uncover such tacit understandings present in the processes for *Trouble* and *HIPS*.

As there is an assumption in both case studies that the initiator of each project holds power over the process, the active/active power structure falls under that umbrella of the group’s structure. This introduces the conditionality of the dancer’s active development position, as displayed in the above examples, because that active/active relationship structure is not only for a sub-process but falls under this overarching structure. The dancer’s power can be removed once the overall process progresses beyond the event where power was exchanged. Interview data reveals this as an expectation on part of the participating dancers.

In addition to the dancers' conditional development power, the dance-maker also has conditional power. The dancer receives power from the dancer-maker to improvise and develop movement further through tasking. The dance-maker receives power from the dancer by the dancer incorporating improvisation and task frameworks and listening to prompts given throughout each sub-process. However, as was evident in *Trouble*, power could not properly be exchanged between Julie-Anne and the dancers because Julie-Anne initially perceived the responses to the performative portrait task as inappropriate due to the expectations she held for the dancers' outcomes. Her power to respond to these portraits was consequently hindered. Despite this issue in *Trouble*, the conditionality of the dance-maker's power, including Julie-Anne's, differs from the dancers' conditional powers. Unlike the dancer, the dance-maker has the power to shift the process when faced with an unexpected response to stimuli and a loss of event-based active power.

Such conditional positions for the dancers were also revealed to shift and become more permanent when authority and authenticity come into play. Authority over movement sequences exchanges more permanent active development positions to dancers. However, this authority, and subsequently development power, still falls under the overall group structure. In conjunction, when knowledge of a particular sequence is equally shared across the dancers in a project, as seen in *HIPS*, the active development position becomes dormant because the dancer holding the authority is no longer a referent for the other dancers' understandings of that particular sequence.

When the experience of the intent guiding the movement is important for the dancers' and audience's perceptions of the dance work, this authority over the work is maintained because authenticity of experience is needed. (Partially) improvised sections in *HIPS* enabled such an authentic experience and revealed Nelly's exchange of development power to her dancers.

Dissimilarly to authority, the active/active positions for authenticity not only fall under the overall group structure, but also the structure, movement quality, and concepts for the dance work.

Although an element of conditionality always remains in the active/active relationship structure for improvisation and tasking because of the overarching group/process structure, the focus on the fluctuations in power during these sub-processes uncovers the collaborative nature of group dance-making practices. Such fluctuations in active power reveal moment-to-moment collaboration because the creative abilities of the participants are relied on to create and to develop movement. This reliance opens the space for entailments, or unforeseen responses to materials, that result in unpredictable outcomes. Such entailments have occurred because the overall group structure is temporarily disrupted. It can therefore be theorised that more autocratic dance-making processes still have an element of moment-to-moment collaborative behaviour if improvisation and tasking occur. Complicating Sawyer's (1999, 2000, 2003) theory of collaborative emergence, the active/active relationship structure shifts this theory to fall within a larger process and group structure because improvisation and tasking are sub-processes. Consequently, the active/active power exchanges are informed by those overarching group/process structures, and thus moment-to-moment collaboration is further complicated in professional contemporary dance-making practices.

Chapter 4

Developing Detail:

Entailments and the Development of Complexity in Concepts and Movement

Building on the notion of entailments (Sawyer 1999, 2000, 2003), the concept of serendipitous and erroneous entailments will be examined in relation to active and passive power positions. These types of entailments not only enabled the development of key concepts and movements, but also signalled particular shifts in power for the dance-maker and dancer. Similarly to the previously argued active/active positions, the fluctuations in active and passive power positions will be discussed in relation to particular events: clarifications resulting from serendipitous and/or erroneous interpretations of movements and/or concepts.

The fluctuations in power for development will be positioned alongside the power positions held for performance. Regarding performance empowerment, the dual exchange described in the previous chapter will be reworked and applied here. The dance-maker creates a space in which the dancer can perform movement, and the dancer listens to the frameworks and movements requested by the dance-maker. They bestow active positions on each other: the dancer is actively performing and the dance-maker is actively developing but passively performing. As dancer interpretation is unavoidable, it is through this active performance position that a dancer engages her/his subjectivity and relays her/his interpretation of the work to the dance-maker (or others). Serendipitous and/or erroneous entailments occur as a result of this interpretation. Consequently, an active performance position remains for the dancer throughout the process and must be kept in mind as operating throughout the discussion of entailments in this chapter.

Serendipitous and erroneous entailments identify particular power relationships. For serendipitous entailments, an entailment is positively evaluated and incorporated, developed and refined in the context of the work. In acknowledging this entailment type, the development power of the participant who offered the entailment is simultaneously acknowledged. On the opposing end of the spectrum, an erroneous entailment involves recognition of error or inappropriate suggestion/interpretation. Recognising this type of entailment acknowledges the development power of the participant who identified its inappropriateness. Erroneous entailments, as will be shown in this chapter, are often accompanied by clarifications (entailments) that shift a process/dance work in a 'better' direction. The distinction between the two highlights where power sat in a dance-making relationship when an entailment was offered and evaluated. It must be noted, however, that all entailments result from group activity and interaction, and thus rely on the power to create and interpret.

Serendipitous entailments that result in the development of key concepts will be discussed in relation to *Trouble*. This discussion will reveal how the entailments operate and the exchanges in power that occur when these entailments are further developed. *The Mistress of the Universe* scene involving Katia and Kathy is used throughout this chapter to reveal serendipitous entailments relating to concepts. This example is also discussed later in relation to dancer self-comparisons in order to reveal how Kathy and Katia negotiated their respective roles and characters for *the Mistress of the Universe* so that moment-to-moment collaborations would result in the scene becoming useful to the overall structure and the underlying concepts for *Trouble*.

Dancer comparisons made by the dance-maker however, complicate the notion of serendipitous entailments as they reveal an alternate set of power exchanges. Marnie's position as an understudy for the 2014 development of *HIPS* highlights not only how dancer comparison reveals alternative interpretations, but how serendipitous entailments resulting from those comparisons creates a duality: erroneous entailments are simultaneously (implicitly) identified. The examination of dancer self-comparisons between Sara and Kris will similarly reveal this duality.

The erroneous entailments are then discussed in relation to *HIPS* during the latter stages of development as attention to detail in movement sequences was more pronounced in this case study. As a consequence, erroneous entailments, including the re-clarification of corrections, are expounded in relation to dancer interpretation and dance work development. Before entering this discussion of entailments and the accompanying exchanges in power that occur, the dual dancer-as-object/dance-as-subject position will be examined. This is critical to understanding how entailments occur, and are identified, in group dance-making.

Dancer interpretation and the dancer-as-object/dancer-as-subject duality

The concerns surrounding the dancer-as-object/dancer-as-subject dichotomy have been outlined in Chapter 1 (page 38). In particular, the prevailing position of the dancer-as-object, despite recognition of the importance of the dancer's subjectivity, was discussed (Hämäläinen 2009; Lavender 2009; Rowell 2009). Lavender (2009) and Hämäläinen (2009) similarly note that the dancer holds both positions by suggesting that she/he is subject when interpreting the movements/concepts and is simultaneously object as she/he is under the dance-maker's gaze. This is also suggested in Laermans's (2015) discussion of dancer subjectivity in the dance-making relationship in Chapter 3 (page 134). From this dual position, it could also be argued that the overarching structure of the group influences the position of dancer-as-object and/or -subject.

Despite the dancer-as-object position being present, the shift to a duality with the dancer-as-subject simultaneously being present highlights event-based collaborations because the subjective positions of dancers are recognised. It is critical to also note that this duality does not necessarily signify an activation of the dancer’s subjectivity, but rather signifies the recognition that the dancer’s subjectivity has always been operating in dance-making/dance performance. For the dancer, it is from this position that the development and refinement of a dance work’s movement sequences and conceptual structures occurs. The dance-maker is an outside eye observing the dancer (object) but is also relying on the dancer’s interpretation (subject) of concepts/movements in order to further develop the dance work.

Roche (2015) captures this complex position of the dancer well in her discussion of moving identities. Relating to various stages and activities in the dance-making process, she suggests:

> *These dancing instances outline a creative dancing agency, occurring in the moments of composition and/or performance, when dancers contribute to choices or follow ideas into new experiential spaces. This agency is not limited to improvisation but also occurs in choreographic practices of making and performing* (58).

This recognises the influence of the dancer on the dance work in phases where it is presumed the dance-maker is in power. Additionally, it also recognises a potential agency with respect to developing content as the dancer follows the dance-maker’s choices. Highlighting the agency of the dancer and thus recognising the subjective interpretations of dancers provides a point from which it can be argued that moment-to-moment collaborations are inherent in dance-making. Consequently, this thesis recognises that agency of the dancer, and subsequently argues that dancer (mis)interpretation leads to shifts during development phases of dance-making. To initially establish the notion of serendipitous entailments and their accompanying power exchanges, *the Mistress of the Universe* sequence from *Trouble* will be examined.

Serendipitous entailments

Referring back to the performative portrait task outlined in Chapter 3 (page 118), *the Mistress of the Universe* became an idea connecting Katia's and Kathy's portraits for dance-maker, Julie-Anne.

> *Trouble*, 19 July 2014, Dance Studio, Macquarie University:
> Katia's Performative Portrait - Maid[40]

Katia enters the space from downstage right. She is dressed in a black shirt, skirt, stockings and shoes, and a blue apron. Upon entering, she picks up the lady of the house's dressing gown and drops it back on the floor to her right. She begins to sweep the floor with a broom. Shoulders hunched, she takes three small steps into the space before pausing and scanning the room as if to check the lady of the house is not present. She continues sweeping with less effort; the bristles of the broom barely touch the floor as she moves more quickly into the space.

Katia stops sweeping and continues walking across to stage left. She behaves as if she can hear something in a nearby room. She scans the room again for other people before walking towards the stage left curtain. As she nears the curtain, she reaches into her right pocket, first

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[40] Katia's performative portrait involved three characters. *The Mistress of the Universe* focussed on and developed the maid character with some characteristics from her cook character. See Table 3, pages 92-93 and Table 4, pages 94-95.

revealing a handkerchief, and then revealing a drinking glass. She places the glass to her ear before resting it up against an imaginary wall. She listens. Her face contorts into looks of astonishment and shock. She returns the glass to her pocket before walking heavy-footed to the table and chair.

On the table, she notices the lady of the house's smart phone. She slides it towards her and unlocks it. She swipes through some content before gesturing that she is expanding an image. She continues flicking through as her head lowers closer and closer to the phone. She scans the room again before snooping through one last image. She picks up the phone and places it in her right pocket with the drinking glass. She then wipes the table with her handkerchief before cleaning the rubbish from the lady's champagne bottle. She picks up the bottle and champagne glass and takes them with her as she exits the space downstage right. As she disappears from the room, she collects the dressing gown.

Kathy's Performative Portrait

Kathy stands in the centre of the space. She is dressed in a dark green skirt suit and heels with her hair tied back off her face. Standing with her feet together, she moves her right hand up to her face, as if to primp and play with her hair. She begins making erratic, feminine gestures, moving her right hand sharply around her face, covering her mouth, stroking her cheek. Her face contorts with strained moments of smiles, silent laughter and flirtatious glances. She moves her left hand to her hip before wrapping it across her abdomen. The sharp moves and facial expressions remain feminine but now also become coy.

Her right foot steps slightly out sideways. The staccato gestures become bigger, as if in conversation with someone. Her arms move out to the side, above her shoulder and bent at *the elbow. She continues, moving between touching her face and holding her arms out. Her right foot steps back and her left follows as she places it out to the side, keeping her weight on her right leg. She begins swaying side-to-side with her feet staying in contact with the floor, her arms maintaining the staccato gestures and her face contorting.*

The swaying continues as her gestures become softer, smaller and also involve pauses. She points her right index finger towards the ceiling, near her right shoulder, as if to say: "One moment, please." *The hand opens and the left joins in, showing her palms with fingers splayed as she is gesturing:* "Stop." *Her arms drop to her sides and she continues swaying. Looking around the space, she points her right hand at someone before dismissing them and turning her head away to the left. She continues pointing and dismissing people while swaying. In between, she gestures as if she is holding onto a piece of paper and is reading from it.*

The gestures continue and now include throwing her hands above her shoulders in anger and frustration with her eye line down and off to the side. While continuing to sway, she begins to undress. Unzipping her skirt, she lets it fall to the ground. She begins to unbutton her jacket as she steps out of the skirt and recommences swaying. She shrugs her jacket off, letting it fall behind her. She stops swaying. Legs astride, she raises her arms outwards and above her shoulders in a pose reminiscent of Da Vinci's Vitruvian Man. She holds the pose. She has revealed a black question mark drawn on her abdomen.

From these two performative portraits, Julie-Anne encountered an entailment that furthered the key concepts concerning women's underlying trouble. Her already active position as a developer of the concepts for *Trouble* was reinforced through the performances from Katia and Kathy. Given the different societal positions of the two characters created by Katia and

Kathy, *the Mistress of the Universe* became a collaboration between both dancers whereby Katia's maid was in service of Kathy's character: the mistress of the universe.

This connection can be positioned as a serendipitous entailment that reinforced Julie-Anne's development power. The dancers listened to, and engaged with, the key concepts and parameters for the performative portrait task and consequently created material (serendipitous entailments) that developed and refined key ideas for the work. The dancers' development powers are retrospectively identified due to the serendipitous entailments. In conjunction, in creating *the Mistress of the Universe*, Julie-Anne exchanged development power by enabling Katia and Kathy to navigate the union of their respective characters with minimal direction from her.[41] From here, Katia and Kathy received both active power to perform together, and active power to develop the content together through tasked performance.

> *Trouble*, 1 November 2014, Screen Studio, Macquarie University:
> *The Mistress of the Universe*

Standing in the space, Kathy, Katia and Julie-Anne discuss the sequence of Kathy's character, highlighting key shifts in the movement and narrative. Julie-Anne discusses with Sam where she imagines the scene will take place in the architect's model.

Julie-Anne: *So, maybe we should do it three ways. We should do it front on. We should do it side on, which would be this side (facing stage left). And then we should do [it] from the back. Is that alright, Kathy, to do it three times?*

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[41] Content from each dancer's portrait was developed and also shared with others and/or incorporated with other movement sequences developed throughout the workshops for *Trouble*. In each case, Julie-Anne created space for the dancers to navigate the refined or new concepts and movements independently.

Kathy: *So, that means I start to do this sort of (gestures the feminine actions), the ones from* The Women *(1939), and then it starts going more to those gestures we were doing recently.*[42] *These ones (Kathy gestures throwing her hands up in the air and then down across the right side of her body).*

Katia: *Yes.*

Kathy: *And then it will go less and I'll start doing some swaying and that goes for a little bit. It becomes more and more minimal. Maybe I'll just stop?*

Julie-Anne: *Maybe then ...*

Katia: *The second sway do you want to do it?*

Julie-Anne: *Maybe, Katia, you'll just be watching (in the frame) until she starts doing the swaying?*

Katia: *And then a quick brush and take them off?*

Julie-Anne: *Yeah.*

Katia: *Okay.*

Julie-Anne: *We'll try that the first time and then the second time it might be clearer to come in at a different time.*

(Katia and Kathy walk into the space and prepare for the take.)

Sam: *Should Katia walk on? So, Kathy starts and then she'll (gestures with a pointed finger that Katia will walk into the frame).*

Julie-Anne: *Yes, so maybe Kathy starts and then Katia should walk in.*

Katia: *Yeah, so which side? (Addressing Sam) Would be here (points stage left)? So, I'll stay here.*

Kathy: *I've got the zipper on the side. (Addressing Katia, she gestures to her skirt)*

Katia: *It doesn't matter to me. I'll just deal with it…*

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[42] Movements from the Cassavetes walking task.

Kathy: *Just to let you know.*

Katia: *… and I'll pull it down and you'll step through it.*

Kathy: *Sure.*

Katia: *Something like that, I think, rather than over your head.*

Kathy: *I'll step in front of it.*

Julie-Anne: *Yes, pull it down and she'll step forward. Yes, that's good. And is it going to be skirt first and then jacket, or jacket first and then skirt?*

Katia: *Probably jacket first. Did you do jacket first? (Addressing Kathy) I thought that's why …*

Kathy: *Yes.*

Julie-Anne: *Yes, jacket first. That's good.*

Katia: *So, when you start swaying, I'll let that go and I'll come on at the end of that (feminine gestures)? Or, is it better if I wait for a second sway?*

Kathy: *I probably will start swaying when I start doing those bigger gestures (Cassavetes gestures) and then I'll keep swaying with more minimal [gestures] and then that's when I go into that sort of stiff [pointing and dismissing] that I did before. I suppose there's that thing (rocking backwards and forwards) but I don't know if that's… I start doing that from a sway.*

Julie-Anne: *I think that's good to keep that in.*

Katia: *You know, Julie-Anne, you could tell me when to come in.*

Julie-Anne: *Yes.*

Katia: *Because you're on the outside, you can kind of feel it. How about that? And then we'll both know.*

Kathy: *Yeah.*

Julie-Anne: *Yes, but remembering that this isn't like a linear sequence.*

Katia: *Oh, yeah, sure. Okay.*

Julie-Anne: *So really, if you feel like you want to go in, just go in, but I'll tell you if you haven't gone in.*

Katia: *Okay.*

Sam checks the framing of the shot and asks Kathy to move her arms up and out. The take begins. In the centre of the space, Kathy begins her staccato, feminine gestures, as she did in her performative portrait. She begins rocking back on the right foot, then forwards again on the right foot, incorporating the pointing gestures from the Cassavetes walking task with her own material. The rocking pauses as she throws her arms up the front of her torso, above her head with bent elbows and splayed hands. She then throws them down and across the right side of her body before placing her face in her hands with her head down. The swaying recommences with the staccato gestures.

Julie-Anne: *I think, Katia, just enter and stand a little distance off.*

Katia enters the frame from stage right, eyes down and hands clasped in front of her torso. She stands slightly behind and to the right of Kathy. She faces the front of the performance space and does not observe or react to Kathy's movement.

Julie-Anne: *And Kathy, you just keep going in your own time.*

Kathy continues swaying with the staccato gestures before beginning the pointing and dismissing.

Julie-Anne: *Go, Katia.*

Katia walks over to Kathy. She pulls a lint brush from her apron pocket and begins to brush the lint from Kathy's jacket. Walking behind Kathy, she continues removing the lint. Meanwhile, Kathy sways, points and dismisses. Katia returns the lint brush to her apron pocket and walks back to Kathy's right side. Katia begins to unbutton Kathy's jacket. As Kathy points, Katia adjusts her activities in order to not disturb Kathy's movement paths. She pulls Kathy's jacket off. She shakes the jacket out, folds it and drapes it over her right forearm.

Kathy continues swaying, pointing and dismissing. Katia unzips Kathy's skirt and pulls it down to the floor. Kathy steps out of the skirt then continues to point both her fingers and dismisses people. Kathy's arms begin to drift upwards to create the Vitruvian Man pose. Katia has left the frame stage left. They repeat the sequence with the two other fronts. Sam discusses the framing each time to create some consistency between takes. Kathy and Katia also discuss some changes and developments between takes.

Although guidance is given by Julie-Anne in order to create a framework that functions in line with the concepts for *Trouble* and the nature of the task being filmed, Kathy and Katia are given development power to navigate and negotiate the sequence together. Referring back to the active/active development position for improvisation and tasking, Kathy's and Katia's powers have been activated by the space Julie-Anne has created to develop the work and Julie-Anne's power has been activated by Kathy's and Katia's attendance to the themes of the work, their respective characters and the framework for the task. As a consequence of this active/active exchange, conceptual developments have occurred from that initial serendipitous entailment.

Sawyer (1999, 2000, 2003) notes the unpredictability of collaborative group processes and consequently the infinite possibilities that could arise from group members listening to offerings and responding appropriately under the structure(s) set for a task. This is evident in *Trouble*, however, unlike Sawyer's research, *the Mistress of the Universe* has moved beyond improvisation to further develop more structured movement sequences, and nuanced concepts. When comparing the descriptions of the performative portraits with the description for *the Mistress of the Universe*, slight shifts in the characters' positions are evident, creating further complexity in the concepts for *Trouble* and signifying moment-to-moment collaboration (collaborative emergence; *Ibid.*).

For example, Katia's character does not react to the behaviours of Kathy but previously she did reveal her responses to the lady of the house's behaviour. Her character has become more reserved in response to Kathy's character also being present in the space. Although an implicit status for each character is evident in the performative portraits, when placed in contrast with each other, the importance of Kathy's character over Katia's maid becomes more explicit. A narrative is created between the two that raises questions over why Kathy's character is important, what she is preparing for, and whether she is performing in front of an audience (for example). Complexity is added to Kathy's and Katia's characters and consequently to understandings of women and their behaviour within the context of *Trouble*.

What is evident from this discussion of *Trouble* is how serendipitous entailments can lead to the development of the conceptual frameworks for dance works. Dancers are both objects being observed and subjects interpreting concepts and movement. In this positon, dance-makers are exchanging power to give dancers an active position from which to perform. This active position recognises the dancers' subjectivities and enables that dancer-as-subject position to be (re)activated. In recognising subjective interpretation during development, the dance-maker also increases opportunities for developments that result from entailments, whether those entailments are serendipitous and retrospectively reinforce dancers' development positions, or are erroneous (a concept elaborated later in this chapter). Figure 6 (page 152) displays the exchanges in power for both dancer and dance-maker.

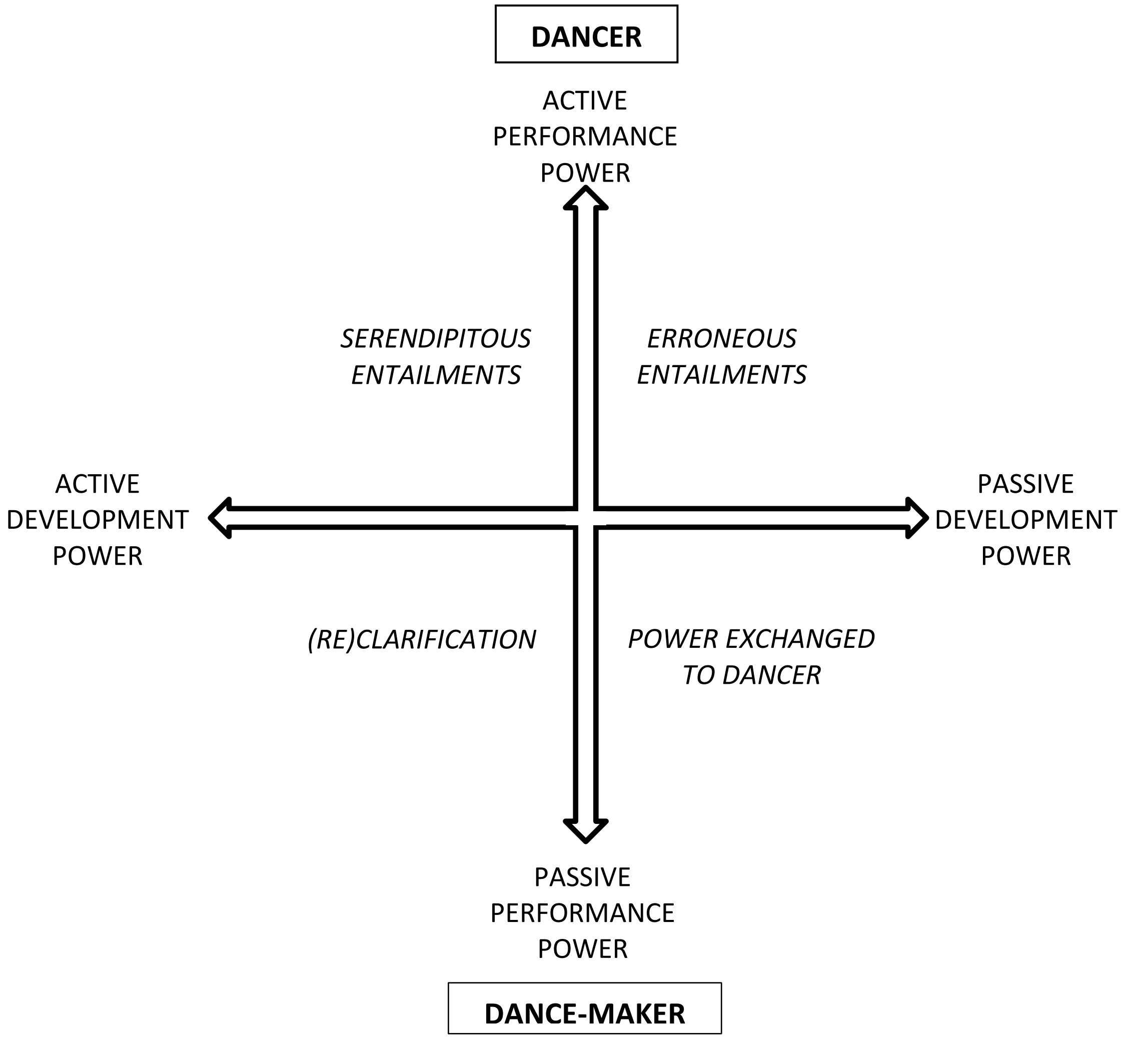
DANCER
ACTIVE PERFORMANCE POWER
SERENDIPITOUS ENTAILMENTS
ERRONEOUS ENTAILMENTS
ACTIVE DEVELOPMENT POWER
PASSIVE DEVELOPMENT POWER
(RE)CLARIFICATION
POWER EXCHANGED TO DANCER
PASSIVE PERFORMANCE POWER
DANCE-MAKER

Figure 6: Power positions during moments of entailments

As can be seen in Figure 6 (page 152), when power is exchanged to the dancer as a result of serendipitous entailments, the dance-maker is passive in that moment. Due to the power being exchanged to the dancer in that moment, the dancer may (conditionally) become an authority over that entailment and its further development, as shown in the previous example from

Trouble. The overarching group structure is also operating and consequently, the dance-maker remains active with regards to the overall development of the work, hence the dance-maker's ability to hold dual active (process) and passive (moment) development positions. The exchange that results in this active development position over process will be further elaborated in Part 2.

Serendipitous entailments that result in the reinforcement of a dancer's development power constitute a shared active relationship between dancer and dance-maker. This process is also evident in the way in which movement sequences develop detail. In particular, given *HIPS* was observed during the latter stages of its process, this case study revealed how the dance-maker's comparisons between dancers' performances, including the dancers' interpretations of movements, develops complexity concerning how movements should be performed.

Dancer comparison and movement quality

In comparison with the 2012 development for *HIPS*, the 2014 intensives contained an additional component: Marnie as an understudy. As previously stated, the majority of the work was set during 2012, with refinement of that material and redevelopment of the end section occurring in 2014. When starting the work, Nelly was interested in shifting the audience from its traditional proscenium arch theatre setting. The fine details in the movement sequences became a factor influencing the location of the audience in the performance space:

> *I was interested in having more of an installation type piece and I still like the idea of the round but, I just feel like if people were walking around, it [would lose] its concentration. That's just what I think because sometimes with this*

> *work, because it isn't spectacle so much, I feel like, you know, just with the details, people won't kind of get into the focus of it.*

The detail in the movement sequences influenced the decision to position the audience in traverse. The emphasis on detail is further evident through Nelly's discussion of the distance the audience was from the performance floor at Carriageworks:

> *I kind of wanted [the audience closer] but then when we got into the space, it was just where the seating bank could be, and if I got to do it again, I would love it if we could bring it in because I really feel it's a really intimate piece. And even though there's a lot of bigger movement in it too, there's a lot of detail. I just think if you're right up there with them, it's kind of better. But, I don't think it was too far away; the audience.*

Detail was crucial and hence the importance of Nelly remaining an outside eye to the dancers' practices. This was critical to developing that level of detail in both the movement sequences and the underlying intentions. Consequently, comparison between dancers revealed simultaneous serendipitous and erroneous entailments. Such comparisons occurred frequently throughout the 2014 development however, with Marnie having learned the movement during 2014, another point of comparison was available that influenced the development of detail. During one afternoon, Nelly requests that the dancers rehearse the fan duet with the music. Marnie also performs this with Kris and Sara. Nelly gives some notes after the sequence is completed. She makes particular reference to how Marnie used her upper body in one particular sequence of movements.

HIPS, 29 May 2014, The Palace Studio, Marrickville

The dancers are kneeling low on their left legs on the floor. Each dancer's left hand is holding the back of her right knee as it has just pulled that leg into the kneeling position. The right hand is holding the fan closed on the floor. The fan pivots to the right sharply before returning to the left. It is then dragged along the floor in an s-like shape towards the right foot. As the fan reaches the right foot, the dancers begin the stand, dragging it up the right leg with the left hand remaining behind the right knee to create a broken shape to the right leg. As the right hand reaches the left, a "break, break" action occurs. The fan hand triggers the left hand to release from the knee and hang in the air from the elbow. The right hand follows and releases from the leg. The fan is opened slowly and the dancers circle it outwards and around the back of their heads as the right leg shifts to lower in front in fourth position.

The open fan is brushed down the left arm that is out in front of the torso as the torso is lowered over the fourth position: the right leg is straight in front while the left leg bends. They leave the head up until the torso is lying along the right leg. The left hand closes the fan as it is dragged in an s-like shape along the floor again. This initiates the turning in of the right leg and causes the body to face stage left. As the fan turns the leg in, it continues up and across the front of the torso. The left hand grabs the right elbow, causing the forearm to rotate up and outwards to continue back across the torso and around the back of the head before the fan is opened sharply to the right of the head. The elbow is lifted and the forearm is parallel to the floor. Knees are slightly bent in a parallel position. The right wrist is broken to allow the fan to open to the right. The left hand has remained attached to the right elbow however is now on the inside, touching it with the index and middle finger extended.

As Marnie performs this sequence, she uses her upper torso in a more exaggerated fashion. Nelly particularly likes her use of the body as the elbow circles around the head when held by the left hand to release the fan to the right side of the head. Her torso follows the snaking movement of the arm up the body. As her elbow goes around the head, she lets her chest follow back and around without releasing her head to look up. From here, she leans to the left with her torso as the fan opens.

This use of body becomes a detail added to the sequence. Although the final setting for this sequence shifted slightly, the use of the upper body, in particular, a sense of flow and freedom in the movement remained an important detail. It is contentious to suggest that Marnie directly influenced the final version of *HIPS* as there were many other clarifications and negotiations that shifted sequences; for example, Nelly's use of outside experts, as shown in Chapter 3. What can be said, however, is that in that moment of rehearsal, the sequence shifted due to Marnie's interpretation of the movements.

In observing the sequence, a serendipitous entailment resulted for Nelly. Marnie's differing interpretation, when compared with Sara's and Kris's, was deemed appropriate and shifted the sequence's details. As a consequence, Marnie retrospectively development power when she momentarily became a 'dancer-maker' alongside Nelly. Subsequently, the passive development positions of Kris and Sara are emphasised in the request to find more appropriate use of their upper bodies. The serendipitous entailment revealed an erroneous entailment. It is important to recognise however, that this erroneous entailment does not suggest a lack in Kris's and Sara's interpretations of the movements independently of the serendipitous entailment: the erroneous entailment highlights a new expectation or conflict that needs to be (re)negotiated until deemed resolved by the dance-maker. This expectation and lack of clarity would potentially not have been identified without the presence of the serendipitous entailment.

Dancer-as-subject comes to the fore in this example because the varying performances of the same movement sequence is the result of each dancer's interpretation of, and idiosyncratic approach to performing, that movement and its intent. Roche (2011) notes how "the independent contemporary dancer demonstrates the body's ability to display a range of dance styles" and how "these styles also leave their mark as movement traces which can form the dancer's particular movement signature" (110). The varying training and career trajectories of each dancer involved in *HIPS* results in varying approaches to movement performance and generation.

Nelly creates space for these varying approaches to manifest by creating space for the dancers to find themselves in performance. She activates their active power positions to perform the work as they simultaneously activate her development power by also incorporating the shifts in the concepts and movements. The interpretations of the dancers can also be positioned as critical to how Nelly perceives the development of *HIPS* should progress. The expectations of, and for, the dancers and dance-makers are further expounded in Part 2.

Alongside revealing the dual position of dancer-as-object and -subject through serendipitous entailments, the examples from *Trouble* and *HIPS* also highlight that the overarching structure of the group remains, despite the fluctuations in performance and development power. The active/active, or active/active/passive (dancer/dance-maker/other), positions for serendipitous entailments respectively fall under such a tacit group structure. For *Trouble*, Julie-Anne influences the framing, when Katia enters the frame and also when Katia attends to Kathy. Combined with her suggestion to connect the two performative portraits, these prompts situate Julie-Anne as developer and thus imply that a hierarchy exists within the group despite Kathy's and Katia's active roles for the task.

Similarly for *HIPS*, Nelly's position as an outside eye observing the dancers as both subject and object, and her subsequent clarifications for movement quality, combined with the dancers' incorporation of these clarifications, also implies an overarching group structure. It is important to note that the dancers and dance-makers in both case studies are aware of how the group is structured. However, as will be revealed in Part 2 of this thesis, the operation of that structure is not always congruous with the expectations of how the group will be structured and how it will operate. One cannot distinguish how each participant understood the overarching group structure in the examples above; understanding can only be suggested through what was observed. As the dancers conducted self-comparisons between each other, the fluctuating group structure during the process also involved hierarchies being created by the dancers for the dancers, consequently complicating this overarching hierarchy.

Self-comparison and dancer-to-dancer power exchanges

The serendipitous entailment that developed complexity in the concepts for *Trouble* and resulted in *the Mistress of the Universe* scene involved moment-to-moment collaborations between Katia and Kathy during performance because the characters were negotiated in relation to each other. Each dancer had to listen to the other and respond appropriately to what was offered in order for the task to be of value to the overall creative process for *Trouble*. This is reflective of Sawyer's (1999, 2001, 2003) collaborative emergence and reveals how collaboration is inherent in *Trouble's* group process. Within this negotiation however, Katia and Kathy reflected on the nature of their relationship during *the Mistress of the Universe*. Discussing how working with Kathy shifted her understanding of her character, Katia says:

> *Taking, for example, the one where I'm Kathy's maid, as it were. I guess what's interesting is that I have to follow. I have to keep the integrity of my maid, which I've made previously, and put her somehow, and make her real, in this other situation, and at the same time, be aware that this is now a two-hander. What Kathy does is almost irrelevant to me even though I have to work with her. So, it certainly makes things more interesting and you have to think in a broader kind of way than when I'm just* (sic)*:* "Okay, everyone's watching me and I'm just doing my bit by myself. I can kind of do what I want."
>
> *But there's that subtle thing about being a part of something and being the right part of it. But it was clear and enjoyable doing that because you have to stretch that maid into a different [situation] and how you do that and keep it the same maid, or make it work, is kind of interesting as a performative skill. And I guess I then imagined what it looks like, which is interesting, because it's nearly always more interesting to have more than one person to look at, especially for any length of time.*

Katia recognises the need to shift her character while also maintaining the qualities that spurred Julie-Anne's initial connection. Additionally, she notes that Kathy's actions are not critical to her character, a statement which would imply they were not listening to each other during that task. Kathy also speaks of this collaboration and reveals why there is this sense of disconnection between the characters despite Katia and her collaborating:

> *It changes it (my character) so much, of course, and it made it kind of funny and you know, maybe it was funny all along. I didn't think of it as funny but that's okay. And Katia is so fantastic to work with that it was really easy. It*

> *was just very interesting to put such a different slant on it. I thought of that person (my character) as much more lonely and sort of brewing and tortured. I was thinking of that sort of a thing but when you add with Katia, it makes one sort of looking like they're high status and one looking like they're low status* (sic). *So, it doesn't look so lonely. It looks more supported, you know?*
>
> *So, it changed it quite a lot but that was really interesting because it's not like we created work and worked on it for a long, long time and got really precious about how we think it should be presented. [The performative portrait] was just an idea that was presented and so it's not like we had got attached to:* "Okay, this is how it has to be because I've worked on it so deeply and I've invested this and this and this, and I've thought about it." *So that was good. I liked it because even though it was quite different from what I imagined, it was interesting and it was like:* "Oh, okay, that's what you see from the outside." *Or:* "That's what Julie-Anne saw or chose to present with it."

Kathy notes the shifts that occurred in her character because of her interactions with Katia's character, revealing how the collaborations between the two shift the creative process for that task and consequently for *Trouble*. She speaks of this relationship further and how the nature of the two characters, in particular, hers being of "higher status," resulted in a particular type of relationship structure with Katia's character in the task's process:

> *It is weird because you're side-by-side, very close to each other in a performance kind of a space but without making any eye contact at all. And also when you're just improvising like that without having any sort of give and take together ... especially because I wasn't giving. I was just keeping on with*

> *what I was doing and she had to pander around me. So, much more energy probably required from her in listening. I didn't listen to her so much because I knew if I did, then it makes me lose my status. So, I thought that lack of communication between us was possibly a strength in it. Do you know what I mean? Like the fact that I just, sort of, almost acted like she wasn't there. But it could be done in many different ways, of course, but I chose to do that or maybe Julie-Anne sort of implied to do that.*

Within this task, Katia had to listen more to Kathy while not disrupting the nature of Kathy's now high status character, hence Katia's contention that Kathy's actions were irrelevant: her role in the collaboration was to not shift Kathy's character. It is evident that a comparison between the roles of each in the task occurred in order for the collaboration to fall within the framework suggested by Julie-Anne. An exchange in power occurred between the dancers based on a common goal: to create an image of a mistress being served by a maid. Katia was more active in the relationship as her character had to shift to attend to Kathy's character. Kathy enabled Katia to have more power due to her recognising the need for her own character to remain similar to its portrayal in her performative portrait. Consequently, both were active in developing the material collectively but Katia was more active in shaping the relationship between the two characters in that development.

A comparison between these characters resulted in an exchange of power between the dancers. This shifted the group structure in that moment to become an explicit hierarchy operating under the overarching structure because Katia was more responsive to entailments. Those she acted upon become serendipitous entailments and consequently enforced that discussed need for stability in Kathy's character. Similarly, comparisons between the dancers in *HIPS* shifted the group's relationship sub-structures and involved the serendipitous/erroneous entailment dichotomy discussed earlier.

HIPS, 6 August 2014, Central Park Studio, Chippendale

Sitting with the left leg extended in front of the body, right knee bent ninety degrees out sideways from the right hip; the dancers place their left hand slightly out behind and to the left of the torso. The right arm shoots up towards the ceiling, projecting the dancers' weight onto their left hands. Simultaneously, the right leg extends and swings along the floor. As it reaches the front of the body, the left leg folds in, resulting in the dancers kneeling low with the right leg extended out sideways.

The right leg continues swinging along the floor, causing a spin. The right arm has now reached overhead and to the left. As the body spins to the left, the right hand is placed on the floor in front of the left. With weight now in both hands, the pelvis is lifted from the floor. The left leg extends and remains where it is in space as the right leg completes the circle along the floor to meet the left. The dancers finish the pose with the weight of the body in both hands, which are between the straight legs and are holding the pelvis from the floor.

Sara struggles with finding a fluidity to this sequence. She observes a difference in how Kris performs the move, in particular, that Kris's hands are placed further away from the body. On observing each other, Kris notes how Sara is passing through a split position rather than remaining in a half pigeon pose. Sara attempts this interpretation of the sequence and finds it easier to maintain the weight on the hands and smoother in the transitions of the legs. Nelly adds that they should delay the left hand making contact with the floor at the start of the move.

This is attempted by both dancers and they discover the move is easier again as the body's weight is projected out and the swing of the right leg gains more momentum.

This awareness of difference between how each performs the same movement identified by Sara initially shows a point of comparison. Sara's difficulty achieving the move also immediately positions Kris as a potential authority who could clarify how it should be achieved technically. To solve the issue, Kris gives space for Sara to perform the movement and Sara creates a space in which Kris can constructively critique her performance. These exchanges allow for serendipitous entailments to emerge. Kris receives active development power for Sara's process of interpretation and Sara is subsequently active in performance but passive in development.

The negotiation of difference between the two is spurred by the initial comparison: a serendipitous entailment. Further comparison on the part of both dancers reveals erroneous entailments and thus the ability to reinterpret the movements and clarify their detail. On observing this exchange, Nelly is also able to compare both dancers and recognise technical mistakes that, if corrected, will enable both to execute the movement more successfully. A hierarchy is created between Kris and Sara as one becomes a temporary authority over the sequence. This hierarchy is situated under the overarching hierarchy, as is evident in Nelly correcting the dancers in that moment.

Active/passive development positions are evident here and can be positioned in relation to serendipitous and erroneous entailments. Referring back to Figure 6 (page 152), Kris additionally and conditionally becomes dance-maker under Nelly's position. Serendipity leads to a retrospective active position while simultaneously highlighting an error that situates the other dancer as passive. This relationship is only evident when movement is being clarified.

Referring back to the previous discussion of *Trouble*, the serendipitous conceptual links between the dancers' performative portraits did not result in an accompanying recognition of error. As stated, many connections were made between the performative portraits and were further explored in duets, trios and groups. Consequently, the focus here on Katia and Kathy does not signify inappropriate responses amounted from the other dancers' performative portraits in *Trouble*.

(Re)clarification and erroneous entailments

Erroneous entailments have been established as the potential consequences of serendipitous entailments. These errors, however, were not explicitly stated either by dancers or dance-makers. In conjunction, they may not have been identified as errors independently of the accompanying serendipitous entailments. When not accompanying serendipitous entailments, clarification of movement through a dance-maker's identification of inappropriate interpretations is explicit, reinforcing the dancer's passive development position. Given that the latter stages of development were observed for *HIPS*, erroneous entailments were particularly evident in this case study.

Before continuing, it must be noted that explicitly identifying and correcting an error does not equate to negatively reviewing or positioning the dancers (affective conflicts). The dancers expect shifts in the dance work and thus expect the recognition of errors. In addition, Nelly's approach to clarifying detail is not degrading, but is instead respectful of the dancers. Each dancer noted that although demanding with regard to the level of detail required when executing the material, Nelly was gentle in her approach, which consequently inspired a desire to please her. Marnie speaks of Nelly's approach:

> *I work as a freelancer but I’ve never been in a process where the director, the person in charge, is that sweet. It’s incredible. [She] still pushes and still gets what she needs but it’s done in a very gentle and caring way, which means the dancers just want to make her happy. So, I find that very interesting because it’s very unusual and challenging.*

During rehearsals for *HIPS*, after sections of the entire work had been performed to music, Nelly would give notes on what was performed well and what required further development.

> *HIPS*, 29 May 2014, The Palace Studio, Marrickville

Following warm up, the rehearsal commences with practice of the contemporary dance section from the broken bones improvisation. After this, Nelly gives a series of notes concerning her observations. She begins by saying: “You’ve got to be aware that there are people watching on both sides.” *Nelly is making them aware of their audience in traverse and how the floor work in this section needs to hit the right angles so that the lines are seen from both the front and the back of each dancer. She continues with her notes:*

- *Nelly states that they need to find a more relaxed feel to the beginning of the contemporary dance section after coming out of the broken bones improvisation.*
- *For the commando rolls, Nelly wants them to ensure they initiate the roll from the change of feet in yoga toes. Lying supine on the floor with arms and hands curled towards the chest and the right foot curled on top of the left with feet pointed in yoga toes, the feet unravel and the dancers curl the left foot over the right. This initiates a roll to the right, starting from the feet as if the feet are pulling the pelvis, and then torso, into the roll. This note also applies to when they change feet and reverse the direction of the rolls.*

- *Growing up and growing down: coming up from a bent over position, the dancers stand in parallel, feet hip-width apart facing their respective upstage directions. The upper body twists to the left against the pelvis as the arms come up beside the sides of the torso and reach towards the ceiling, behind the head. As the arms begin to fold back in and down, the twist unravels and the dancers spin to the right, weight on a bent left leg as the right leg circles out to the side of the body and stops to face the front as the arms reach down and along that outstretched leg. For this sequence, Nelly wants the dancers to emphasise the twist in the torso and to have some tension in their arms as they reach up and behind the head.*
- *After walking on hands and pointed toes, Nelly wants the dancers to make sure the momentum for the swinging leg along the floor comes from the fall to the floor and the slide away from the hands.*
- *Kick over roll: after the kick and roll over the left shoulder, the dancers look up with their heads remaining in contact with the floor and rotate it under the left arm as the body begins to roll to the right from a supine-like position. Nelly states:* "You're looking underneath so you really see the front of the space. So, we see you here instead of being taken over by something [else]."

Here, various shifts have occurred in the movement, whether they are regarding dynamics, the audience in traverse, or technical execution. In each shift, the dancers' performance power remains while their passive development positions are reinforced through Nelly's clarifications. These erroneous entailments lead to clarifications but do not subsequently lead to recognition of the dancer-as-object. Although the dancers were observed and this observation positions them momentarily as objects, the dancer-as-subject position remains. Without that initial interpretation being observed, clarification and thus creative development would not occur. Furthermore, interpretation is required for the implementation of these clarifications. The dancer must listen to the verbal instruction and/or observe the physical demonstration, relate this to her/his own processes for understanding and performing that movement and then (re)perform the movement drawing on that new interpretation.

Although the dancer's development position has become passive, she/he still remains active in performance and in the interpretation of the movements, as evidenced above. This similarly holds for moments of re-clarification where the dance-maker repeatedly identifies the same erroneous entailment across numerous rehearsals, and consequently restates the clarifications relating to those errors. *HIPS* revealed such moments of re-clarification and Table 5 (page 168) lists some of these instances.

Date	**Section**	**Clarification**	**Re-clarification Date(s)**
22 May 2014	Fan duet	Dancers are required to “touch as much space as possible.”	26 May 2014
22 May 2014	Fan duet	Dancers are to emphasise the throwing out of the fan before the body falls between the legs. Following this, with the left hand on the floor, the right hand with fan cuts under to make the left hand lift and replace. This is to be more blended rather than defined and staccato.	27 May 2014 7 August 2014 4 August 2014
23 May 2014	Speedy Jay (Sara)	Sara needs to walk deliberately and with intention between the segments of Eddie’s sequence.	27 May 2014
27 May 2014	Snail (Kris)	Nelly wants Kris to have more clarity in the searching arms and less manufactured wobbles.	4 August 2014
29 May 2014	Bird arms (Kris)	Nelly likes Kris’s articulation of her arms but states that she needs to also hold onto the fluttering bird-like movements.	5 August 2014
4 August 2014	Fan Duet	Nelly requests the dancers work towards developing a sense of flow in to the movements.	6 August 2014
7 August 2014	Opening	Sharpness to plucks of the fan by their fingers needs to be found.	13 August 2014

Table 5: Log of (Re)Clarifications for *HIPS*

Highlighting moments of re-clarification (re)draws attention to the dancers’ subjectivities. Namely, the interpretations of movements need to be renegotiated in the light of the re-clarifications as these re-clarifications signal inappropriate interpretations. As there is an expectation that dancers will remember notes and apply them, failure to remember also falls under this need to renegotiate an inappropriate interpretation. Marnie speaks of her observations of the process from her position as an understudy:

> *What I found really refreshing was because I had to learn it and do it, I had an understanding of how hard it was and I thought that maybe it was just me. But then, when I'd see it, or hear them, they'd also communicate, or I could see it in their bodies, how hard it was. I felt for them but at the same time, I kind of went:* “Okay. So, it is really, really hard what they’re doing.” *And the way they just pushed through and did the best they could and genuinely wanted to make Nelly happy … I feel like they were concerned because Nelly was just always so sweet and accommodating to how we were feeling I could tell sometimes that they were concerned if she wasn't completely happy or if she still kept giving the same notes.*

Here, Marnie highlights the expectations to achieve the desired qualities detailed by the dance-maker. As a consequence, failure to remember notes or inappropriate interpretations requires renegotiation of those interpretations in order to fulfil the expectations relating to the role of dancer. In addition to explicitly revealing a dancer’s passive development position through the dance-maker’s retaining active power for an event, this also highlights that the operation of the overarching group structure.

Concerning the active/passive development positions, as the dancer works towards and locates an appropriate interpretation of the dance work, and has this interpretation affirmed by the dance-maker, the dancer still maintains a passive development position in that affirmation. This lack of shift in position is due to the difference between the dance-maker’s expectations. For serendipitous entailments, the dance-maker does not foresee those developments and thus gives retroactive development power to the dancer(s) when affirming those entailments' importance to the dance work. Erroneous entailments, like serendipitous entailments, reveal unforeseen developments, however, these entailments lead to expectations on part of the dance-maker of what the movement should be, but has not yet become. Consequently, through (re-)clarification, the dancer(s) is working towards meeting that expectation rather than revealing something unforeseen when that expectation is met. The serendipity of the development is replaced by the expectation that the dancer will (re)negotiate an interpretation that is read by the dance-maker as meeting that expectation (being appropriate).

Conclusion

The concept of active and passive power has been furthered in this chapter. Revealing moments of serendipity and error simultaneously reinforces evidence for moment-to-moment collaboration being inherent in group dance-making as each signifies the occurrence of micro developments. Examining the fluctuations in power that occur during these events particularly emphasises the presence of such collaborations.

As stated and shown in Figure 6 (page 152), active performance power remained constant for the dancers in the two case studies. Exchanges in power occur between the dancers' and dance-makers' development positions and led to the development and clarification of concepts and movements. Regarding development, serendipitous entailments that further project concepts result in an exchange of power from dance-maker to dancer(s). The dancer(s) receives an active power position and shares a development position with the dance-maker. In moments of such serendipitous entailments, as revealed in relation to *Trouble*, the dance-maker becomes passive in development; however, because she/he is active over the process, the dance-maker dually retains an active position in order for those serendipitous entailments to be incorporated into the dance-work. This relies on the assumption of the initiator holding power over the dance making process, as discussed in the previous chapter. *Trouble* revealed such developments to concepts in particular and consequently also highlighted moment-to-moment negotiations for those developments that occurred as a result of serendipitous entailments.

The exchanges in development power differed however, when serendipitous entailments were regarding interpretations and refinement of movement rather than concepts. Dancers' interpretations of movements provide opportunities for serendipitous entailments: unexpected but desirable developments to how particular movements are (should be) performed. Comparisons between dancers, whether they occur on part of the dance-maker or dancer, highlighted such difference in interpretation and further developed movement. As discussed in relation to *HIPS*, such serendipitous entailments also result in accompanying erroneous entailments through the recognition of those other dancers' inappropriate interpretations. Dancers consequently received an active (serendipity), or had reinforced a passive (error), position for development. Hierarchies are created within the group of dancers, whether by the dancers or dance-maker, that fall under the overarching group structure. A question that remains unexamined in relation to the simultaneous serendipitous/erroneous issue is whether those particular erroneous entailments would have been identified independently of serendipitous entailments.

Erroneous entailments identified by the dance-maker as an outside eye revealed the dancer's passive development power. As exemplified in *HIPS*, these erroneous entailments are the result of inappropriate interpretations. However, it is also revealed that dancer-as-subject positions are relied on as the dancer needs to reinterpret the movement and meet the new expectation desired by the dance-maker. Re-clarification of that expectation also falls under this and highlights dancers' need to remember previous clarifications and renegotiate interpretations. The reliance on subjectivity in interpreting a dance work in this instance does not result in an active development position because, as stated, dancers are now meeting an expected appropriate interpretation desired by the dance-maker: that expectation is a development suggested from the dance-maker's active development position.

In conjunction with the consistent active performance position, dancers maintain a dual object and subject position in both case study examples here. As noted at the beginning of this chapter, dancers' subjectivities, and consequently interpretations of movements and concepts, are unavoidable. Subjectivity and interpretation also become the points from which entailments occur. In environments structured to enable dancers' performances of movement and concepts, dancers' subjectivities are (re)engaged.[43] The confluence between environs and subjectivity allows in/appropriate responses to occur in process, and thus entailments are identified and acted upon. It is important to contend that although erroneous entailments are not an appropriate response, these are critical to creativity because they potentially lead to 'stronger' creative works. Entailments (interpretations) are evident in *Trouble* and *HIPS* and signify exchanges of power when acted upon in process, further revealing how moment-to-moment collaborations occur during dance-making.

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[43] As stated, this research holds that subjectivity is always present in dancers' performances.

Chapter 5

Developing Rigor in Dance Works:

Negotiating Micro- and Macro-Conflicts in Dance-Making Practices

In dance-making practices, moment-to-moment collaborations are evident in the negotiation of cognitive conflicts, regardless of whether these conflicts originate from the dance-maker or the dancer. Fluctuations in active and passive power positions are also evident in exchanges regarding such conflicts and thus signify collaboration. Cognitive or task conflict improves the outcomes of a creative process; as stated in Chapter 1 (page 21), cognitive/task conflicts relate to the creative task and outcome (see Amason et al. 1995; Badke-Schaub et al. 2010; Chen 2006; Kurtzberg and Mueller 2005; Paletz et al. 2011). Janis's (1982) discussion of group think reveals that a lack of conflict leads to agreement among members on less appropriate courses of action because there is a lack of investigation into alternative approaches. Similarly in dance-making, conflict is present and is assumed to increase the appropriateness of outcomes.[44] It must be noted that the examination of conflict in this thesis relates to the negotiation of entailments/developments, rather than a social understanding of the term.

Cognitive conflicts are the focus of this chapter. This is not to suggest that affective (relational) or processual conflicts are not present. Rather, identifying and examining cognitive conflicts reveals power exchanges and micro-collaborations. For both case studies, affective and processual conflicts did not appear to have an immediate impact on the nature of the events that occurred. As will be shown here and in Part 2, the absence of a dancer due to processual conflicts can only be presumed to have impacted the immediate process due to the absence of a participant's (potential) creative input. Despite such processual conflicts in both case studies, the respective processes continued effectively in most cases.

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[44] Whether conflict improves the quality of a dance work could not be measured within the framework of this research.

Consequently, two types of cognitive conflicts will be the focus of this chapter: micro-conflicts and overarching (macro-)conflicts. This draws on Paletz et al's (2011) time-based conception of conflicts where micro-conflicts are immediately resolved and thus not perceived as conflict, and macro-conflicts carry across numerous events during process. Micro-conflicts consequently have the potential to become macro-conflicts, including the involvement of other forms of conflict (affective and processual). As stated, micro-conflicts may not be perceived as conflict, reflecting Kurtzberg and Mueller's (2005) assessment of conflict perception differing from conflict occurrence. The micro-conflicts discussed in this chapter are similarly not perceived as conflict by the participants. Such perception only eventuates if a micro-conflict's potential is realised through evolvement into macro-conflict.

The previous two chapters have already hinted at the presence of cognitive conflict in the processes for *HIPS* and *Trouble*. Micro-conflicts are addressed first, revealing the role of discussion and of the dancer in identifying and resolving such conflicts in the moment(s) they occur. From here, the role of flow in indicating either a micro- or macro-conflict is explored. Macro-conflicts are also discussed in relation to dance-making, the group structure and the dance work in order to reveal not only how they operate, but how macro-conflicts can impact multiple components (such as those listed above) and subsequently result in micro-conflicts. The discussion of macro-conflicts will be furthered in Part 2.

Consequently, in addition to examining these temporal cognitive conflicts in relation to *HIPS* and *Trouble*, the power exchanges between group members will be discussed and linked into the overarching group structure for each case study. Conditional development power was expounded in Chapter 3 as being present due to the event-based group structures operating under the overarching structures. This conditionality will be re-examined here, as the group structure may be disrupted at the moment a conflict is negotiated and resolved. Discussion and play/experimentation are used to resolve conflict and reveal power positions. Consequently, these methods also draw attention to the nature of the overarching group structure.

Micro-conflicts in performing improvisations, tasks and set movement sequences

Discussion often accompanied improvisation and tasking in *Trouble*. In setting the frameworks for each improvisation and task, space was created for the dancers and Julie-Anne to clarify the framework, including each individual's understanding of the tasks.

> *Trouble*, 16 April 2014, Dance Studio, Macquarie University:
> Spiders in the Parlour Scene, *The Women* (1939)

Julie-Anne: *Now, we'll just do a little mimicry exercise. So, there's four people in this scene. So, who wants to be in it? It's basically just copying: watching and copying and doing, yes? And doing as accurately as you can but that's not the important thing because of course, you have to fill in stuff that you either don't see, or that you don't kind of get right; or it's about how you negotiate the different people in it. But basically it's just about copying. You don't have to come up with anything much.*

Elizabeth: *So, you're doing it in real time as you watch it?*

Julie-Anne: *Yes, yes. So, let's just do that. No talking.*

Elizabeth: *No talking?*

Julie-Anne: *No talking. No, no talking. We're dancers! (Laughing) Yes, no talking at this point.*

(Nelly, Katia and Elizabeth agree to perform.)

Julie-Anne: *So, let's just have a quick look at this and you decide who wants to be who. This little scene is called:* "Spiders in the parlour."

Annette: *That's what you've called it?*

Julie-Anne: *No, that's what it's called in the scene selection. So, we've got her: This could be just a cameo, she disappears. So, it's five people and then she disappears. We've got her* (points to one character on the television), *we've got her* (points to the other character next to the first) *... and then we've got these two. So, who wants to be who? Who wants to be the first woman?*

(Silence)

Katia: *Yeah, I'll be the first woman.*

Julie-Anne: *You'll be the first. Now, who wants to be the second one who makes an entrance (Nelly raises her hand)? Nelly, and now who wants to be this one?*

Elizabeth: *Me.*

Julie-Anne: *Elizabeth. Now, who wants to be the other young one? The young one? She's going to come in in a minute. This one. Who wants to be this one?*

Kathy: *I do.*

Julie-Anne: *Okay, so Lizzie, if you be the maid at the beginning…*

Lizzie: *Alright.*

Julie-Anne: *… and then we can do three rounds … Okay, so let's go back to the beginning of spiders in the parlour. (Julie-Anne skips back to the start of the scene on the DVD.)*

Katia: *Great.*

Elizabeth: *So, is this first time … We're just acting?*

Julie-Anne: *Just doing the actions. Just doing the actions, yes.*

(They begin watching and initially playing around with the moves of the actors on the screen.)

Julie-Anne: *Okay. Yes, you're (Lizzie) the maid. Yes, I suppose the best way to do it is with this (stage right) as the front, is it? If you look at it (the television).*

Lizzie: *That's much better because I couldn't interact with you at all.*

Katia: *So sorry, how are we doing it?*

Julie-Anne: *So, do it with that black curtain as the front (stage right curtain).*

Lizzie: *So, that curtain (points to the stage left black curtain). Oh, this one? (turns to face stage right).*

Julie-Anne: *Because then you can look and do it. Is that better, or is it better to try and look (downstage)?*

Lizzie: *I think sideways is better than that way (frontal).*

Julie-Anne: *Or, maybe this is better (frontal)?*

Nelly: *Oh, yeah, I was thinking that.*

Julie-Anne: *Maybe anyone can choose. You can choose whatever front you like (addressing Lizzie).*

Katia: *Yes, and if we miss each other, it doesn't matter?*

Julie-Anne: *It doesn't matter. It's actually just about what you see.*

Katia: *The gesture. But then it's easier to be able to look … (points to the television).*

Julie-Anne: *Yes, let's do that. Okay. Alright. Here we go.*

(Task performance begins.)

Evidenced in the setting up of this task, conversation is pivotal to ensuring that the dancers and Julie-Anne understand the parameters of the task. Space is created in which the dancers can ask questions and clarify their respective understandings of the task's structure. Subsequently, this clarifies and adds detail to both the task and Julie-Anne's understanding of its framework. Active power positions are exchanged as the dance-maker creates space for discussion and exchanges performance power to the dancers. For the dancers, they listen to, and discuss misunderstandings of, task features with the dance-maker to ensure their respective performances are appropriate to the overall dance-making process. This consequently exchanges an active development position to the dance-maker.

The discussion of where to make stage front in the Dance Studio space is an example of a micro-conflict. The dancers and Julie-Anne negotiate the various options in line with the need to see the television so that the actions of the actors on screen can be mimicked by the dancers. Given the varied responses, in particular, with Nelly and Julie-Anne suggesting facing the television, and Lizzie suggesting facing side on to the television so that she can interact with the other dancers, Julie-Anne makes the suggestion that they can choose where they face. Katia recognises the need to focus on the gestures and ultimately, the dancers face the television as it is realised that the importance of the task is mimicking the actors' gestures rather than interacting with the other dancers.

This micro-conflict is resolved as a group with conversation allowing for unforeseen entailments. These entailments enable a clearer understanding of the purpose of the task, which in turn clarifies the task framework. Moment-to-moment collaborations have occurred and have been enabled through exchanges in power. Consequently, the task was performed appropriately within the context of the overall process for *Trouble* because the dancers were able to garner an understanding for one of the key foci Julie-Anne highlights throughout the process: an emphasis on gesture. What is also evident in the above example is that numerous micro-conflicts can occur and can be resolved during an event in a process.

Similarly to tasking and improvisation in Chapter 3, the power exchanges in the example from *Trouble* occur under the overarching group structure. The decision of where to face when performing the above task, although influenced by the entailments offered by the dancers, is made by Julie-Anne. Katia suggests facing the television but awaits Julie-Anne's decision on whether that is appropriate. The purpose of the task being made clearer through discussion enabled Julie-Anne to make such decisions on how to proceed. This example from *Trouble* displays micro-conflicts, but identification of those issues occur both on part of the dancer and dance-maker. Dancer-identified cognitive conflicts further reveal the role of conflict in moment-to-moment collaborations. Such conflicts were particularly evident during the process for *HIPS*.

Dancer-identified micro-creative conflicts

Injury and difficulty executing particular movements impact a dancer's ability to meet set expectations for movement sequences. For *HIPS's* process, identifying not only injury but potential injury that could eventuate from certain movements resulted in the dancers revealing micro-conflicts to dance-maker, Nelly.

HIPS, 26 May 2014, The Palace Studio, Marrickville

Kris is present this week after being unavailable during the previous week of the 2014 development. During the afternoon, the dancers and Nelly begin rehearsing the fan duet. Sara acts as a lead because she recovered the movement sequence during the previous week. The *main purpose is remembering rather than continuing the development of the movement. As the dancers make their way through the sequence, Kris identifies a movement that she finds uncomfortable.*

Sitting on the floor, kneeling low on the left leg with the right leg extended sideways from the pelvis, the dancers lean their torsos towards the ground, placing the right forehand with the fan down in front of the right foot. The left arm is tucked under the torso and the right arm, with the left hand holding the right thigh. Activated from the left hand, the right leg is pulled along the floor and under the folded-over torso. The left hand slides down the outside of the right leg as it pulls it. As the right leg reaches the left, it bends at the knee and folds over the top of the right with the left hand remaining attached to the right foot. The right knee is stacked atop of the left knee. Both feet are tucked towards the opposite hip.

Kris feels uncomfortable in the position. She expresses concern over her hip that she injured during the 2012 development for the work. They discuss alternatives and Nelly makes a change to the move to ensure Kris does not reinjure. Rather than circling the right foot all the way to the opposite hip, the position is shifted to stop that circling motion when the right leg meets the left. The right leg remains straight and extended out in front of the torso. Kris states that she may be able to achieve the original position later in the process so they may be able to shift back to that original sequence. Nelly states that it is not important either way.

Kris identified a movement that may inflame a past injury. As she found it uncomfortable, she revealed a micro-conflict to Nelly. This conflict was resolved by Nelly working with both dancers to find a movement that ensured the preceding and following movements were achievable, but the problematic movement was more comfortable for Kris. A rehearsal space was created in which cognitive conflicts such as this could be discussed and resolved. This was critical given the physicality of the movements in *HIPS*. Speaking of Kris's injury, Nelly notes how it was important to allow shifts to prevent further injury:

> *I feel with Kristina, because I know she would do what's best to do; So I just thought I'll leave it up to her and because I'd seen it in the past (2012) and I know that she can then pull it off, I'd rather just, because I totally trust her, to just rest and do what she needed to do. So, I didn't want to push her to make it worse. So, I was like: "*Don't do anything you don't want to do*" because I knew then she'll rest. Her body heals pretty quickly and then I knew she'd be fine. So, I wasn't really worried but it's hard because you can't see anything properly.*

The ability to perform the dance work in the long-term supersedes the immediate need to achieve the movements during a rehearsal. Linking back to the active performance position from the previous chapter, Nelly giving space to the dancers enables them to suggest shifts in movement, activating their (future) performance power. Alongside this, the dancers' development positions are activated as they can suggest, and then have incorporated, their shifts to the movement sequences. Similarly to Chapter 3 and above with *Trouble*, these development positions are conditional and require the dance-maker's confirmation of a shift being in/appropriate.

In the context of the overall work, such small shifts initiated from micro-conflicts are not seen to impact the intent of the work. Discussing the 2012 development when her hip injury was more prominent, Kris suggests this had a minimal impact on the overall work:

> *The second development [in 2012] at the IO Myers*[45] *definitely affected [the development of the work]. I was pretty much sitting out for most of it and then somehow got it together right before the showing. There were lots of pain killers. And because her set choreography is so demanding on the hips and every other joint in the body, I just had to really say to her:* "Look, can we just change some things." *I don't think the audience … I don't think it really would have mattered to the overall work, like, it really didn't shift anything …*
>
> *This time around, it was a bit hard. You have an injury and then it goes away, and then you feel like you've never had it. It was a little bit, just irritating, you know? Because I felt, like, when you don't feel it, you peak and it's annoying. But, I don't think it really affected the work so much this time around. I think I've learnt, because I'm so used to doing her movement, I really feel like I've learnt how to cheat it and sort of find my way through. I'm used to Nelly's pathways. Sometimes she'll teach a new phrase of movement and I sort of feel like I already almost know it because it's just her natural pathways.*

Although Kris contends that her injury affected the dance-making process during 2012 because she was unable to fulfil her active performance position during rehearsals, she also contends that it did not impact the intent of the work. Similarly, Sara notes how small shifts were made in response to the disparity between Nelly's movements and the dancers' abilities to achieve them:

> *I think there are a couple of things that you shift to work around things like [injury] but at the end of the day, it doesn't impact the work at all. It's like:*

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[45] IO Myers Studio is located at the University of New South Wales, Kensington, Sydney.

> “Oh, okay. Our legs are straight here instead of folded.” *I don’t think it changes the story at all. I don’t think it changes people’s engagement in the work. It’s just one of those things that you’re much better off massaging and shifting the choreography to fit something like that rather than ploughing on ahead; and then you end up having to replace somebody, which some people will do:* “No, this is how it is and this is how it has to be”*; which I think is absolutely crazy.*
>
> *So, at the end, as long as we communicate well with each other and with Nelly and go:* “Actually, I think this isn’t working for me”*; which happened a couple of times because Nelly’s body is so specific to what she does. And then there were a few times where we both said:* “Actually, I can’t get there. I can’t get my body there in this way and if I keep doing it, it’s not going to be good for any of us.” *I had to acknowledge [that] there are things that you push for and go: “*I need to get this.*” But then there are things that you go:* “This is going to end badly if I keep pushing it.” *And, it’s something that you start to learn as you get older and you go:* “That’s not worth pursuing because it’s going to take me out of the work in the end.” *So, working out things that you need to massage a little bit and go:* “Ah, this is it in terms of intention but it is a little bit different to what we were originally doing.” *And I think with Kristina’s hip, there were only a couple of them in the end ... only just little, little things.*

It is evident that the dancers’ professionalism and their respective needs to fulfil their roles during the performance season or the development period influenced how they approached rehearsals (a concept that is further explored in Part 2). Micro-conflicts are thus identified by the dancers for the purpose of ensuring that received performance power is engaged throughout dance-making. The ability to reveal these micro-conflicts to others during rehearsal is enabled through how the rehearsal culture is established. For *HIPS*, Nelly created a space in which the dancers could reveal issues relating to their performance position. As Sara states, such an open rehearsal culture is not always present as different dance-makers have different demands of their dancers.

This example from *HIPS* adds another power exchange to the performance relationship between dancer and dance-maker. Alongside the dancer giving power to the dance-maker by listening to developments and the dance-maker giving power to enable dancers to act on those developments, the dance-maker also creates space for the dancers to maintain performance power by discussing conflicts that are encountered. Although not seen to impact the intent of the work, this space influences the dance-maker's development position as the dancers' micro-conflicts potentially influence the future decisions made by the dance-maker. As previously stated, incorporated shifts activate a dancer's event-based development power.

Micro-conflicts can be positioned as entailments. They prompt a shift in concepts, tasks and/or movements if resolved. Unlike the serendipitous and erroneous entailments presented in Chapter 4, micro-conflicts as entailments are not necessarily serendipitous or erroneous: they may simply be entailments. As previously stated, serendipitous entailments are chance entailments that the dance-maker (or others) retrospectively view as positive and are consequently (temporarily) incorporated into the dance work. Erroneous entailments are chance entailments that result in clarification as they signify an inappropriate interpretation and an unmet expectation.

Returning to the dancer self-comparison example from *HIPS* in Chapter 4 (page 158), Sara recognises a difference in how she and Kris perform the gymnast movement. This is an identification of a micro-conflict that is simultaneously an erroneous entailment. In the examples presented above, however, the micro-conflicts identified do not suggest serendipity and/or error. For *Trouble*, the micro-conflicts revealed through discussion about the task's framework are entailments that result in clarification and greater detail concerning that framework. Resolving this conflict does involve serendipity as the numerous micro-conflicts result in an emphasis on gesture. For *HIPS*, the shifts that resulted from the disjuncture between the dancers' physical abilities and the set movement similarly do not present error because space is created for such conflict to be identified, negotiated and resolved. In conjunction, the lack of impact these shifts have on intent or the dynamics of the movements does not suggest that serendipity is evident.[46]

Micro-conflicts and flow

The concept of flow is also noted by the dancers when micro-conflict is involved. Flow is defined as involving the feeling of being in a state of focussed consciousness that results in a process feeling automatic and effortless (Csikszentmihalyi 1997: 110). Little research has been conducted on the concept of flow in relation to activities undertaken in dance-making processes; however Hefferon and Ollis (2006) interviewed professional dancers about flow experiences. Finding an activity challenging but achievable is noted as one factor that is critical to achieving a flow experience (Csikszentmihalyi 1997). When a task is too difficult or easy, it is less likely that a flow state will be achieved. This challenge was similarly noted in Hefferon and Ollis's (2006) research as a factor inhibiting dancers' abilities to achieve flow when rehearsing or performing.

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[46] As stated, such shifts may impact the future development of the work by shifting how the dance-maker approaches the future process. This could result in serendipitous entailments, but in the context of this research, this correlation could not be made between micro-conflicts and serendipity in *HIPS*.

In regard to *HIPS*, the dancers noted the challenging, detailed movement sequences inhibiting their ability to perform the intents of, and desired movement qualities in, the dance work (during rehearsals). For example, Nelly requested greater flow to the movements in the fan duet during rehearsal on the 4th of August (see Table 5, page 168). Kris responded that she struggles with achieving that quality because of the technicality of that duet. Nelly's sentiment is repeated during rehearsals on the 6th of August, resulting in Kris reiterating her struggle with the technique required. Sara similarly notes the technicality of this duet and the concentration required to achieve the (quality of the) movements:

> *I found it hard right from the beginning, the fan dance. I remember back at the IO Myers when we first started doing it, getting quite frustrated with myself because there was something about the flow of the movement that kind of came from Nelly's Kung Fu but just also the vocabulary of that section was different to the way I normally work. It was very on the legs and supported and I'm normally always in fall.*

The challenge of this section is made evident here but the physicality of the overall work combined with the intricate detail in the movement and the complexity of the underpinning ideas also proved challenging. Consequently, achieving flow during rehearsals became difficult, as noted by Kris when asked whether she felt experiences of flow during the process:

> *Yes ... and I think that's what I find frustrating about trying to dance in exact unison with someone and having all those detailed notes. Every little detailed note that doesn't feel right in my body but it's what Nelly wants. That takes away from that experience that I aim for when I'm performing. So, I felt like*

> *there was so much to think about in this work, you know? Like:* "Oh, I've got to get the counts and the fan comes up on the 'woah,'" *and I couldn't hear it. And:* "I've got to remember to do my yoga toes and ping on the same thing as Sara."
>
> *All of those elements sort of took me back, in a way, to how I used to feel in performance when I was much younger and [I was] just trying to remember the choreography and you can't let go of it and actually feel some sort of journey or really experience it in the moment. But it got better, I think. I was able to slightly merge the two but I think that's the frustrating thing. The main thing I find frustrating about, for instance, like that fan dance at the beginning, you couldn't just go with it and feel your body in the moment and let it be sort of unpredictable because ... which is what I love about performing. Yes, being consistent but also making it fresh every time though it's happening to my body. Not me going:* "I've got to remember to straighten my leg and do this." *You know? But I felt that once that beginning fan dance was over - once I put that white fan down, I could just relax and go:* "Oh, now I can really fit um … or just arrive or something," *like, ...* "that [is] over and now I can just go on the journey."

Here, the way in which flow can be inhibited is evident. A lack of flow is signified by each dancer's identification of the work being technical and detailed: a micro-conflict. What is also evident in this example however; is that over time, flow could be achieved as the dancers' familiarity with, and consequently ability to perform, the movements increased. These micro-conflicts can thus become overarching macro-conflicts if flow takes numerous rehearsals to achieve.

This discussion of flow reflects elements of Kloppenberg's (2010) theory of post-control choreography discussed in Chapter 3. In particular, the issue of how to maintain the liveliness and spontaneity of improvisation in the (professional/public) performance of that improvisation's developed and set movement sequences is highlighted. In the context of *HIPS*, this concept shifts as the dancers find that liveliness for movement that is not derived from their own improvisations. What remains unquestioned both here and in Kloppenberg's (2010) theory, is whether attaining a sense of liveliness, spontaneity and authenticity in movement sequences is also accompanied by an experience of flow.

Regarding power positions, the dancers still maintain active performance power but when flow is linked to achieving the desired qualities in the movement, a lack of flow impacts the dance-maker's development power. This is because without such flow, the movements are not achieved technically and subsequently, not achieved artistically (desired intent and quality). Such lack results in the re-clarification of quality and intent and thus reinforces the dance-maker as active in both the moment of re-clarification and the overall process. The lack of flow however, can also suggest that macro-conflicts are potentially present across rehearsals, as was evident in *Trouble*.

Macro-conflicts: issues surrounding group and process structure

The process for *Trouble* was also informed by Julie-Anne's research interests. Consequently, there were two streams of investigation: one concerning gesture and the notion of underlying trouble in women, and the other concerning new models for dance-making. Julie-Anne discusses the project's intents:

> *This project really does clearly break down as having concerns about process, and then the form of the work, and then having an interest in what the content is. So, there's* (sic) *these big areas of investigation, which in terms of the focus of this particular stage, it was meant to be on the process and the making model. And I have to say I did find that quite difficult because, say for example with the new staff grant that I got, other than a couple of sentences at the beginning, I didn't actually talk about the content of the work at all and that is so unusual for me to write an application and not talk about the content. And I think that may have set the whole thing off a little bit in a weird kind of balance; off balance for me. The process, in a funny way, was a little bit imposed from the beginning and often for me, the process evolves according to circumstance or whatever is happening; because it was kind of there from the start, it was quite different to how I normally work.*

It is evident here that there were issues with the model for the process rather than the content and framework for the dance work.[47] Such a conflict was also implied in Chapter 3 (page 123) when Julie-Anne's unmet expectations for the performative portrait task created an issue in how the project should proceed during the 19th of July workshop. In a discussion with the group that proved pivotal in resolving conflicts surrounding this model, Julie-Anne describes the aims of her research in more detail:

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[47] This conflict regarding process is cognitive conflict as well as a processual conflict because it is a research interest for Julie-Anne. Processual conflicts relate to the management of the group and tasks for a process (see Badke-Schaub et al. 2010; Chen 2006; Kurtzberg and Mueller 2005; Paletz et al. 2011).

Trouble, 7 September 2014, Staff Hub, Macquarie University: Group conversation

Julie-Anne: *This part of the project, this first step being about trying to find new models for making performance that don't rely on everyone being in the same space for x amount of weeks all at once. So, this kind of idea of kind of dropping in these days when we all come together was a way of having a starting point where we're all on the same starting point, which was slightly different for Annette because she wasn't here that first time. But, dropping in these days where we come together and trying to keep a thread going between them for each of us in whatever way that might be, whether you are thinking about it or some little idea comes up that you want to work on. But then, of course, the reality of that is that everyone is so busy. Everyone is doing other things that it seems to me that the days where we come together is when we do the work ... I had this idea that it would be distributed democracy but, of course it's not. I set up the project. It's funded through the institution. It's like, it is what it is. So, I'm still not totally reconciled in terms of what this year is, but I'm very pleased that you're all along for the ride.*

The research intents behind *Trouble* impacted the process for the dance work. Referring back to the issues presented in the July workshop that were discussed in Chapter 3, the inability to provide feedback was informed by this overarching conflict concerning the process. During that workshop, there was a perceived disparity revealed between the research aims and the needs of the dance work. Research into artistic processes and creative processes more generally discuss such processes as being guided by an artist's intuition, and leading to artworks demanding the decisions that are made by the artist (see Hanna 2014; Mace and Ward 2002; Nelson and Rawlings 2007; Yokochi and Okada 2005). Intuition is argued to develop from an artist's engagement in a process and its ideas, as well as her/his engagement in past practice and training (*Ibid.*). The need to fulfil the research aims outlined in the funding proposal for *Trouble* could be argued to have impacted Julie-Anne's (and the dancers') ability (intuition) to guide the process in the manner that the dance work was demanding.

The issues surrounding the structure of the processes can be positioned as a macro-conflict as it occurred across the beginning half of the project until it was resolved through the group conversation during the September workshop. This had varying effects on how the process progressed and also on how the power exchanges between the group members occurred. To further extend the example from Chapter 3, Julie-Anne's inability to give immediate feedback to the dancers after the performative portraits showing was not only due to the unmet expectations she discovered she held. These unmet expectations also signalled a process that was not operating as expected, resulting in a macro-conflict. Consequently, Julie-Anne's position as a developer was disrupted.

Above, it is evident that the structure of the group and process are interdependent: the group process is distributed over time and distributed among the group members. Time away from the group was intended to involve each individual continuing their respective investigations into the project's key themes. At the time of the performative portraits, each dancer held an active development position over the material that was intended to be maintained throughout the process because of the intention to have a democratic process. However, Julie-Anne's expectations revealed the conditionality of the dancers' development positions (as suggested in Chapter 3) and subsequently, the lack of democracy in the group and process structure was revealed.

This conditionality that was revealed through this conflict was already expected of the group structure by the dancers and will be discussed in Part 2. Alongside the dancers' tacit expectations of the group structure, the (lack of) experience of group flow also suggested at the process not progressing well. As an extension of Csikszentmihalyi's (1997) theory of flow in systemic, individual creative processes, Sawyer (2003) suggests that group flow can also be evident in group creative processes:

> *Group flow is an emergent group property and is not the same thing as the psychological state of flow. It depends on interaction among performers, and it emerges from this process. The group can be in flow even when the members are not; or the group might not be in flow even when the members are* (47).

This shifts group flow from the construct of individual flow suggested by Csikszentmihalyi (1997), although the two can be experienced simultaneously. For *Trouble*, a lack of experience of group flow became a micro-conflict for some dancers. This micro-conflict was situated under the macro-conflict discussed above, however, it must be contended that the dancers may not have been aware at the time that this macro-conflict was contributing to a lack of group flow. Lizzie speaks of her lack of flow in relation to copying movements from *The Women* (1939) (page 175):

> *I think I found it, when we were doing it the first time with the women's film, I found that incredibly awkward and hard. And then the next time we did it with the other film (*A Woman Under the Influence *(1974)), I found it much more interesting and found a way to engage with it more and I was feeling less awkward in it. But I think that is something to do with at the beginning. I wasn't sure what was expected of me and because I feel less interested in and*

> *more awkward doing acting and because I wasn't sure if that was going to be the direction of the project; that we would be expected to be very theatrical and acting, which I don't feel I'm very skilled at.*

Lizzie was challenged by the acting tasks earlier in the process and the gap between her acting skills and the nature of the tasks resulted in a lack of flow, however; this lack of flow is also noted by Lizzie as being the result of the unknown nature of the process and the project during that second workshop in April 2014. Group discussion during the September workshop resulted in a resolution of the conflict relating to that sense of the unknown for Lizzie:

> *I did find it a very satisfying and enjoyable process, particularly because I felt there were a lot of challenges in it, which always makes it, somehow, more satisfying. I felt like Julie-Anne and the group dealt with problems well towards the second half of the project. I guess one of the challenges that was obvious in that July session was the committing time outside of the time that we spent together, which I think was an expectation there from the beginning but then the reality is that none of us felt like we made enough of that time there outside of the project. So, that was a big challenge, I think, that affected how we felt about the content, I would say, for all of us when we were showing that day (the 19th of July).*
>
> *But then I think there was also the challenge that was evident that day that I felt like we weren't really collaborating as a group. I mean, we'd only met maybe twice or three times so far and so I felt like the next time we met was very exciting because we did* [collaborate]. *I don't know whether it's collaboration, but I felt like we were more on the same page as each other:*

> *more in line somehow. And I guess then we did start that process of sharing so that was then more satisfying, I think.*

> *I felt that ... and we were talking about this on the last day, something maybe about a sense of direction. I think that's always very reaffirming, to have a sense of direction. And even though we knew right from the beginning there was going to be this video installation outcome, besides that, it was very, very open. And I think then when we're not working together very much as a group, and we haven't worked together very much as a group, then it's useful to have some kind of container around it, or, maybe not container around it but stuff in between us maybe is a better [term], which then somehow also felt like the direction was clearer in that latter half of the year from September on, I'd say.*

Katia similarly echoes the shift in the process that occurred in September during the task involving learning segments of each other's performative portraits (see Chapter 3, page 125):

> *I can vaguely recall when we all, I think at some point, everyone had to learn something of someone else's and there were times with that where I felt like, and you know that this is just my perception, someone else in the group may have felt crap, but I felt like everyone was absorbed in the trying to attain that movement together. Yeah, it's a good feeling.*

Although it is unclear what particularly catalysed the shift in the group dynamic during the September workshop, the group conversation outlined above and the sense of assurance gained between the members of the group enabled a sense of flow and perception of group flow for some. The macro-conflict with process and group structure that had led to a sense of awkwardness and a lack of clarity, as noted by Lizzie here and by Julie-Anne in Chapter 3, was resolved. Julie-Anne speaks of this resolution during the 29th of October workshop:

Trouble, 29 October 2014, Dance Studio, Macquarie University: Group conversation

Julie-Anne: *You know that day, the first time when we did the solos and we went and filmed them in the green screen studio? At the end of that day, I said to Sam:* "I don't know what to do with that!" *And because there was that long period of time until the next time we met and then a longer period of time until we met today, it's clear to me now that actually, in a funny way, this length of time is good because if I'd have had to see you the next day, I would have just made something (hands gesture a mess), you know?*

Even though I felt like last time we met ... It felt like it really shifted for me and I can't even really remember what that was that shifted but it allowed it to now, this time, feel like those things (the material created on July 19th, 2014) are coming back in. I felt like I just had to go: "Okay, that's what the material is. Just put it over there." *And now it's feeding back in again, which I feel really so relieved about because at the end of that day, I was like:* "What do I do? I don't know what to do."

It is also evident in this example that numerous conflicts are operating simultaneously and that these conflicts subsequently impact the exchanges in power that occur between dance-maker and dancer. The inability to provide feedback (micro), the lack of (group) flow experiences (macro), and the disparity between actual and planned process and group structure (macro) are interdependent conflicts that shifted the development power for both the dancers and Julie-Anne in *Trouble*. Although Julie-Anne's development position remained active, it was impacted by the disparity between the actual and the planned group structure and process. Consequently, her active power position was not speaking to that aforementioned intuition. This is not to suggest that there was a lack of active power, but rather that there was a lack of confidence in the entailments and directions given, and consequently, a potential for inappropriate developments to the dance work.

Meanwhile the dancers' active development positions for the performative portraits were hindered by a lack of feedback, and subsequently, that power became conditional. With regard to active performance positions, these remained throughout the conflict(s) as they are critical to aiding in conflict resolution. However, this active performance position was not accompanied by a desired flow experience. Flow and active performance positions are not interdependent states; rather, flow is a desired state but is not always reached during a process. The lack of confidence and the shifts in power positions as a result of these interdependent macro- and micro-conflicts can be suggested to impact the sense of group flow, particularly given the perceived shifts in the process (conflict resolution) by different members of the group implying a previous lack of flow.

Macro-conflict: Play and dance work structure

Alternative to the lack of confidence in process and the consequent (potentially) inappropriate developments and impact on active development power, macro-conflicts involving the dance work structure in *HIPS* resulted in a reassertion of Nelly's development position through play. 'Play', here, refers to actively shifting the structure of the dance work numerous times within, and across, rehearsals by directing shifts to see if those shifts resolve the macro-conflict that is present. In particular, the contemporary dance section of *HIPS* will be discussed due to the many shifts that occurred to the structure of the movement sequences throughout the process. This sequence was changed from the 2012 development to the 2014 development of *HIPS*. In conjunction, Nelly shifted the relationship between Sara and Kris within that sequence on numerous occasions. Table 6 (pages 198-199) outlines the shifts during the development of this section. Major shifts are marked in bold.

Date and Location	Development
20 May 2014 Heffron Hall, Darlinghurst	Nelly sets the transition between the broken bones improvisation and the contemporary dance section.
26 May 2014 The Palace Studio, Marrickville	The dancers practice a new sequence learnt on the 24th of May (researcher absent) and add new material. Nelly notes how the sequence travels forwards and states that they will find ways to make it travel sideways in the future. They repeat the sequence 3 times to ensure it is remembered.
27 May 2014 Heffron Hall, Darlinghurst	Nelly sets the remainder of the sequence and notes that they will practice creating smooth, simple transitions between the movements. **She also notes that she is considering having Sara echo Kris in that Sara will pause and recommence the sequence with Kris. She also adds that she likes the unison between the two dancers as well because there has been little during *HIPS*.**
29 May 2014 The Palace Studio, Marrickville	The section is rehearsed with and without music. Nelly starts clarifying the finer details of the sequence. **Sara is set the task of echoing Kris's performance of the sequence. Sara states that she felt that she should join in for a couple of movements every now and then. Nelly notes that she liked the tension that is created between the two dancers.**
30 May 2014 The Palace Studio, Marrickville	**Sara and Nelly further discuss Sara's moving in and out of the sequence. Nelly asks Sara to come in and out when she wants to because she wants to see what happens even though she adds that she has other ideas on how she might shift the section. Nelly suggests one section that she would like Sara to do however.** They run this section in this state and film it within the structure of the whole dance work later in the day.
4 August 2014 Central Park Studio, Chippendale	The dancers recover the movement without music. **This includes Sara going over all the details and the sequence in full.**
5 August 2014 Central Park Studio, Chippendale	**The sequence is rehearsed with Sara and Kris in unison.** Nelly gives notes clarifying details, including discrepancies between how the two perform the sequence. The spacing is discussed again and they question whether they should wait until they are in the theatre space to fix any spatial issues.
6 August 2014 Central Park Studio, Chippendale	The sequence is rehearsed and detail is further clarified. Sara and Kris remain in unison.
7 August 2014 The Palace Studio, Marrickville	The spacing is considered given that there is more depth in this rehearsal space. Nelly states they will need to practice the section to perfect the lines because the audience is in traverse.

Date and Location	**Development**
8 August 2014 The Palace Studio, Marrickville	The sequence is rehearsed and Nelly gives notes. **For the second practice, Nelly states that they do not need to remain in unison for every movement. Sara says: "You tell us to go out of time and then we can't do it." They discuss the rhythm and decide to aim for unison but Nelly states that finding that unison can happen in its own time.**
11 August 2014 Critical Path Studio, Rushcutters Bay	Outside eye, Cathy Goss, is present to help clean the section. They work through finding unison in the sequence. Nelly states that maybe they need to find places in the sequence where they can look at each other. Kris replies that sometimes looking arrests the momentum of the movements.
13 August 2014 Critical Path Studio, Rushcutters Bay	The section is rehearsed and Kris notes that she feels stupid looking out for Sara in order to check they are in unison. They discuss how they can make those sightlines more subtle.
14 August 2014 Critical Path Studio, Rushcutters Bay	**Nelly states that she feels that the contemporary dance section still needs work within the context of the whole work. Kris agrees. The (lack of) attention to detail impacts whether it works. The section is shifted so that both Sara and Kris shift in and out of the sequence. When not in unison, each dancer is performing the move after she shifted out of unison in slow motion. Each dancer then recommences the sequence in unison with the other dancer at the sequence's usual pace. They discuss the problem of making sure these shifts look deliberate rather than unintentionally being out of unison.** **Rather than one movement in slow motion before recommencing, more time spent in slow motion is set so that the other dancer gets further ahead in the movement sequence and the issue of looking deliberate is resolved. Nelly notes that she likes where this new development is going. Kris notes that she feels she can dance it more because they are not in unison throughout.**

Table 6: Development stages for the contemporary dance section, *HIPS*

As can be seen in Table 6 (pages 198-199), the relationship between Kris and Sara during the contemporary dance section shifted often between dancing in unison, pausing the sequence and slow motion for Sara, and then shifting in and out of slow motion for both dancers. These shifts highlight a lack in the section in relation to the overall work and hence signify the presence of a macro-creative conflict. The shift in the movement material from 2012 similarly highlights the presence of a macro-conflict.

Nelly's reasoning behind the numerous shifts was discussed in Chapter 3 (page 120) in relation to the role of outside eyes in the process for *HIPS*. In particular, the rhythm of the section and the relationship between the two dancers is noted as not working well within the structure of the dance work. She further states her concern for *HIPS* with regards to the macro-conflict surrounding the contemporary dance section as well as other cognitive conflicts:

> *I was worried for a second that it wasn't going to come together ... towards the end at Critical Path, like even then too, I was just going:* "Oh my God!" *There were sections that, like the fan stuff, because that was at the beginning of the piece, it just had to be just right because otherwise, if that's not focussed then you don't have anyone with you, you know? And then the energy in the contemporary dance section as well. They are the two things I think about when we were at Critical Path because I felt like their individual stuff was really coming together so it was more the connection when they were working together.*
>
> *But each time we ran it, something else was revealed and even Sara's pacing section where we had her walking in between and then all of a sudden, when*

> *we had her stopping and just being really, really, slow and then you could see Kristina's fan too, and all of a sudden I was like:* "That's what it is." *You know? But, until you have experimented and kind of … but I know when it's not working (laughs). And you've just got to find it until it works.*

Here, Nelly not only discusses her concerns regarding the relationship between the two dancers, but also the role of experimentation/play in resolving those issues. Erroneous entailments whereby Nelly or an outside eye would offer a shift, in order to see if it was appropriate, become critical here to resolving macro-conflicts. These entailments are implemented and are retrospectively deemed erroneous at the time of experimentation or later in the process. Unlike in the previous chapter where erroneous entailments were revealed through the dancer not meeting the dance-maker's expectations for movement, here erroneous entailments are identified through that sense of lack and/or the dance-maker's (or dancer's) intuition that the entailment is inappropriate: intuition acts as an expectation to be met.

The aforementioned role of intuition in artistic processes is at play in the evaluation of whether an entailment will be incorporated (serendipitous entailment) or whether that entailment is erroneous. This is evident in Nelly's discussion of *HIPS* and her ability to recognise the right entailment when it occurs. Referring back to the notion of groupthink (Janis 1982), conflict negotiation that explores both in/appropriate entailments results in more rigorous creative works. Although difficult to measure in this research, it could similarly be suggested that experimentation as a form of conflict negotiation resulted in a stronger creative work. Nelly's sense of having found what was needed to resolve a conflict speaks to this.

For experimentation to occur, the dancers must actively engage with shifts in the process and the dance work. Their performance powers are upheld and reinforce Nelly's development position. Consequently, the dance-maker's intuition is enabled as freedom is given from the dancers to the dance-maker to explore new ideas in the work. The dancer must perform the shifts in order for retrospective incorporation, or identification of error, to occur. The dancer allows the dance-maker to view the dancer-as-object, while simultaneously using her/his subjectivity to engage with the shifts and incorporate those in a fashion she/he deems is wanted by the dance-maker. The relationship structure refers back to both the role of the dancer shown in Figure 5 (Chapter 3, page 114), and the discussion of the dancer-as-object and –subject duality discussed throughout Chapter 4.

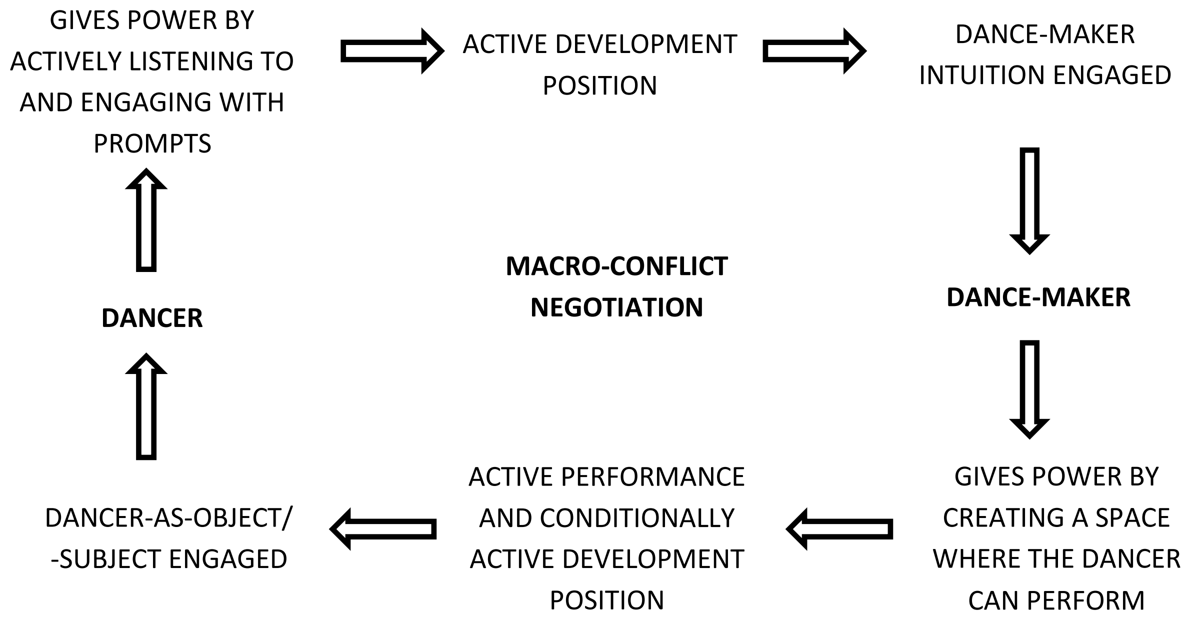
GIVES POWER BY ACTIVELY LISTENING TO AND ENGAGING WITH PROMPTS
ACTIVE DEVELOPMENT POSITION
DANCE-MAKER INTUITION ENGAGED
MACRO-CONFLICT NEGOTIATION
DANCER
DANCE-MAKER
DANCER-AS-OBJECT/ -SUBJECT ENGAGED
ACTIVE PERFORMANCE AND CONDITIONALLY ACTIVE DEVELOPMENT POSITION
GIVES POWER BY CREATING A SPACE WHERE THE DANCER CAN PERFORM

Figure 7: Macro-conflict negotiation cycle

Figure 7 (page 202) displays the cycles that occur in the negotiation of macro-conflicts. This highlights the roles of both dancer and dance-maker in the negotiation of the macro-conflict and implies an overarching group structure is informing those roles and their accompanying power exchanges. As stated, macro-conflicts occurred during the process for *Trouble* and were resolved through group discussion that revealed and created confidence in the direction of the actual, rather than proposed, process and group structure. The above notions of experimentation and intuition were also operating as a part of this conflict.

Trouble, 19 July 2014, Screen Studio, Macquarie University

Lizzie stands in the centre of the space. She is performing some of the movements from her performative portrait for the camera. Julie-Anne directs Lizzie to relax as she begins talking to Sam about the next frame: "Can we do a version of it with just the top half [of the torso]?" *Sam nods and Julie-Anne directs Lizzie to repeat the whole sequence so that they can film it with a focus on the top half of her torso. While Sam readjusts the height of his camera so that it is at the same height as Lizzie's torso, Lizzie performs some stretches in preparation for the next performance.*

Sam moves the camera forward and confirms with Julie-Anne the tight framing of the torso. Lizzie joins the conversations and adds to Sam: "I do change [the height of my torso in space] kind of vaguely." *As she says this, she performs a move with her toes turned out and knees slightly bent. She straightens and bends her knees ever so slightly, mimicking the beat of her chosen music. She then asks Julie-Anne whether she should do this run straight into the camera. Julie-Anne responds:* "Um … yes, for this version."

"I step forward. Is that going to be okay?" *To aid the framing of the shot, Lizzie tells Sam of where she moves in the space and takes two steps forward. Sam asks her to raise her arms to the position they make when she moves forward: hands bent in towards the chest, the right elbow is raised above shoulder height with the right palm facing towards the floor. The left elbow is lowered towards her waist with the left palm facing up to the right palm. Her hands are close to each other but not touching as she creates a diagonal line from one elbow to the* *other. Sam checks his framing and then asks her to step back again. He directs her to take one small step forward:* “Yes, start there.” *Before the music begins, Lizzie asks whether she should look beyond the camera seeing as the camera is at eye level. They agree she should look beyond and just off to the left of the camera. The music begins.*

Lizzie performs her portrait again. When finished, Julie-Anne asks Sam if there are any other framings he would like to shoot of her. He asks Lizzie to repeat it again as he has adjusted the frame to make sure everything desired is captured within it. He gives her some directions and notes on what he is adjusting so that she is aware that she does not have to shift her movements. She begins again with the music. As the small movements of her hands shift to being placed in front of her pelvis, Sam lowers the camera so that her hands come into focus and her head is removed from the frame. Lizzie finishes the take.

Julie-Anne requests a particular movement from Lizzie and directs her to face the downstage left corner. Julie-Anne addresses both Sam and Lizzie and says that this move “links up with something that Elizabeth and Kathy did.” *She continues to adjust Lizzie’s angle in relation to how it appears in the frame. She asks her to perform that movement to check this framing. Standing on a bent right leg with the left leg bent in front in fourth on demi pointe, Lizzie begins to bend further. As she slowly deepens across four beats, her left arm, which is bent at the elbow so that her forearm is vertical and her palm faces her face, pulses up, down, up, down. She then slowly straightens her knees as the left arm repeats those four beats. During this, her right palm is held just out from her forehead and her right elbow is pointing outwards so that her forearm is parallel to the floor.*

Meanwhile Sam has been adjusting his camera to set the right framing. Julie-Anne asks Lizzie to start from the movement before so that they can capture the shift into the desired *movement. Sam double checks with Lizzie the various shifts up and down to ensure that the framing is correct. The music begins and Lizzie performs. As she does this, Julie-Anne leans in to check the camera's viewing screen. Lizzie stops after a few repetitions of bending and straightening her knees.*

Giggling, Julie-Anne says: "Okay, good." *Lizzie apologises as she said she realised she had not created the right angle and had begun to turn slightly more to stage left to correct it during the take. Julie-Anne responds:* "Yeah. That was, look … Who knows … Who knows what it is? Who knows?"

The focussing in on body parts, particular movements, and particular framings as shown in this example with Lizzie, highlight these elements of play and intuition at a time when Julie-Anne later expressed concern about where to take the performative portraits. Discussion became the means of resolving the issues she had with the group process and structure, allowing the play that occurred to be retrospectively deemed valid to the process and future dance work (as shown in the above example). Similarly, discussion with the dancers and outside eyes were critical to *HIPS.* However, unlike in *Trouble,* where it occurred outside the studio space, discussion in *HIPS* often occurred in the moment of experimentation.[48] Such moments of discussion in *HIPS* are noted in Table 6 (pages 198-199).

Discussion becomes critical to resolving macro-conflicts and consequently engages dancers' subjectivities on another level, as well as temporarily engaging their development positions because they influence the direction the experimentation will take. This position is conditional and guided by the overarching structure of the group. As shown in *HIPS,* Kris stated a dislike of looking for timing cues from Sara so that they could remain in unison (the 11th of August).

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[48] Discussions may have occurred outside the studio space for *HIPS*, but these were not captured by the researcher as they as fell outside the designated rehearsal time.

This micro-conflict is resolved when they explore subtle ways of both avoiding a loss in momentum from looking, while still looking for timing cues (the 13th of August). Nelly has incorporated Kris's concern and has shifted the work to accommodate both needs. Ultimately, this concern is resolved when the shifts in and out of slow-motion become the final setting for the section. The responsibility to maintain unison shifts to fall with the dancer in slow-motion as she must ensure she recommences the sequence in unison.

This reveals that a conditional development position is operating for the dancer because the dance-maker relies on her/him giving feedback during the negotiation of a conflict. The potential temporariness of the developments offered by the dancer under the overarching group structure assigns the conditional state of that position. There is a tacitly known role held by the dance-maker where it is her/his responsibility to guide and decide upon conflict resolutions and this is discussed in Part 2. Regarding *Trouble*, as discussed earlier, the lack of confidence in the process and outcomes also created a sense of conditionality in Julie-Anne's active development position as she remained uncertain of the value of the experimentation that was occurring, as shown in the above example, and as revealed in the 29th of October group conversation (page 195).

Conclusion

Conflict negotiation results in fluctuations in the power positions between the dancer and dance-maker. In particular, the need for others to aid in resolving micro- and macro-conflicts re-engages the dancer's active development position conditionally. The dance-maker (or another group member) determines whether a dancer's proposed shift is appropriate and can be incorporated into the process/dance work. This power for the dancer remains conditional because of the dance-maker's overarching power (as shown in the examples in this chapter).

Regarding micro-conflicts, these cognitive conflicts can arise due to a lack of understanding or detail, or, as a result of issues achieving dance movements physically. Identified either by the dancer or the dance-maker, these conflicts are resolved in the moment and activate the dancer's (future) performance and conditional development positions, and the dance-maker's development position. As shown in relation to *Trouble* and *HIPS*, numerous micro- and macro-conflicts manifested during and across rehearsals and were resolved through discussion. Micro-conflicts consequently can suggest that an overarching macro-conflict is present, or, if left unresolved during the rehearsal in which it occurred, micro-conflicts can shift and become a macro-conflict.

Inhibited flow states were revealed in relation to both *HIPS* and *Trouble* as being the result of macro-conflicts. For example, Kris's struggle with the technicality of the fan duet across rehearsals inhibited flow, but was resolved with further practice. For *Trouble*, the issues surrounding process and group structure inhibited a sense of group flow that was later found after group conversation resolved that macro-conflict for some dancers. As a consequence of inhibited flow, macro-conflicts can result in related micro-conflicts that may be temporarily resolved until confidence is gained or intuition reveals a more appropriate resolution for the macro-conflict (see Figure 7, page 202). The numerous shifts in the contemporary dance section for *HIPS* (see Table 6, pages 198-199) were temporarily resolved micro-conflicts until they shifted later in the rehearsal process.

Allowing group negotiation of conflicts, whether that is through discussion or experimentation, adds depth to the concepts, processes and movements during dance-making. In conjunction, the space given in which personal micro-conflicts can be revealed to others ensures safe dance practice. Through this space, dancers can air concerns regarding (potential) injury and thus shift the movement sequences. If agreed by the dance-maker, the dancer's performance position is activated for the remainder of the workshop period and/or the performance season for the dance work.

Part 1:

Conclusion

Fluctuations in power during dance-making processes not only enable moment-to-moment collaboration but also ensure that a detailed, well-researched dance work is being created. The shared active development positions between dance-maker and dancer, which occur during improvisation, tasking, the recognition of serendipity and the negotiation of micro-/macro-conflicts, have been expounded to reveal the agency of the dancer in dance-making. Regarding development power, the dancer shifts between active and passive power when enabling the dance-maker's development power in a moment, and when encountering erroneous entailments.

As previously noted, there is ongoing debate in the field concerning the prevailing/traditional view of the dancer-as-object, despite recognition and discussion of dancers' subjectivities and agency. A dual subject/object position was noted in Part 1 in order to reveal not only how dance-makers rely on dancers' interpretations, but also how they, and outside eyes, rely on the dancers engaging their active performance position. Observation can then occur and the dance work can develop a more intricate conceptual framework, as well as more complexity in movement sequences. The overarching group structure that informs the micro-relationship structures during dance-making also informs this dancer-as-object/-subject duality.

What remains unexplored is how the overarching (macro) group structure, and the nature of each case study involving professional dancers and dance-makers situated within a particular dance industry sector, informs these relationship micro-structures. As suggested, there is conditionality in the dancers' development power as the overarching group structure causes active development power to be moment-based, rather than consistently present throughout a process. For example, as was revealed in relation to *HIPS* and *Trouble*, active development positions were exchanged to the dancer for improvisation but once the process moves onto another event or that improvisation is redeveloped, those active positions may become passive. Permanent positions occur when authority is given to a dancer for a sequence throughout the process. Likewise, authority can also be conditional as the referee dancers' knowledge may potentially equal or surpass the knowledge of the referent dancer (see Kung Fu example involving Marnie in Chapter 3, page 129).

The active/passive spectrum of power that has been revealed and examined in Part 1 thus suggests at other forces also operating and impacting on the micro relationship structures. Event-based exchanges in power between dancer and dance-maker reveal that tacit expectations and understandings of each process inform the working relationships between dancers and dance-makers. In conjunction, the nature of each process being situated within Australia's (Sydney) independent contemporary dance sector similarly suggests at predesignated behaviours, such as those relating to the need to conduct safe dance practices and to be professional, which may also be influencing the nature of the (power) exchanges within a process. Such overarching structures and tacit knowledges will now be examined in Part 2.

Part 2

Expectations and Context:

Moment-to-Moment Collaboration in Australia's Independent Dance Sector

The following two chapters will step out from the immediate processes discussed in Part 1 in order to examine how the contexts in which these processes are situated inform the exchanges in power and consequently the notion of moment-to-moment collaboration. Particular focus will be given to two areas evident in both the case studies and the literature in order to make this examination: first, the training and past practices of the participants will be explored as both aid in revealing how expectations concerning a process/dance work and/or behaviour related to particular roles inform dance-making relationships; and second, each case study will be (re)situated within Australia's independent dance sector. This re-situation will reveal how particular factors relating to managing a professional dance-making practice and to sustaining a career within the sector also inform fluctuations in power during moment-to-moment collaborations.

In discussing expectations and context in the following two chapters, it must be noted that it is not possible to reveal exactly how both impact collaborations. Conducting an in-vitro study of dance-making is not possible for two key reasons. Firstly, the past training and professional practice of the participants in the independent dance sector will already be informing process regardless of whether that process is for professional practice or research. In conjunction, it could also be argued that this embodied knowledge enables dance-making practices because the participants have tacit understandings of how to behave, and how to create movement material. Exchanges in power occur between participants, and between participants and context, and consequently, each factors into moment-to-moment collaborations. Second, it is precisely those expectations and contextual conditions that develop a nuanced understanding of moment-to-moment collaboration, an understanding that will have more significant implications for research in dance studies (and the arts) and practices in dance-making (art-making) than an understanding that is devoid of that context. Consequently, the discussion of expectations and context will reveal how each may inform collaborations by drawing on in-depth fieldwork examples from the two case studies.

With regards to context, the independent dance sector in Australia will be the main focus as both *HIPS* and *Trouble* are processes located in this industry. Dance practice in Australia is varied, resulting in what can be termed the dance industries. For independent dance, it is commonly referred to as the independent dance sector because of the economic independence, or lack of ongoing support for creative work, that characterises the sector (Card 2006). When the economics of the dance industries in Australia are compared, it is revealed how the independent sector operates alternatively to other sectors, a difference that is further established in Chapter 7.

Expectations in creative processes have not been thoroughly examined in creativity research; however, there are some implicit suggestions to expectations that warrant further investigating. In particular, the way in which they inform the interactions between members in a creative group is investigated here. As noted, Sawyer (2003) reveals how the individual ego can inhibit group creativity. Extending this, an individual's desire to control the outcome implies that expectations for the outcome of a group process may be operating in a fashion that is detrimental to the group process and (potentially) to the outcome. In conjunction, Laermans (2015) discusses a dancer's and dance-maker's practices being informed by past practice, including their past working relationship (structure). Regarding context and the creative group process, Hemlin et. al (2008) examine the interplay between different levels within an organisation and the impacts these environments have on the immediate environment of the creative person. Chapter 6 holds that professionalism informs participant roles. Professionalism is informed by context and consequently its operation as an expectation can be argued to show the interplay between two environments: the independent dance sector and the immediate rehearsal environment of a dance-making process.

In conjunction, the presence of conflict can also indicate that expectations are operating (see Chapter 1, page 21), particularly when a cognitive conflict is not held by every member in a creative group. Expectations may not be tacitly known with regards to conflict and, as has been shown in Chapter 5 and will be further discussed in Chapter 6, conflicts may guide decision-making as they can override the intuitive aspects of (artistic) creativity. Interestingly, this intuition that the process is not progressing well reveals the presence of cognitive conflicts and thus enables the identification of any operating expectations that may be informing that conflict. The difference here, however, is that intuition has not revealed where the process needs to progress to, only that it is not progressing well (see Mace and Ward 2002, and Nelson and Rawlings 2007).

Chapter 7 takes a further step out from the discussed case studies in order to further reveal how context informs moment-to-moment collaborations. The role of the dance-maker's choice of dancers/creatives and the dancers'/creatives' choices to participate in a professional dance-making process will be examined. Revealing choices will suggest that moment-to-moment collaboration is an inherent condition of such processes because the participants are complicit in, and consequently responsible for, those processes. This draws on, and further develops, Ziemer's (2011) notion of dance-making practices being complicit processes whereby the actions of the participants are equally weighted. This discussion of choice will also be positioned in relation to career structures in independent (contemporary) dance and the motivations to pursue such careers and creative work.

Alongside this discussion of choices and managing careers, other contextual factors will be examined. In particular, the nature of the sector, where there are limited resources and funding, will be discussed in relation to particular impacts it had on the progression of the dance works, *HIPS* and *Trouble*. Namely, issues with access to appropriate spaces and technology will be expounded to reveal the creative (cognitive) conflicts these caused during processes. From here, how these issues and conflicts were managed to ensure the development of each dance work will be brought to light. This management will show the interplay between context and moment-to-moment collaboration, thus further establishing the importance of examining dance-making in context.

Chapter 6

Overarching Power Exchanges:

Expectations Surrounding Process, Group Structure and Participant Roles

Given that each process is situated within a professional context, it is important to examine the expectations that were held by the participants and consequently, how such expectations inform to the notion of moment-to-moment collaboration as discussed in Part 1. Expectations surrounding the structure of the processes and groups for *HIPS* and *Trouble* will be discussed in relation to the active/passive positions for performance and development in order to reveal how such expectations informed the exchanges in power during the events that unfolded in each project. This focus will further situate the two case studies within the professional contexts in which they occurred. The discussion of moment-to-moment collaboration here moves beyond the ‘in-vitro’ context of Part 1 to examine how the structure of the group, as a social group within a particular social and industry context, impacts the development of each dance work and leads to individually held expectations for what the process, the dance work, and the group structure (hierarchy) may be/become.

Although this thesis does not examine a broader notion of collaboration, the discussed failure of some democratic processes outlined in the Introduction (page 6) could be the result of a disjuncture between expectations for group structure and consequently group process (see Kolb 2011, 2013). For example, the endeavour to be democratically collaborative may not align with the actual exchanges in power that occur. Such disparity, as preliminarily discussed in Chapter 5 in relation to overarching macro-conflicts, is further examined in relation to expectations and moment-to-moment collaboration. Focus will be on how it can lead to perceptions of a process (not) proceeding well and subsequently, a group's structure (not) operating appropriately.

Participant roles, whether perceived or actual, also factor into the discussion of expectations. Each process being situated within a particular context of not only the dance industries but the independent (contemporary) dance sector in Australia means that certain notions of professionalism are operating. Dancers and dance-makers have certain responsibilities, attributes and prior knowledge that make them desirable as dancers and/or dance-makers and these can impact how an individual approaches the dance-making process. This (tacitly) influences the distribution of power in a dance-making group and also (tacitly) informs expectations for how a dance-making process may unfold. This professionalism is critical however, as each participant is a working artist whose past body of work speaks to her/his standing as an artist, and consequently helps her/him secure future work as a dancer, dance-maker and/or filmmaker in the independent dance sector.

Overarching group structure and expectations concerning process

The overarching group structures for *HIPS* and *Trouble* influenced the nature of moment-to-moment collaboration in each process. The aforementioned exchanges in active/passive performance and development power that occurred during moments of improvisation, tasking, clarification and conflict, need to be reconsidered in the light of the overarching group structure. Part 1 has revealed how such exchanges in power reveal fluctuating group hierarchies whereby dancers may receive more, or equal, conditional development power than others, including the dance-maker, for a particular event. However, as was evidenced in both *HIPS* and *Trouble,* an overarching hierarchy is operating simultaneously and is informing the fluid hierarchy operating during any event.

HIPS, 27 May 2014, Hefferon Hall, Darlinghurst

Kris and Nelly are rehearsing the transition from the fan duet into Kris's new fan material. Kris finishes the fan duet in one of the Kung Fu poses. Standing with a bent knee on the right leg, left leg in front in fourth position with left foot placed on the ball of the foot and the left knee bent, Kris places her extended pointer and middle finger of her left hand inside the right elbow. Her right upper arm is extended in front of the torso, perpendicular to the floor. Bent at a right angle and pointing up towards the ceiling, her right forearm is holding the fan closed.

Kris shifts her left leg and places it behind the right leg in a lunge. Simultaneously, she leans her body forward over her bent right leg and drops the right arm swiftly and forwards of the body before tucking it behind her back to release the fan. The body remains bent forward as she rotates half a turn to the left. She passes through deep bent knees, remaining low, as she transfers her weight onto her left leg. Kris extends the right leg behind her and circles it along the floor to complete another half a turn to face her downstage. As her right leg reaches the side of her torso, Kris bends her left knee further to squat low to the floor. Her right leg completes the circle and wraps around the left leg so she finishes facing stage left, low to the floor. As she performs the turn and lowers to the floor, Kris closes the fan and brings the right arm out straight from the shoulder and around to the front of her torso. The arm follows the motion of the right leg, bending in towards the torso from the elbow as the right leg tucks in. The right arm remains perpendicular to the floor.

Pushing off on the left leg, Kris slides along the floor towards stage right and creates a split position with the leg in front. Her right forearm rotates up as she slides to recreate the position with the closed fan and the index and middle fingers of the left hand placed inside the *right elbow. She flicks the fan open, hiding her face from her audience. Kris is struggling finding flow and energy in the transition into the split position with the flick of the fan. She plays around with the movement before discussing with Nelly her difficulties.*

Nelly: *What if you go push, flick?*

Kris attempts this. She pushes out into the split position but delays the flick of the fan in front of the face.

Nelly: *That's not quite right, is it?*

Kris reattempts this version again to see if she improves on the dynamics between pushing out and flicking the fan.

Nelly: *Or, maybe try not what I said there and just push out as you flick.*

Kris attempts this version. The flick is set towards the end of the split but not after. Nelly still finds that the flick of the fan is breaking the moment but states that they will play with it later. After working on this, Nelly and Kris rehearse and discuss the new material that follows. Nelly discusses shifting the directions Kris faces during this suspended movement sequence on the floor and potentially adding more material. She asks Kris how she is finding the energy with the floating and the small, detailed movements of the fan after it is lowered to the floor. Kris responds that the energy is good but she needs to develop the detail in the broken nature of the movements. They run the section with the music. Kris states that it doesn't feel right in her body.

Kris: *Maybe it needs to move quicker.*

Nelly: *I just want it to tick along.* Tick, tick, tick, tick.

They run the sequence again with the music and Nelly asks Kris to also find breathing-like qualities in the movements. As Kris performs the sequence, there are more reverberations through her body as she attempts to perfect the isolated nature of moving the fan.

Nelly: *Did that feel better?*

Kris: *Yes, because I can start to play with things. As something goes ... (gestures that the next movement follows).*

Active/passive power for development and performance, as well as serendipitous/erroneous entailments and play, can be seen during this rehearsal of Kris's solo fan material in *HIPS*. Kris struggled with finding a sense of flow and a level of detail in the isolations after transitioning out of the fan duet. Before discussing these micro-conflicts with Nelly, Kris independently plays with the transitions and isolations. This suggests a space is created in which Kris can practice sequences and find alternatives that help her reach flow and find authenticity in the movements. Nelly enabled this space and consequently granted a conditionally active development position to Kris.

The nature of how a project is constructed with regards to group structure impacts the progression of the dance-making process. The aforementioned conditional development position from Chapter 3 is conditional not only because the process and dance-work may shift elsewhere and thus remove dancer authority, but because there is an expectation held by the dancers that the overarching development power lies with the dance-maker. With regard to *HIPS*, the dancers view the project as Nelly's and thus consistently exchange development power to her despite the fluctuations that may occur from moment-to-moment. Sara's and Kris's past experience with Nelly's style and process, including the 2012 development, reveals that there are expectations concerning how the process will be conducted and consequently how the group will be structured for the 2014 development. Kris speaks of her early experiences working with Nelly:

> *I'd just left Australian Dance Theatre and she contacted me and said she was making a work and would I like to be in it. It was one of the very first freelance gigs that I ever did … and it was just a short work. I think it was about 15 minutes long or 20 minutes long. And I just thought it was amazing, like, the whole process was very much that she'd come in and she had all the materials already created; all the choreographic material. But I'd never ever moved in a way like that before and it was so incredibly challenging and so exciting to be doing something different outside of what I had been doing for the last 4 years working with one company. So, that was just mind-blowingly amazing. I feel like each time there has been a tiny bit more involvement from the performers.*

Kris's past experience reveals her expectation that Nelly has a vision for the project and consequently movement material that the dancers will learn and further develop with her. She has a familiarity with Nelly's style of movement and her long history working with Nelly means she also feels comfortable making suggestions with regard to the sequences, and any cognitive conflicts she experiences executing those sequences. Speaking about a previous work of Nelly's with dancer Paul White, Kris states that:

> *When we were making* In Glass *(2010), she had it really mapped out right from the beginning and I remember Paul and I were like:* "Why don't we just …

> Why don't we like …" *I don't know, just to see what happened because we were so used to just throwing things in the mix in the processes that we had been involved in. So, we wrote out each scene, cut it all up and then tried to shuffle it and go:* "What happens if that goes there, and that goes there and what if the end scene is here?" *And, we were just trying to ... because I think we had time. So, we were trying some things.*

Kris has expectations regarding how Nelly develops dance works that consequently influence her professional relationship with Nelly. In conjunction with this, her experience with other dance-makers' processes, and the subsequent varying responsibilities she has as a dancer, are coming into play here. Referring back to the previous example from *HIPS,* Nelly's and Kris's long working relationship and trust helps enable the space where Kris can investigate the movement sequences and discuss shifts with Nelly.[49] Kris also draws on her past experiences as a (co-)creator of movement to negotiate this sequence with Nelly. However, the past working relationship between Nelly and Kris also informs the expectation that Nelly will be the predominant decision-maker.

In the above example, Kris explores the transition and then works through it with Nelly. She approaches Nelly because she defers to Nelly's dis/approval of her ideas concerning how to solve the micro-conflict of a lack of flow and poor energy and dynamics in and between the movements. Nelly offers entailments as she and Kris play with and clarify the details of that sequence. As these entailments endeavour to solve a micro-conflict, they are neither serendipitous nor erroneous. Although the issue regarding the timing of the fan flick during the split movement remains, Nelly does not have an expectation of what is best (erroneous entailment), nor has a positive development been found through play (serendipitous entailment): future play is required to further investigate the movement.

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[49] Nelly's trust of Kris being performance ready is discussed in Chapter 5 (page 181).

In that moment, Kris's active development position is conditional because she requires Nelly's review of the transition. Nelly's entailments reveal a shift for Kris as Kris exchanges development power over the moment to Nelly. Kris also consistently positions Nelly as developer throughout the process, as is seen through her deferring to Nelly's opinion regarding the execution of the sequence. The group is structured with Nelly as developer, initiator and dance-maker, complicating the fluctuating power exchanges that occur throughout dance-making. Expectations, as well as participant roles (dancer/dance-maker), inform the moment-to-moment collaborations that occur because power is already exchanged and operating before an event and a hierarchy is already (tacitly) established. Although this hierarchy is temporarily destabilised throughout the process, it is consistently re-established through the exchange in overarching development power to the dance-maker, and overarching performance power to the dancer.

Disparate expectations, macro-conflicts and power

Before discussing how expected roles for dance-making inform moment-to-moment collaboration, the disjuncture between expectations and actuality regarding group structure and process will be discussed in relation to *Trouble*. As preliminarily discussed in Chapter 5, Julie-Anne experienced a macro-conflict whereby her expectations for the group and process structures did not align with the nature of the events in the process as they occurred. This resulted in numerous micro-conflicts during the early stages of development for *Trouble,* such as an inability to provide feedback after the showing of the performative portraits (see Chapter 3, page 119). During the group discussion on the 7th of September, Julie-Anne revealed her concerns regarding the manner in which the process for *Trouble* was unfolding and how her views of the process shifted after becoming aware of the other group members' perspectives.

Trouble, 7 September 2014, Staff Hub, Macquarie University: Group conversation[50]

Julie-Anne: *What I initially set out to do, I didn't want to be too prescriptive. I didn't want to go:* "This is some common material. This is what I want you to be doing (gestures left to Nelly, Kathy and Katia, who are seated on the couch). This is what I want you to be doing (gestures right to Annette)." *And, in making that decision, I think I just found myself flailing around going:* "Oh, what's the point of this?" *And:* "What's my role?" *And I had this idea that it would be distributed democracy but, of course, it's not. I set up the project. It's funded through the institution. It is what it is. So, there's, kind of, you know? So, I'm still not totally reconciled in terms of what this year is, but I'm very pleased that you're all along for the ride. And that's why it was really good to get that feedback*[51] *from the questions last time because it made me go:* "Oh, they're quite happy to just … they're not worried about it being, you know, like unsatisfying or whatever." *You know? I was like:* "Oh, okay. That's okay. Just relax about that then."

Julie-Anne reveals how she had attempted to structure the group as a 'distributed democracy' where each group member would be critical in not only generating movement that explored the key concepts but in deciding on how the overall dance work would consequently develop. A key component of this approach (as seen in Chapter 3) was Julie-Anne's emphasis on each dancer using her/his own processes to create a portrait rather than being concerned with each other's works. Regarding this emphasis on the individual process within the overarching process, Julie-Anne also questioned whether she had created a space in which this could occur. As examined in relation to a lack of feedback in Chapter 3, Julie-Anne noted in retrospect that she held expectations for what the dancers would create and when that was not what was presented, she faltered in her ability to make connections between the portraits. Katia counters this perceived poor environment during that September conversation.

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[50] A section of this quote is also provided in Chapter 5 in relation to the multiple project aims for *Trouble*. The focus here, however, is on Julie-Anne's macro-conflict relating to those project aims, and consequently, the quote has been extended in this context. See Chapter 5, page 190190.

[51] A questionnaire was conducted for this thesis after the 19th of July, 2014 workshop. With consent from the group, the results of these questionnaires were shared with Julie-Anne prior to the 7th of September, 2014, workshop.

Trouble, 7 September 2014, Staff Hub, Macquarie University: Group conversation

Julie-Anne: *I think this was one of the things I've missed setting up with this project ... and I think it's because of the time and the fact that we haven't spent much time in the same space - is that each person can totally work in their own way; not feel like it has to have a common language. Do you know what I mean? And I'm not sure that I've quite set that up in the right way to encourage that?*

Katia: *Well, I actually think that because we haven't spent hardly anytime literally together, on that occasion where you gave us a little bit of homework (the performative portrait task), it absolutely had to be what we would do uninfluenced by others because we can't have been, you know? Unless people met up afterwards and just hung around. So, in that way, keeping an independent, kind of, making sure Katia Molino does what Katia Molino would do; not trying to fit in with what she thinks the group will do. If you're isolated, that's more likely to happen, don't you think?*

Katia's differing perspective that suggests Julie-Anne did initially structure the process as she intended counters the aforementioned disjuncture in perspectives regarding how the creative group was structured. This reveals that although structured appropriately, this structure did not develop the process model of a distributed democracy. While expectations were operating, it was not a failure in project set up, but rather a difference in how the process developed that resulted in a macro-conflict concerning the group's structure. The process(es) followed the needs of the dance work but subsequently did not match Julie-Anne's conceptions of a distributed democracy despite being established in a manner that would foster that model.

These differences in perspectives of the process structure, alongside the aforementioned expectations regarding the generated material, were evident in the power exchanges that occurred during the process, as were discussed in Chapter 5. From his position as filmmaker and thus co-creator in the final outcome for *Trouble*, a dance-work installation, Sam also reveals this disjuncture. His past experience with Julie-Anne resulted not only in an alternative view of what had been developed prior to the 7th of September, but also how the workshop unfolded on the 19th of July.

Trouble, 19 July 2014, Screen Studio, Macquarie University:
Alternative framings of the Performative Portraits

Julie-Anne: *So, maybe we could do one of Kathy's like Lizzie's: body and legs (addressing Sam). So, maybe we should do you, Kathy, the body and legs (addressing Kathy). And then we will do all of them, like, try and get a close [up] through the face and hands (addressing Sam).*

Sam clarifies the details of Julie-Anne's suggestion for framing and Julie-Anne says "yes" *before gesturing to the section of her own body that she would like to be framed on the dancers. The frame is to be a bust shot that captures the movements of the hands and arms from each dancer's respective performative portrait.*

Sam: *All together?*

Julie-Anne: *No, individually. Yes, do a set up for each.*

Sam: *And? (Sam gestures to a frame around his face to his chest.)*

Julie-Anne: *No, like the eyes might not even be in it.*

Sam: *Less?*

Julie-Anne: *Yes, less. So, just sort of this (she gestures to her shoulder and arm). Whatever passes through there, I reckon. But let's do this. (Kathy gestures from her shoulders down to her feet). Yes, the torso and legs.*

Kathy: *So, is it from here down, is it? (Kathy repeats the gesture from her neck down).*

Julie-Anne: *Yes.*

Kathy: *So, just the same thing? Not very long? (She performs the rocking movements).*

Julie-Anne: *Yes, absolutely.*

Sam confirms the framing of Kathy with Julie-Anne before shifting the camera to ensure Kathy's feet and torso are captured in the shot. As Sam prepares, Kathy practices her rocking movements from side to side.

Sam: *The top of the shoulders, or ...*

Julie-Anne: *Okay, I know you want the top of the shoulders, don't you? (Laughs.)*

Sam: *Because with Lizzie, you were saying from there (notes from just below the shoulder line in his framing of Kathy on the camera screen).*

Julie-Anne: Yes. No, you can have the top of the shoulders with Kathy.

(Sam begins to counter this.)

Julie-Anne: No, no. I think it's probably better with what she's wearing to have the top of the shoulders.

Sam readjusts the camera so that the top line of Kathy's shoulders is captured. Kathy is still practicing the rocking movements but has now incorporated some of the feminine, erratic gestures.

Julie-Anne: Great.

Kathy is standing still in the space. She lifts her arms suddenly, her right arm diagonally across her chest and her left arm across her waist, as if shielding her torso from the gaze of her imaginary audience. Simultaneously, she cocks her right knee in with her right heel lifted from the floor. She continues with her coy and flirtatious gestures. They are small, sharp and erratic. She begins to slow some down occasionally, as she prepares to shift into the pointing and rocking segment of her performative portrait.

Sam stops Kathy because the framing is not capturing her in the way that it should. He moves the camera back. Kathy recommences with the sharp gestures. She slows down and begins rocking sideways and back onto the right foot and then sideways and forward onto the right foot. She begins adding some pointing of her fingers with arms extended from shoulder height.

Julie-Anne: Keep going Kathy and just do two points and do it lower than your shoulders and more out to the side.

Kathy has continued her rocking. She points her right arm out, just below shoulder height. She holds it there.

Julie-Anne: Move it out to the side. Yes, that's it.

Kathy adjusted her arm to the side. She recommences the rocking after making gesture of dismissal with her right hand flicking up to reveal her palm. She continues her pointing, keeping them low and out to the side.

Julie-Anne: Good.
(Kathy finishes her take and exits the frame.)

The framings suggested by Julie-Anne, as shown in this example, were unusual to Sam's process for filming dancers. In discussing the framing of Kathy, he expresses confusion as it differs from the shots of Lizzie taken earlier in the day (Chapter 5, page 203). However, Julie-Anne activates Sam's development position as a filmmaker by agreeing, after discussion, to include the top line of Kathy's shoulders in the frame. Sam explains his perspective of the filming that took place during the workshop on the 19th of July.

> *She was trying to get me to film in quite ... I don't know if she had a clear picture in her head. It should have, maybe cropped off here and cropped off there ... that was just an idea ... or whether it was just my own camera work, I couldn't really translate exactly what she was thinking but it was really going against the grain of how ... maybe seeing something that Lizzie's doing and Julie-Anne might want to frame that in a certain way but that's not complimentary to Lizzie; where her energy is coming from. So, you look at the*

> *image and go:* "It's not really working. It's just a bit boring." *Or:* "It's not a good shot." *I mean, when I'm filming something, it's all about the connection between ... it's like the two-way exchange ... it's like a circuit that has to continuously be going from the dancer and in the camera and the dancer being conscious of the camera or you know, becoming unconscious of the camera.*
>
> *But, you know, this is a kind of time-based capturing of something which is actually happening, so I think if the camera is not focussed on that, then the camera can easily miss what is happening. I don't know. Does that make sense? For me, it's a subjective thing. So, I feel like it's my ... what I empathise with in the dance, then that's what you connect with and then when someone says:* "No, do it like this," *then you don't really have that empathy anymore and you can't really see.*

The macro-conflict that developed as a result of the disjuncture between Julie-Anne's expectations for the process/group structure and the actual process/group structure is evident in the events that unravelled with regards to Sam's creative process as a filmmaker. As noted in Part 1, this disjuncture resulted in micro-conflicts, including a lack of feedback and a lack of surety in where to take the performative portraits. Sam's power as a co-creator of the dance work, *Trouble*, was thus hindered by the macro-conflict and eventuated in a micro-conflict for him. He experienced confusion over the requested framing because that led to a (potential) lack of empathy and connection between him, the dancers and the camera.

In counterpoint with this, Sam also discussed how he thought the process for *Trouble* was progressing well and that there was plenty of content from the performative portraits that could be developed further, a position contrary to Julie-Anne's perspective of the process between the 19th of July and the 7th of September workshops. This perspective was informed by his past working relationship with Julie-Anne, including *The Nuns' Picnic* (2005), a project that followed a similar model whereby the dancers created material that was developed further and tied into each other conceptually. Sam says:

> *I think I just saw what any audience member would see who has some understanding of independent performance, as in, all of these dancers are really quite quirky and unique and aren't the sort of ensemble dance kind of professionals. They're just interested in their own movement language and at first, you don't really understand what they're doing because it's so odd but because you see that they understand it, it's just so um ... What do you call it? After you watch it for a little while, you become ... It's like being in a foreign country. You become assimilated into their language and even though each of them doesn't have ... each of their processes is in no way related to each other, everyone has a separate story that you read from: different messages coming from obscure body languages. And I know that's why Julie-*Anne *picked all those people and I know that's how she works as well. She's about one of the weirdest dancers I've ever seen, as in, it's just not conventional, you know?*
>
> *I don't know what was happening, other than she was having some crisis of confidence in her project that day and I thought:* "This is not true. This is normally what happens." *You know, in my mind, I kind of assume people get more imaginative stimulation from seeing abstract work. More obscure work makes your imagination activate and think of other things or associations with it. So, for me, seeing any of those dancers' work makes you imagine whole worlds of things and other things it could be related to, or if they are meant to*

> *be like a big family. It's like the Addams Family, you know, they all have different talents. They're all totally different from each other. So, to me, it was a total success. I mean, you know, the only way it can fail is if the performer doesn't know what they're doing, and I think all of those performers, even if they might be having a few doubts about whether what they're making is any good, their language is in their body and it's already coming out and it's already reading as them and their dance. So, for me, it's totally clear what's happening.*

It is evident from Sam's perspective that the process was progressing well, and that the content was reading well from an audience and filmmaking perspective. Past experience as a filmmaker, and with Julie-Anne, also informed this assessment. Sam's position, the above example with Kathy, and the view from Katia that the process and group structure is what she was expecting it to be, makes evident the disjuncture in Julie-Anne's expectations. It also helps to uncover why a series of micro-conflicts were occurring during the workshops earlier in the process for *Trouble*. This disjuncture was informed by the funding application that supported the development. Unlike with past grants where Julie-Anne was awarded money for a project that outlined the content for a dance work she was exploring, the funding for *Trouble* supported the process design. As noted, the grant supported research exploring a new model for making dance, a model that would better align with the activities of independent dancers/dance-makers and subsequently provide a basis to justify financial support from arts funding agencies.[52] Julie-Anne states:

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[52] As noted in Chapter 2, given the portfolio structure of the independent dancer's/dance-maker's career, whereby work is both intermittent and involves short bursts of intensive activity, this research enquiry aims at exploring an alternative model that would enable successful funding for processes where activity occurs over an extended period of time. Such a structure would enable artists to work with the people with whom they desire to work with and it would also enable more projects to eventuate into a dance-making process and potentially dance works.

> *I suppose because I also felt like there was this weird pressure at some point that I wasn't doing what I said I was going to do and normally, that wouldn't come into the mix. And then, I think in a way, it became what it became when I went:* "It will be what it needs to be so just forget that." *You know? And just see what it actually is. Once I started going:* "Oh, this is what it actually is and actually, it's working and it's fine. It's not what I said I was going to do necessarily, totally, but it's not that far away." *So, once I kind of just relaxed about that, it was okay. But you know, there was that hiatus in the middle where I was like:* "Oh, I've set up this thing and it's a disaster and it's not working and oh, everyone must be having a dreadful time." *And then I found out:* "Oh no, they're not. It's alright and actually, we've been doing quite a bit even though I didn't think we had."

Expectations regarding not only process but group structure informed the nature of the moment-to-moment collaborations that occurred in *Trouble*. In *HIPS,* where there was not an expressed disjuncture between the expectations from the dancers and the dance-maker for these factors and the actual process, development power was consistently exchanged to Nelly and influenced the fluctuations in power that enabled moment-to-moment collaboration. The dancers were conditionally active in development because they deferred to Nelly's input.

Contrary to this, development power was inhibited and/or hindered in *Trouble* because of the aforementioned disjuncture between expectations and actual process. This disjuncture was not only between Julie-Anne's expectations for process and the actual process, but also between the dancers', Sam's and Julie-Anne's expectations. As noted in Chapter 3 regarding feedback, Julie-Anne's lack of feedback impacted the active development positions of the dancers with regards to the performative portraits, an active power that Julie-Anne had intended to (remain) enable(d) for the dancers. The lack of confidence and the micro-conflict regarding framing and filming on the 19th of July also indicates that Sam's development position and creative process as a filmmaker was inhibited.

The literature notes how creative processes are autotelic and intuitive (Csikszentmihalyi 1997; Mace and Ward 2002; Nelson and Rawlings 2007; Yokochi and Okada 2005). With regards to the arts, it is also suggested that the artwork demands the nature of the process's progression (Mace and Ward 2002; Nelson and Rawlings 2007). When this automatic feedback from the process and artwork regarding the quality and nature of both does not match the expectations an artist has for both, creative processes can be hindered. Particularly given the location of both case studies within the independent dance sector, expectations, whether they relate to roles, responsibilities, the process, the artwork and/or the group, are operating. Openness is required for creative processes and it is this openness that leads to entailments, or surprises (Sawyer 1999, 2000, 2003). When expectations disable rather than enable the ability to be open, entailments may not occur and thus active development power is not fully exchanged between the members of a group. As suggested in the notions of collaborative emergence and distributed creativity, (tacit) understandings of one's role in the context of the group are needed to enable group creativity (*Ibid*.; DeZutter 2011; Sawyer and DeZutter 2009). Preconceived expectations of what the outcome will be disable this. Although not explicitly addressed in these theories, it is evident that the interplay between professional context and expectations informs moment-to-moment collaborations.

With regards to *Trouble*, the group discussion on the 7th of September, helped resolve those issues regarding expectations for Julie-Anne. Consequently, the process was perceived to be more open and fruitful after that conversation.

Trouble, 1 November 2014, Screen Studio, Macquarie University

Cassavetes Walking Task: Katia[53]

Katia: *Do you want it like yesterday with the, kind of, happy-sad thing, or not?*[54]

Kathy: *Ah, because you tailored it in.*

Julie-Anne: *That's right. You moved some of your things in. For the first version, just do the walking phrases.*

Katia: *Right, right.*

Julie-Anne: *Yes. And then we'll do a version adding those other ones. Oh, so, we might do the walking phrases in a couple of directions and then we might just do a couple of those moments - Oh, no, because we've got the moments of you doing the happy-sad thing in another costume, haven't we?*

Katia: *Yes.*

Julie-Anne: *Great. No, that's good. So, then you can do version adding it in.*

Katia: *Okay. So, I'll just do a walking one now.*

Julie-Anne: *Yes, just do a walking one to start. Yes.*

(Katia stands stage left in the space as Sam finishes adjusting the framing of the shot.)

Sam: *Ready.*

Arms crossed over her chest, Katia walks across the space. She stops in the centre and turns to face the back. She looks over her left shoulder and back to the back of the space as if she is

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[53] This material is developed from a mimicry exercise where the dancers copied a scene from Cassavetes' *A Woman Under the Influence*. In the scene, the female character is seen walking up and down a busy street, including venturing onto the road. She is talking to herself and gesturing as if she is angry. When other pedestrians near the character, she shoos them away or copies their movements. Eventually, a school bus arrives. She approaches it excitedly. Children disembark and she hugs them. The scene changes to show the children and woman running along a suburban street and then resting on the front door steps of the house. They converse and a child massages the woman's shoulders before the two hug.

[54] Katia is referring to the workshop on the 29th of October, 2014. "Happy-Sad" refers to the manic depressive laughing and crying of her mistress of the house character from her performative portrait. During the 29th of October workshop, each dancer incorporated concepts from their respective performative portraits into the walking material they generated from director, John Cassavetes's film, *A Woman Under the Influence* (1974).

searching for someone. She takes one step forward with her right foot before evidently changing her mind, turning to the left and taking three steps forward to the front of the space, stopping and finishing with her feet in a relaxed parallel position. Katia drops her arms from their crossed position to the sides of her torso as she rotates to face downstage left and rocks back onto her right leg, lifting her left toe from the floor as she contemplates where to go next. Her left hand moves to her forehead. She jumps, holding the position of her legs in the air and on the landing. Her hand stays on her forehead and her right hand becomes a fist.

She relaxes. Scratching her nose with her left hand, Katia takes four walks towards the downstage left corner. The other dancers and Julie-Anne laugh. She turns back on herself to face stage right, replacing her left hand to her forehead before dropping it and shaking her right arm. She shrugs like she is in conversation with herself. Katia takes a step to the right before sharply turning and taking two steps to the downstage right corner confused. She turns to the left, places her left hand on her hip and takes another three steps back to where she came from.

Turning towards the front, Katia flicks her arm off her hip, as if shooing someone away on the street. She walks back across the space towards stage right. As she walks, Katia pulls her shirt away from her body with her left hand and places her right hand underneath it. She flicks the right hand back out and to the side as she stops walking. While turning to begin walking back towards stage left, Katia's right hand lets go of her shirt to flick her arm twice to the side.

Facing stage left, she jumps twice, hands held in fists near her chest. Taking a step forward, Katia swings her right arm above her ahead, suspending her right foot in the air before taking another step as if directing someone to come to her. Taking two steps, Katia repeats *the movement but swings both arms up. She drops her right arm as she takes a step backwards. She swings her left arm down and across her body with a pointed finger. On the next step, both arms are swung above her head and back down across her body with pointed fingers. She takes two walks forward and then waves to someone with her right hand up high before turning towards the front.*

Katia rocks back on her right leg, lifting her left from the floor. Her arms are in a high v, her torso tilting slightly back. She slaps her left foot on the floor, swinging her arms down. She claps in relief. Everyone laughs. She takes a step to the side to face the back of the space. Leaning out to the right, Katia opens her arms and then closes them around her torso, as if hugging someone. She twists her torso from side to side. Katia repeats the movement twice, the last one turning to the left to face upstage again. She steps back and waves her right arm towards the upstage right corner.

Katia runs in a figure eight formation around the space, arms flailing. She stops facing front, placing her left arm below her ribs, emphasising she is out of breath, before flinging it out. She crumbles to the floor in exhaustion, weight on her right hip and hand, legs out to the left side and feet tucked back. Her left hand is back below her ribs. She hyperventilates and shifts her hand higher on her chest. She moves through a low kneeling position to switch sides, her legs now out to the right of her torso and her left hand on the floor. Katia's right arm is relaxed down the side of her torso.

She lifts her hand from the floor, bending from the elbow to point her fingers. She reveals her left thumb followed by the left index finger. She makes three points, as if she is sitting with three people. Katia moves her hands to hold her head, looking down to the right. She drops her arms over her legs, rolling her shoulders about while moving her head slowly from side to *side as if receiving a massage. Katia looks over her left shoulder, lifting her arms but keeping them tucked into her chest. She places the left hand to her mouth, gesturing "*Shhh.*" Slowly, she opens her arms out and enwraps her torso again to hug someone.*

Julie-Anne: *Great. Can you do one more version facing the front and this time ...*

Katia: *Yeah ... (looks unsure). I don't know [what I did].*

(All laugh)

Julie-Anne: *You're one cool chick there. You're one cool chick. This time imagine that the focus is like ... because last time everything was a little bit (Julie-Anne has walked into the space to stand with Katia. She is gesturing her hand up and down, close to her face) ... it was contained and the world out there - include the world out there.*

Katia: *Okay.*

Julie-Anne: *Yes, do everything focussed outwards. Whatever it might be, send it out.*

Katia: *Out and behind?*

Julie-Anne: *Yes, I think so. Just see what...*

Katia: *Okay, let's see what that'll do to my brain.*

Julie-Anne: *Yes, that'll do something. That will change something.*

Sam: *And you can use downstage a bit more, as well. It doesn't have to be so 2D.*

Katia: *Okay.*

Julie-Anne: *Oh, yeah.*

Katia, Sam and Julie-Anne discuss where in the architectural model Katia imagines this sequence will be before further discussing her parameters in the studio space with Sam. Katia repeats the task.

Compared with the previous example concerning the alternative framings of Kathy's performative portrait, the directions given by Julie-Anne during the filming of Katia's Cassavetes walking phrase were more detailed and direct. There was a level of uncertainty in directing the developments of the performative portraits that resulted in confusion surrounding framing, a lack of feedback and a lack of confidence on part of the dancers over the material they had respectively created. This lack of detail was due to the discussed expectations revealed in Chapter 3 (page 123) that Julie-Anne had for the portraits that at the time, she had not realised were present.

Indeed, the macro-conflict concerning group structure occurred because a distributed democracy was not realised, and, in addition, the process structure did not eventuate as it was proposed in her funding application. These issues formed expectations that were operating early in the development phase for the project. When positioned against the dancers' expectations, the multiplicity of disparate understandings that were operating simultaneously and that were informing moment-to-moment collaborations during the process for *Trouble* are revealed.

For example, when suggesting the framing of Kathy being similar to Lizzie, the shift in what that framing was actually going to be created momentary confusion for Sam and Kathy. Sam's active development position as filmmaker was momentarily inhibited. Discussion consequently occurred with Julie-Anne regarding her directions so that he could make the appropriate adjustments to the framing. For Kathy, she double-checked which parts of her body would be framed as the shifts in the discussion between Sam and Julie-Anne had created confusion over what was to be performed and how. Kathy's development position was already inhibited earlier in the process concerning the performative portraits due to the lack of feedback and time to develop her ideas further. Her performance position was momentarily inhibited because she was unable to perform until she had clarified the direction given by Julie-Anne regarding the framing of her body.

Contrary to this, although Katia checked her understanding of Julie-Anne's directions, Julie-Anne's directions are more detailed during the workshop on the 1st of November. For Katia, in telling her to shift her gaze, Julie-Anne demonstrated and gestured what she intended by this prompt. Alongside this, Sam directed Katia with regards to her spacing and where she was in the architectural model without deferring to Julie-Anne for approval. Katia's development power to partially improvise based on the material she developed in the previous workshop was activated by Julie-Anne giving directions (feedback) on how to develop the sequence further. Katia and Julie-Anne shared development power because a framework was created for the task that was guided by the concepts explored throughout the development. Similarly for Sam, his development position as filmmaker and co-creator of the outcome was reinforced as his ability to make decisions concerning filming was enabled through not only Julie-Anne giving clear descriptions of what she was thinking, but also by Julie-Anne giving him the space to shift the framing according to these descriptions, shifts that are informed by his expertise as a filmmaker.

It is evident that expectations concerning what the group structure is, the process structure is, and what the dance work is or may be, influences moment-to-moment collaborations. Bringing these expectations into play with the elaboration of moment-to-moment collaboration in Part 1, namely, how expectation influences power exchanges during process, begins to resituate the elaboration into the contexts in which both *Trouble* and *HIPS* occurred. Alongside these sets of expectations and the influences they had on process, the expectations concerning one's role during dance-making also needs to be addressed. As well as being informed by how the dance-making process and group are structured, the situation of *HIPS* and *Trouble* in the independent dance sector generated professional practices. These practices resulted in participant roles that were informed by (tacit) understandings of industry expectations and standards, as well as notions of professionalism.

Professionalism and participant responsibilities

Tacitly and explicitly known roles impact how people behave in a creative group process and thus how power is exchanged to enable the moment-to-moment collaboration that is inherent in such processes. Sawyer's (1999, 2000, 2003) collaborative emergence relates to groups that are established with equally exchanged power and thus similar participant responsibilities. He theorises how collaborative emergence may operate in groups with more distinguishable hierarchies (Sawyer 2003), such as an orchestra, but the theory's focus is not an investigation into the social, cultural and industry context of the research subjects in his study.

It is thus critical to examine what each participant in *Trouble* and *HIPS* perceives her/his role is, including responsibilities, in the respective processes. These roles, informed by the dance industry and the independent dance sector more acutely, operate similarly to the aforementioned expectations and also inform those expectations. The dancers and the dance-makers in each case study come from varying performance backgrounds. The majority, excluding Katia and Annette, have undertaken rigorous dance training in private and tertiary institutions.[55] The traces of this training are still (un)consciously operating in dance-making processes undertaken today. This past training also informs dancers' understandings of the role of the choreographer/dance-maker because the position of the dancer is mediated through the dancer's relationship(s) to the other (more or less powerful) role in the dance studio context. This ‘other’ ranges from the teacher to the dance-maker. Roche (2015) succinctly describes the position of the professional dancer in relation to past training:

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[55] Katia is trained in theatre while Annette is trained in opera. Although different performing arts fields, there would be similarities in how these fields train performers, such as teaching them to manifest a distant, professional manner, and tacit understandings of the social hierarchies operating during training/practice. Katia and Annette have practiced in the independent dance/performance sector and thus have also embodied the protocols relating to practicing in that sector.

> *Traditionally, dancers have been conditioned in training not to express these [negative] personal feelings in the dance studio but rather to act in a professionally distant manner. Although I have argued for dancers being regarded as agents in the choreographic process, it must be acknowledged that dance training systems are adept at subjugating dancers’ individual personality traits, making it challenging to engage as collaborative artists. In the extreme, industrialised dance training can create a* body-as-object *to be modified and cultivated in alignment with external power structures* (author’s emphasis, 70).

Here, the subjugation of the dancer in training occurs through the dancer’s relationship to the other, teacher/choreographer, who is a part of that external power structure that is shaping the ideal dancing body: the dancing body-as-object. It is due to this tacitly and explicitly learnt and embodied role that Roche (2015) notes the issue of transitioning dancers to become collaborative agents in dance-making processes. She surmises that “[t]he choreographer/dancer relationship is already mediated through a range of social protocols, which are equally intimate and formally professional and in which dancers may not always freely speak back” (*Ibid.*: 113; see also Laermans 2015: 314). Thus, such professionalism informs roles and responsibilities prior to, and during, dance-making and therefore needs to be considered as a part of the expectations that influence the nature of moment-to-moment collaborations.

With regards to what is intended by the notion of professionalism in this context of contemporary dance-making, professionalism refers to those tacitly and explicitly known behaviours and responsibilities that dancers and dance-makers enact, embody, and are entrained with, whether those expectations eventuate from training and/or practice in a professional context. Gardner (2011) captures the notion of professionalism in modern dance choreographic practices: “Professionalisation has and is a corporeal and intercorporeal effect: it structures how bodily boundaries are drawn and how bodies may, or may not, come into contact with one another” (154). One participant who most revealed this expectation to be professional was Marnie. Marnie’s position as an understudy in *HIPS*, in conjunction with her knee injury, resulted in a macro-conflict. She revealed the perspective that she was not fulfilling her designated role and its associated responsibilities as she had intended to due to her injury impacting her performance (power).[56] Speaking of her expectations to better fulfil her role during the August development, Marnie states:

> *That was really ... that was pretty ... that was again, ah, I expected something and it ... yeah. For me, it was like I still had the injury but then even more caution, I guess, because I was unaware of if I was doing more damage or if I was ... you know? So, there was all that but then at the same time, after that first week, once they were just running it, I ended up getting a lot of rest. I would only run things for myself once a day, do you know what I mean? It wasn’t as bad.*
>
> *That was really frustrating. Especially because, you know, I was paid to be there. I had a job to do and I like to do things very professionally and I don’t want to let anyone down and I came in understanding my, you know, condition*

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[56] Marnie had a knee injury that resulted in a surgery shortly after the May development of *HIPS*. Rehabilitation was ongoing during the August development.

> *but then, of course, I surprised myself at actually how bad it was or how hard it was to manage… It just got a bit traumatic for me because it was a workers comp[ensation] thing and then it wasn't and you know? It was just something that was very upsetting for me. And I usually don't let any external things affect how I am in the studio but clearly, that's going to affect how I am in the studio because clearly, I have to leave for surgery. I'm injured So, you know, that was hard.*

Marnie reveals how she had self-imposed expectations of how she should behave and perform during the process for *HIPS*. Her knee injury created a macro-conflict and intermittently inhibited her active performance position throughout the process and subsequently her potential development power, because, at the time, she was unable to consistently execute the movement sequences. Although having not worked on a development with Nelly before, Marnie has been in the position of quickly learning other dancers' roles. These past experiences informed her understanding of what the role of the understudy is in a dance-making process and how this differs from the role of the dancer who is involved in the performed dance work (performance season/dance installation).

> *It's my first experience as an understudy but I have certainly done pieces in the past where I have had to come in and learn someone else's role quite quickly. But it was still incredibly challenging and I'd say mostly due to the physicality and to the fact that I was learning two roles and it was a duet. So it was 50 minute or an hour piece with only two people dancing pretty much the whole time. So, I would say it's one of the most challenging things I've had to do in terms of learning and trying to learn off of two different bodies and in a very*

> *particular physicality that I find challenging in terms of my own facility and skills.*
>
> *It's quite daunting because there's* (sic) *these weird extremes. In one sense, you're like:* "It's very unlikely that I'm going to go on." *And at the same time, you're like:* "Holy shit! What if I actually have to? Do I know it? Do I know what I'm doing? I haven't actually had a full run through or there's things I don't …" *So, it's kind of stressful and it's this sense of uncertainty, I guess. It's a bit confusing because you're relaxed but at the same time, you know you have to be prepared. So, it's a confusing mental state to be in.*
>
> *I didn't ever do a full run of either role, but that's not to be expected. And I came in understanding that. For me, it was more about getting the experience and working with them all and I knew from working on other projects with other understudies coming in how, you know, I totally understand: [Nelly] just has to work hard. She has to focus on the dancers. They have their own rollercoaster of things going on. So, I was totally happy to just stay out of the way or be there whenever I could. I was very clear about what my role was so it was never a problem.*

Marnie's expectations for her role impacted how she behaved during the development for *HIPS*: she expected to be a dancer in the background who was available to perform in process/performance when required. Referring back to Chapter 4 (page 153), Marnie was a new element with alternative interpretations of the movements and this resulted in serendipitous entailments and her being conditionally active in the development of *HIPS*. Emphasising her role as an understudy is not negating her potential (conditional) development power but rather emphasising that her expectations regarding her influence on the developing dance work were that she would have no, or minimal, influence. This also explains her perspective stated in Chapter 3 (page 129) that her only impact was on the development of the Kung Fu section. Due to Kris being absent the first week of the May development, Marnie was a body that could help (re)develop and teach that part of the duet to Kris.

Marnie's perspective concerning her role in the context of her macro-conflict (injury) speaks to (tacitly held) expectations of how to behave in process. Being a professional practice, this behaviour can be positioned as critical to securing future work because of how the independent dance sector is structured in Australia, an issue examined in Chapter 7. These roles, however, are not static. They shift according to the (pre-existing) working relationships between dancers and dance-makers, as well as the idiosyncratic approaches to dance-making dancers and dance-makers employ/embody.

Regarding the roles for Sara and Kris, Sara's description of the working relationship between herself and Nelly not only encapsulates their respective roles as dancers and dance-maker, but also provides a point of difference between the process for *HIPS* and the expectations of the dancer in other dance-makers' processes. Discussing her role in the context of her familial relationship with Nelly (aunt), Sara states:

> *So, it's quite an interesting experience to then get in the studio and be making stuff with her and to know somebody so well and have them know you so well and to know when you're tired, you know? [Nelly] can just read me like a book, I think. But, you know, there is nowhere to hide, basically (laughs). With some choreographers, it's that kind of working relationship that, you know:* "This is the job space and this is where we come in and we create and I'm in charge."

> *And you kind of just fit that mould. And with Nelly, it's impossible to do that because you can't just be formal in that setting because she knows you so well. So, you might as well just be honest. So:* "This is really hard." *Or:* "I'm really tired today." *Or:* "I'm really sore." *And I can't, kind of, just suck that up and go:* "Yep, I'm at work now." *So, that was kind of nice, actually.*

Sara's familial relationship with Nelly altered the working relationship and shifted the notion of professionalism. Although this shift occurred, two factors are still present regarding dancers' roles in the process for *HIPS*. First, there are still distinguishable dancer and dance-maker roles, as already suggested by Marnie. Kris reinforces this also when discussing the conflict she encountered between her developing career as a dance-maker and her role as a dancer:

> *It was just frustrating because I just have no interest in doing that (dancing the same as someone else). But then, that's fine. That's my job as a dancer and as a performer in someone else's work: to fulfil what they want. But I think I just got frustrated because I really felt like I was just being trained to be exactly the same as Sara and for us to be exactly the same as Nelly. And I found it frustrating because I'm more interested in finding unique idiosyncrasies in each dancer and in myself. It's probably because I'm exploring my own choreographic language at the moment and that's all new to me; to actually explore my own thing. But that was my own ego. Seriously, it's just my own stuff that I had to deal with.*

Similarly to Marnie, regardless of a dancer's perspective of how they are fulfilling their role and whether there are any factors operating that effect that fulfilment and/or perspective of that role, there is a distinguishable role operating. This impacts the nature of moment-to-moment collaboration by creating expectations of how power may be exchanged and how much of that power is exchanged. Referring back to the example earlier in this chapter from *HIPS*, although given space to navigate and negotiate the conflict concerning the transition between the fan duet and her solo fan material, Kris's active development position was conditional because she exchanged consistent overarching development power to Nelly and thus deferred to Nelly's opinions and position as decision-maker.

The second factor needing consideration is that although Sara has a familial relationship with Nelly, Nelly's approaches to her role and to dance-making are still characterised as being accommodating and open. As noted in the previous chapter in relation to micro-conflicts, Marnie describes Nelly's approach as kind and open while still maintaining overarching development power (see page 165). This suggests that Nelly's role as dance-maker is structured so to enable discussion with the dancers and therefore enable the dance work's development. This creates space for the resolution of micro-conflicts. Although having practiced yoga with Nelly on other projects, Marnie has not worked on a development of one of Nelly's works. Her observation of Nelly's process and role outside of this alternative working relationship thus reinforces Sara's view of the openness present in the process for *HIPS*.

Understanding these roles informs the working relationships between the dancers and between the dancers and the dance-maker(s). The power exchanges in particular, are influenced by one's role in the process and the codes of behaviour that are attached to that role. The dancers have freedom to communicate their concerns/ideas about the process and dance work, but they defer to Nelly as decision-maker on most occasions. Nelly's received overarching development power is always operating but may be disrupted or shared when a task or event also results in a dancer being given development power. The ever-present nature of this overarching development power also speaks to the conditional nature of the dancers' development power. The dancer does not expect to maintain development power because of the role she/he holds in that particular process and how that, in turn, reinforces the dance-maker's development power, as shown in *HIPS*. With regards to groups where the roles between dancer and dance-maker are less distinguishable, this overarching power may be more fluid and may lead to more stable/regular development positions for the dancers.

In highlighting this overarching development power and the subsequent conditional development power for the dancer, it is not my intention to negate the agency of the dancer. Although authority may be lost over a moment in a dance work/dance-making process, the dancers' contributions still remain critical to the final dance work. This is because without the dancer's agency, the dance-maker would not have had the capacity to reach that outcome because those unforeseen entailments would not have occurred. In conjunction, the dancer's performance position is consistently engaging that dancer's subjectivity as she/he interprets the dance work. In conversation with Roche (2015), dance-maker Sara Rudner encapsulates this: "You have no idea the power you hold as a dancer, there is no dance without you – you are the dance" (cited in Roche 2015: 23). Similarly, in discussing Deleuzian understandings of subjectivity, Lepecki (2006) states that "[s]ubjectivity is to be understood as a performative power, as the possibility for life to be constantly invented and reinvented" (8). If this notion is repositioned in relation to dance-making, then subjectivity is thus akin to a dancer's agency and exchanging performance power, or in other words, enabling a dancer to perform in process and dance work results in subjectivity, along with the dancer's body, entering a co-dependent relationship with the dance work (the choreography).

The intended structure for *Trouble*, as described by Julie-Anne, was a distributed democracy. This structure informed the desired roles for the dancers and dance-maker in the process and was partially evident during the process. Under the intended structure, the dancers were to be 'equally' active in the development of the dance work alongside Julie-Anne. The discussion of the performative portraits throughout Part 1 speaks to this. Consistency regarding this power was found when the dancers became authorities over their respective portraits during the 7th of September workshop.

Despite this, there was a perception that the roles did not speak to the desired democratic structure. The previously discussed disjuncture between expectations and reality on part of Julie-Anne as dance-maker, alongside the dancers' expectations concerning their respective roles in the process, complicated their received authority as well as Julie-Anne's overarching development power. Kathy speaks of the devised dance-making process for *Trouble* and her role in relation to both her active development position and Julie-Anne's overarching development power:

> *I really like that sort of a structure because it feels like the overall piece is a collection of many different characters, personalities and ideas. As long as the themes are quite strong and we're all linking together and the overall direction has an idea to suck it all together, I find that I love that and that you have that real freedom to just go:* "Oh okay, well, that's my reaction to and interpretation of that." *And [you] trust that it's going to be interesting within the global scheme of the whole piece instead of when you're doing a solo; you have to really stand up for the whole thing from beginning to end and make it make sense and make it have a journey, et cetera, et cetera. Whereas, with this sort of a thing, you have the luxury of being able to just present seeds of ideas*

> *that will somehow add up with other people's ideas and create something bigger. So, it's like being in a choir: a big sort of a choir or chorus and all having different sort of voices but knowing that it's going to add up to something much greater.*

Kathy highlights the freedom she has to create her performative portrait and present her ideas in the manner she would usually create work. This speaks to that active development position that Julie-Anne intended for the dancers in *Trouble* and subsequently, the authority over the respective content from the performative portraits, as shown in Chapter 3. The role of the dancer in this instance also includes being a (co-)creator of the material that will constitute the dance work, however; the differences in expectations for these roles are also evident in Kathy's perspective of the process. Julie-Anne intended a democratic process but here it is evident that Kathy still positions the process as Julie-Anne's. Annette also captures Julie-Anne's role in the process and her own difficulties concerning her role as a dancer:

> *There's a challenge to just relax and allow the exercises to just be what they are, and to allow Julie-Anne to just do what she needs to do in her head with them and to just relax. I mean, I enjoyed the sitting back and just doing that and not thinking about what things are going to be used for? How we're going to piece things together or anything? You know, it was kind of different because we're not usually in that position or haven't been in that position for a long time of just allowing and going:* "Oh, you're the director and you're the one. We'll just do what you say." *So, I think sometimes Julie-Anne's own difference to what the group wanted, it might have been something that I kind of would have gone:* "Well, I don't know Julie-Anne." *But I wasn't there for*

> *the first one and I might have missed something; and I missed the last one.*[57] *So, I guess I might have liked to just have been reminded what the aim of the project was and what the question was every now and then because for me, it was an exercise for Julie-Anne. It was her enquiry and so, between each time we'd come, I'd go:* "Okay, just remind ..." *I needed to have written down exactly what her research question was, but then, that's just a thing of control or wanting to know where I was going or where I ... but you know, that's neither here nor there. It's not a difficulty, it's just something that came up for me.*

Julie-Anne's overarching development power is evident here in Annette's struggle with her own role in the process: the role of a dancer who has limited development power because she is not privy to the overarching vision guiding the investigation. The macro-conflict concerning group structure and consequently process for *Trouble* is similarly evident at the level of the individual. Although there was a tacit expectation concerning the role of the dancer, there was also a conflict between that role and the desired role for the process. The nature of the process as it developed resulted in recognition of a disparity even if that disparity differed between the dancers.

For Annette, her past practices created difficulties in allowing the process to be Julie-Anne's, and Julie-Anne's conflict concerning process created uncertainty as she struggled with understanding the direction of that process and consequently, her role. This reveals that the roles, tacit or known, held by dancers and dance-makers adapt to the needs of the process at hand. This fluidity creates the space for exchanges in development and performance power while also creating space for, and acknowledging, an overarching group structure, including the power relations that are brought into the process by the individual and are operating throughout process.

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[57] Annette was absent during the first workshop (along with me/the researcher) and the last workshop (the 1st of November).

The lack of democratic structure resulted in a questioning of whether the process for *Trouble* was in fact still collaborative. During a group conversation conducted on the 29th of October, Katia succinctly situates the role of the dancer and dance-maker in, and the nature of, the process:

Trouble, 29 October 2014, Dance Studio, Macquarie University: Group Conversation

Katia: *I think it is collaborative because I'm given, for want of a better word, homework. I go and do my homework on my own and I bring it back and then we do things together. So, you're not kind of saying* "lift your finger up by an angle." *It is collaborative but it's not a democracy. You're in charge, but I don't have a problem with that. I don't feel like I agreed to be part of some kind of collective and then it wasn't.*

The notion of a scale of collaboration concerning group structure is evident, and therefore this allows for fluidity in the roles of dancers and dance-makers, as well as in the process for a dance work.[58] Dance-making can thus be what it needs to be for the dance work, as noted in Butterworth's (2009b) theorisation of dance-making relationships. Creativity research into the arts has revealed how the individual's process involves a sense of an artwork demanding the path to be taken (Mace and Ward 2002; Nelson and Rawlings 2007). This is similarly evident with regards to *Trouble* and *HIPS*. For *Trouble*, Julie-Anne developed a better understanding of what the project was about (gesture) and was thus able to direct the process in a way that spoke to that investigation into gesture. For *HIPS*, Nelly's sense of lack with regard to some of the sections developed during 2012, such as the Kung Fu scene, reveals the dance work not matching tacit and known understandings of what the work was examining and this consequently enabled her to direct the process to a place where those shortcomings could be further investigated. The fluidity in roles and consequently group structure enables the dance-making group (or dance-maker) to respond to what is known of the process. This allows the process to be directed by the needs of the artwork rather than being scripted towards the expected outcomes for the artistic process.

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[58] Collaboration here refers to overarching collaborative group structures, as discussed in the introduction to this thesis.

Regarding moment-to-moment collaboration, this fluidity in roles also enables power exchanges as the development position of the dancer may shift depending on the needs of the dance work. The differences between the two case studies, with *HIPS* having more distinguished roles and relationship structures due to the previous development of the work and Nelly's idiosyncratic dance-making processes, and with *Trouble* being more devised and collaborative in its early phases of development, does not negate that inherent nature of moment-to-moment collaboration in group work. The roles may have been less fluid from one project to the other but moment-to-moment collaboration was ever-present in each process. Even when the dancer's agency is not engaged to create movement, the agency of the dancer to perform movement still results in unexpected differences and consequently developments that are unforeseen by the dance-maker. The retrospectively exchanged development power to the dancer in the light of serendipitous entailments speaks to this.

Card (2006) discusses the role of the independent dancer in the Australian independent dance sector. In outlining the key qualities a versatile independent dancer needs to possess, she gives three that are appropriate to this discussion of the role of the dancer in moment-to-moment collaboration:

> *They need to:*
>
> - *have the skill to pick up and perform processes quickly and efficiently;*
> - *be confident in their ability to create movement vocabulary;*
> - *possess a resilient ego, resilient enough to hand over all the material they develop themselves to the choreographer/director* (30-1).

Inherent in the dancer's role is her/his active performance position and their potential and consequently conditional active development position. These qualities or expectations inform how dancers and dance-makers approach a process and consequently how power is exchanged during events in a process. This, however, does not suggest that because these qualities inform expectations, that dance-making will be predictable. The confluence of unpredictable responses and the potential reliance on that unpredictability results in moment-to-moment collaboration, including the conflicts that arise surrounding the dance work, its processes, and its group structure. Understanding how power is uniquely exchanged in a process is therefore critical as it can enable the progression of the dance work and the resolution of conflicts. This was particularly evident in *Trouble* where recognising the actual roles and power exchanges that were occurring enabled Julie-Anne to better direct the process.

Conclusion

Expectations concerning the dance work, the dance-making process and the participants' roles inform the power exchanges that occur during dance-making and consequently the notion of moment-to-moment collaboration. As stated, it is impossible to exactly reveal how such expectations have influenced moment-to-moment collaborations because both processes are professional (idiosyncratic) practices situated within particular industry, social and cultural contexts and thus cannot be studied independently of those factors. Drawing attention to these contexts, however, sheds more light on the complexity of dance-making relationships in contemporary dance.

For *HIPS*, the process was established in 2012 and this informed the nature of the working relationships for the 2014 development of the project. In conjunction, being the latter stages of the dance work's development, this process had a different focus with regard to what needed to be achieved during 2014. As a consequence, there were expectations held by the dancers and the dance-maker concerning how the development would progress, how the process would be structured, and what the respective roles, and subsequently responsibilities, were for the process and dance work. For example, Nelly was positioned consistently as dance-maker and received overarching development power because the need to clarify detail and execute the work well resulted in the dancers deferring to Nelly as decision-maker. This supports the notions of fluid roles and group hierarchies as each shifted to cater to the need to finalise the work for a performance season.

For *Trouble*, the disjuncture between the desired distributed democracy and the actual collaborative, devised process resulted in different expectations for process and dance work. A macro-conflict resulted from this disjuncture however, group discussion and a shift in project focus resolved this conflict and revealed the explicit understandings of the process and participant roles.[59] What is evident with regards to power exchanges in the process for *Trouble* is how macro-conflict informed by expectations leads to a lack of surety and consequently a lack of autotelic responses to the needs of the dance work. Awareness of those roles and expectations gave the process renewed focus and enabled the instances of group and individual flow discussed in Chapter 5 (page 188).

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[59] The focus of *Trouble* shifted from the intentions outlined in Julie-Anne's funding application towards an investigation into the notion of a troublesome womanhood and that's associated gestures.

Although there are differences with regard to the stages each case study undertook during 2014, it is still evident that expectations informed by context inform moment-to-moment collaborations. This also highlights that moment-to-moment collaboration is inherent in group dance-making. Understanding exchanges in power remain valid despite such differences, and, as seen in both case studies, can (tacitly) lead to the resolution of conflicts that are inhibiting process and/or the realisation of the dance work. As both processes are situated within a dance industry, it is also critical to further investigate these contexts beyond the roles discussed here in order to elaborate the notions of active/passive power exchanges for the performance and development of dance-works, an investigation that occurs in Chapter 7.

Chapter 7

Contexts Surrounding Dance-making:

Choice, Complicity and Australia's Independent Dance Sector

Being chosen to and choosing to participate in, a professional dance-making project that is situated within an industry sector implicates the notion of moment-to-moment collaboration being inherent in group dance-making practices. This is because particular contextual conditions are necessarily evident. Expected roles, that are informed by notions of professionalism and are entrained and embodied throughout a dancer's/dance-maker's career, were discussed in the previous chapter. Alongside these (tacit) knowledges that inform dance-making practices in Australia's independent dance sector (and in dance generally) are the impacts that choice, complicit participation and context have on dance-making and the resulting dance work.

The dance-maker's choice of dancers and subsequently the dancer's choice to participate in a process further reveal the notion of moment-to-moment collaboration regardless of the overarching group hierarchy. This inherent collaboration is due to the dance-maker utilising the dancer's identity when creating the dance work. Regarding the dancer, it can similarly be suggested that the dancer's choice to participate makes her/him complicit in the process and engages not only those tacitly known codes of behaviour, but the dancer's subjectivity that interprets a dance work as it is learnt and/or devised. This interaction between the dance-maker accessing the dancer's interpretations, and the dancer choosing to participate in the dance-maker's process, is the point where the power exchanges that enable and reveal moment-to-moment collaboration are located.

This discussion of both the dance-makers' and the dancers' choices in both case studies will be positioned in the context of Australia's independent dance sector. Data and past research concerning the nature of the arts sector in Australia will be introduced when establishing the links between choice and moment-to-moment collaboration in order to reveal the complex context in which professional contemporary dance-making practices occur. Consequently, additional factors, such as funding and other resources that inform the progression of a dance-making process will be revealed.

Utilising the dancer's identity

It is not an uncommon practice for a dance-maker practicing in the independent dance sector to work with a similar group of people to those involved in the previous dance works she/he has initiated. This trend is noted by Card (2006), who recognises the subsequent difficulties for the emerging dancer in the sector. Alongside notions of trust built through established working, and consequently social, relationships, Card (2006) positions Australia's funding structures for dance as a factor contributing to this use of the same dancers project-to-project: "[W]ith funding sources so limited, the pressure to keep costs down is another powerful influence on project-based choreographers to employ proven performers, people they know will develop, retain and perform the work effectively over time" (30). The pressure to justify funding on application cannot be discounted as a contributing factor however; dance-makers' reliance on a similar group of dancers is also influenced by the nature of the pre-established working relationships and the awareness of those dancers as artists in the sector. This immediately disrupts the dancer-as-object position as observation of the dancer by the dance-maker occurs so to engage with, and relate to, the dancer-as-subject.

This interest in a dancer's particular movement signatures, alongside her/his approach to group dance-making, is evident in both case studies. Both projects were supported by grants (as noted in Chapter 2) however Julie-Anne and Nelly, as dance-makers, also wanted to utilise the styles and approaches of the dancers they invited to participate in their respective projects. Julie-Anne's devised approach for *Trouble* is similar to the approach employed for her work, *The Nuns' Picnic* (2004), and the accompanying dance film co-created with Sam, *Nuns' Night Out* (2005).[60] Similarly to *Trouble*, Nelly and Kathy were dancers in this past work. A comparison, not only between the work they respectively created in *Trouble* and *The Nuns' Picnic*, but also their respective repertoire of past works, reveals how Julie-Anne intends to utilise each dancer's artistic qualities and approaches in the process for, and dance work, *Trouble*.

The process for *The Nuns' Picnic* (2004) similarly required that performers create material around the themes of the dance work, and in this instance, a vaudeville show was constructed by Julie-Anne and performed by all. Elements of this show were incorporated into the dance film, *Nuns' Night Out* (2005), a docu-drama that followed a day in the life of group of nuns, including the group attending a vaudeville show. The following are two descriptions of sequences featured in *Nuns' Night Out* (2005), performed first by Kathy and Nelly in a duet, and then by Kathy in a solo.

Nuns' Night Out (2005): Kathy and Nelly (06:56 – 07:09)

Nelly and Kathy are on a small, wooden-floored stage. Dressed in white underdrawers and corset covers reminiscent of the early 1900s, they transfer their weight into their hands to begin executing a yoga-inspired handstand. Elbows slightly bent, the right thigh is balanced

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[60] *Nuns' Night Out* (2005). Film. Hill End, NSW. https://vimeo.com/9342943.

across their elbows. Head tilting towards the floor, the left leg begins to extend out parallel to the floor, towards stage left. Their right feet return to the floor as the left legs make a circle in space towards the ceiling. This rotates the torso to face upstage and they each shift into a seated position: right leg bent into the torso with the right foot flat on the floor and the left leg pointed towards the ceiling, close to the torso. The left arm followed by the right arm reach up to hold the left foot.

The scene changes: Nelly and Kathy are now performing a headstand. The right leg unfolds to straighten in turnout up into the headstand, with the left leg bent outwards and the left foot pointed and resting across the top of the right thigh. Their left legs follow and extend towards the ceiling to join the right in a fifth position, left legs in front. The right foot flexes and wraps around the back of the left ankle before it is dragged down the back of the calf as the right knee bends in parallel. As the right foot reaches the back of the left knee, it triggers a bend in that knee. The leg turns out as the left foot is retracted towards the pelvis. Simultaneously, the right knee turns out to mirror the left with pointed toes and both legs are now in a frog-like position. The right leg extends out sideways while the left leg remains retracted. The right leg then circles parallel to the floor and back across the torso before Nelly and Kathy each place the balls of their right feet on the floor. The left leg lowers to the floor, tucked up towards the pelvis in front of the extended right leg as they lower from their headstands. The right arm extends along the floor to lower the right side of the torso to the floor.

Kathy (08:25 – 08:37)

Dressed in dark underwear, Kathy holds a large, opened fan in both hands, above her head with her elbows slightly bent. The torso and fan face the front while her pelvis faces stage left. Her legs are wide apart as she balances on the balls of her feet with her knees slightly bent *and also pointing stage left. She contracts her torso as her head shifts from looking stage left to looking downstage. She releases her contraction, causing her right leg to straighten. The right leg turns out, rotating her pelvis to the front. She deepens the bend in her knees before straightening the left leg and turning her pelvis and head to face stage right. As she does this, her right shoulder lifts. As she quickly drops the shoulder, her ribs shift to the left. As she realigns her ribs, she hitches her pelvis up to the left and turns her head to the front.*

She contracts her torso again, causing the right knee to bend. She releases the contraction by hitching her pelvis again up and out to the left. The left knee turns out as she rotates her pelvis to face downstage and deepens her bent knees again. Still balanced on the balls of her feet, Kathy stretches her arms and legs simultaneously to create a Vitruvian man pose while holding the large fan. She transfers her weight onto her left leg, bending her left knee while the left foot remains on the ball. With the right leg now straight and extended out to the side, she switches to place her right heel on the floor. She straightens the left and places the left heel on the floor, causing her to slide to the floor with flexed feet, into a straddle split position. Her arms remain extended above her head with the large fan open.

There are similarities between the work created in *Trouble* and both Kathy and Nelly's past repertoires of work. Kathy and Nelly have a shared, well-developed yoga practice and Kathy has worked on a past project of Nelly's (*Out of Water,* 2004)[61] that is reflective of the style displayed in the scene from *Nuns' Night Out* (2005). In conjunction, the style shown in this duet is similar to that depicted in Nelly's performative portrait and in *HIPS*. Nelly is known in the Australian dance industry for her yoga-inspired contortions that have been named 'Nelly's knots' (McNeilly 2014). Both works, *Out of Water* (2004) and *The Nuns' Picnic* (2004) (*Nuns'*

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[61] See Kristina Chan's video (04:44 - 07:49), which includes an excerpt from *Out of Water* (2004) displaying Nelly's unique style. Kathy is pictured far stage left during this excerpt of Kristina's solo.
Chan, K (2012). *Ausdance Support: Kristian Chan*. Video (Online). https://vimeo.com/52816050.

Night Out, 2005), were also developed and performed across 2004 and 2005, suggesting at a shared movement practice between Nelly and Kathy during that time. Kris speaks of *Out of Water* (2004) when discussing her early working relationship with Nelly that reflects a shared movement practice between Nelly and Kathy:

> *Then we worked on another work, I think a few years, 2 years later for the Performance Space on Cleveland Street and again, I think, by that stage ... that's a vague memory, but I feel like [Nelly] started to draw a little bit more from the performers rather than just coming in with the set choreography, but still, very much so having created the choreography step-for-step before. But, I think she started to draw a little bit more from us. Plus, we were working with another performer, Kathy Cogill, and I think she (Kathy) really kept requiring that from Nelly: wanting to contribute to the process, which still, at that age, I wasn't really ... it didn't really bother me at all. I was just happy to learn.*

Similarly, the style of Kathy's affected gestures and sharp shifts in the body shown in *Nuns' Night Out* (2005) are evident in her performative portrait for *Trouble* (see Chapter 4, page 143). The expressed femininity is evident across both due to her approach to movement and her interests as an artist. For *Trouble*, Julie-Anne specifically chose the participating dancers because she was interested in each dancer's unique approach to movement and how these respective approaches would create an interesting dance work. Although having not worked with all the dancers before this project, Julie-Anne is familiar with their respective repertoire and it is this familiarity that encouraged her to form this particular group for the first phase of the project. Julie-Anne discusses her choice of dancers and her relationships to each that she has established through her many years in the independent dance sector:

> *So, for example, it's quite mixed my relationship to different people on the project. And that was sort of intentional. So, for example, I have worked in various ways with Nelly since 1985. So, that's a long, long time. I have worked with Sam very closely as director, choreographer and filmmaker since 2002, so, 12 years or so, and we have made a number of projects so this is really building on the way we work together and that body of work so that's good. And then other people, like Kathy and Annette, I've worked with and known for a long time in various ways. Lizzie and Elizabeth, ah, Elizabeth I've worked with a little bit but always kind of on the outside of one of her projects. So, she's never worked inside of one of my projects. Lizzie I've never worked with before.*[62] *Katia, I have* always wanted *to work with and it never quite, you know, happened. So, it was a real mix* (Interviewee's emphasis).

Here, Julie-Anne notes an intention to create a contrasting group, which suggests at intentions to utilize the movement signatures/artistic identities of each participant. This is further evident in her emphasis on ensuring each dancer created her performative portrait in line with how she would usually practice (see Chapter 3, page 118) and in the group discussion from the 14th of April. During this discussion, Julie-Anne outlines the intentions for *Trouble*, including the roles the dancers are expected to have: "I want people that I invite to be involved in [creating the work]. The work that you make is totally how you would go about making something." As the dancers' contributions are premised on following the respective creative processes, it can be assumed that this premise will draw on idiosyncratic approaches. Julie-Anne's emphasis on maintaining the dancers' autonomy during creation is evidence of intentions to draw upon those differing approaches and consequently, fluid identities of the dancers.

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[62] Julie-Anne is familiar with Lizzie's practice and was also supervising Lizzie's Masters Research during 2014.

Having worked with Julie-Anne across numerous projects, Sam similarly notes this of the mixed group of dancers for *Trouble* (see Chapter 6, page 230), as is also evidenced in Julie-Anne's other works, such as *The Nuns' Picnic* (2004). This emphasis on particular dancers with particular approaches to creating movement reveals how there is an expectation on Julie-Anne's part that the process will involve incorporating those approaches and movement signatures. Moment-to-moment collaborations become explicit in this emphasis.

Reliance on the dancers' approaches to movement generation was not as prominent in the process for *HIPS* during the 2014 development; however, Nelly also selected the dancers, Sara, Kris and Marnie, because of their particular movement styles.[63] Nelly reflects on her choices for *HIPS*:

> *So, with Kristina, she's probably the dancer that I've probably worked the most with out of any professional dancer and the very first piece I ever choreographed, which was* Inside Out *(2003), that was with the One Extra Company, she was in that work. And then she was in my next one I did with the One Extra Company and that was* Out of Water *(2004). That was 2004. And then we've done lots of other things together, like we've been sort of really connected and she's been in* In Glass *(2010) too. I took an audition for Australian Dance Theatre when they took over new directorship and a guy, Bill Pengelly, was doing an interim year. I took the contemporary part of the audition and Kristina was in that and I just really remember her when we did some floor work. And then when Garry Stewart took over the company a year later, I went and did that project,* Birdbrain *(2000), and Kristina was in that. So, she was 21 and I was 36 or something. So, she was like really, really young*

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[63] The dancers' movement generation processes may have been utilised more during the 2012 development as this period saw the development of the movement material and dance work structure.

> *and I remember talking to her a lot and you know, she's just breaking in, kind of getting into the dance world. So, I feel like I've known Kristina for a long time and I feel really comfortable working with her as well.*
>
> *Sara, because Sara's my niece and so I've watched Sara dance since she was really young. And she did some projects in Canberra and then she was at the VCA*[64] *and then she was at Chunky Move and I used to watch her work with Chunky Move and we just thought it would be great if we got a chance to work with each other. So, this is the first time we've worked together on this project.*
>
> *So Marnie, that was the first time I've worked with Marnie and I sort of feel like I've seen her in other people's work and I feel like she's a beautiful, mature dancer and I feel like she never really gets a chance to do that much of what I think she's really capable of. But in this project I felt I just didn't have time to really work with her but she was cool. She was fine just doing her thing and being there and it as great having her there as well too. So, yeah, I feel like it was a team of people that I really have a lot of history with.*[65]

It is evident that Nelly has interests in each dancer for particular reasons. Regarding Kris, Nelly remembers Kris's approach to floor work, something that is prominent in Nelly's movement style and dance works. Kris's fluidity and aesthetic lines in her floor work and movement more generally is seen across other projects, including Tanja Liedtke's *Twelfth Floor* (2006).[66] Similarly for Sara, although being Nelly's niece, Sara's sharpness, sense of release and fall and intensity in performance, something evident in Sara's works created in collaboration with Gideon Obarzanek for Chunky Move, were characteristics that Nelly drew out in order to create contrast in *HIPS*. The following fieldwork example is a comparison between Sara's first solo (Country and Western) in *HIPS* and *Mortal Engine* (2008) with Chunky Move.

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[64] Victorian College of the Arts.

[65] As previously noted, although Marnie has not participated in one of Nelly's projects before, they share a yoga practice. Nelly warms up the dancers for other dance-makers' projects in which Marnie was a dancer.

[66] See Chan, K (2012). *Ausdance Support: Kristian Chan*. Video (Online). https://vimeo.com/52816050.

Mortal Engine (2008) Excerpt, Chunky Move: Solo[67]

Lying in the space, Sara's legs are in a fourth position with the left leg back. Her right arm is bent and tucked behind her back. Her left arm is resting on the floor, slightly bent, palm facing up, above her head. With her head to the left, watching her left hand, the left arm rotates over her head. She follows the left hand as it rests on the floor, revealing her back with her right arm relaxed on the floor. Her right arm reaches towards the ceiling, across her back, fingers splayed before they curl in, as if grabbing hold of something.

Sara's torso contracts and causes her legs to swing along the floor in the fourth position. Using her left hand to push her body up, Sara moves into a seated fourth position. As she lifts her torso from the floor, her head rolls down, to the left and then up. It is heavy and loose, and the weight ricochets through her body. Her torso falls backwards to the floor with the left arm following and falling behind her head. Her right arm still tucked behind her back. Sara's left leg quickly releases from the fourth, unfolding and extending across her torso to the right. It swings swiftly to the left, causing her pelvis to lift from the floor before she bends and tucks it back towards the right leg, which is bent and turned out. She is lying on her back in a crossed-legged position, her right arm tucked behind and her left above her head.

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[67] See Sara Black's performance reel (00:07-00:24) for footage from Mortal Engine and other works where similar style, dynamics and quality were performed by Sara.
Black, S (2013). *Sara Black: Show reel*. Video (Online). https://vimeo.com/66242701.

Sara flings her right arm out from behind her, placing her right hand purposefully on the floor above her head. Her head looks through her right arm as her body rotates to the left on the floor, the right knee lifting to place her right foot flat to the floor. Left foot now tucked and flexed behind the right calf, Sara flicks her left leg out parallel to the floor, releasing it from her right leg. In succession, her head flicks back as the movement travels up her body. Again, there is a heaviness and looseness to these quick, sudden releases.

Hiding in Plain Sight (2014) Excerpt: Solo 1 (Country and Western)[68]

Seated on the floor facing the downstage right corner, Sara has her left foot tucked towards her right hip and her right foot placed atop her left leg. Hands placed on the floor slightly back and out from her torso; Sara rolls her head to the left and back before falling onto her back. The fall causes her legs and pelvis to lift from the floor. Her left leg straightens and reaches over her head. The momentum from the fall causes Sara to backward roll over her right shoulder, arms staying on the floor, out to the sides of her shoulders. As her left toes find the floor, she slides out to lower the front of her body flat to the floor. Her right leg has remained bent and tucked throughout the roll.

Her upper torso swings to the right on the floor and back to the left. Simultaneously, her right arm follows the motion to the left, swings along the floor with the palm down. Her body swings back to neutral as her right elbow bends and is pulled back across to the right so that her hand is now placed under her forehead. Her left arm has shifted along the floor to lie alongside her torso as this occurs. The sequence is swift and sharp as the elbow bends to retract her right arm.

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[68] See excerpt from *Hiding in Plain Sight* (2014): 03:18-03:34. For examples of material inspired by Eddie's improvisation that displays the shifts between sharpness and looseness, see from 02:57-03:17.
Hiding in Plain Sight (2014a). Excerpt (video). Carriageworks, Sydney. https://vimeo.com/107242838.

With weight now being projected through the right hand to anchor the torso, Sara begins to lift her legs from the floor. Her left leg is straight while her right leg has remained bent and turned out with the right foot placed atop the left thigh. As her left pointed foot circles up to the ceiling and across to the left, Sara uses her left hand to shift her torso in the opposing direction. Her left elbow bends, creating space for her head to pass through and along the floor as her legs return to the floor, causing a roll onto her back with the right arm tucking in behind her torso. Her legs continue to circle along the floor as she pulls her straight left arm in to come up to a seated position with the legs in front of her torso.

Pressing her right foot into the floor, Sara releases her left from behind it and unfolds it along the floor. Simultaneously, she pushes out on the right foot, sliding to the left to create a small straddle position. Meanwhile, her right arm is released from behind, and flung out and across the torso to follow the movement of the swinging left leg. Her weight swings back to the right as she retracts her right leg. Her left leg swings along the floor swiftly, causing her torso to lift. She comes up to a kneeling position on the retracted right leg as the left leg gains momentum and continues to swing around. She turns. Her left leg has reached the side of her torso, resulting in her executing a half turn in the kneeling position. As this occurs, the right arm swings back and above the head before swinging down in front of the torso at the end of the turn.

Sara's head is heavy and trails the movement. As she finishes the turn, it flies to the right before flopping forward. Her torso is bent forward with her hands placed either side of her head, elbows pointing out sideways. The crown of her head is on the floor. Her legs remain with the right leg in a kneeled position and the left extended out sideways of the torso. The sequence from the straddle to the end of the turn is swift and loose as momentum builds from the shifting weight of the body to fling her body through the space and across the floor.

Between these two examples, it is evident that Sara is particularly skilled at release and fall, both of which build momentum in the movements she is executing. Drawing on Roche's (2011, 2015) conception of the dancer's moving identity that is constructed out of embodied experiences of moving in dance works, including moving with others, this approach by Sara and the quality resulting in her movement can be argued to be unique to her as a dancer. This moving identity is also being restructured as new experiences are being embodied and performed during the development and performance of dance works. Sara's approach to movement is unique to her experiences as both a dancer-in-training and a professional contemporary dancer. She notes her difficulties with executing some elements of *HIPS* because of this particular movement signature she has developed over her career, as seen in Chapter 5 (page 186) when she discusses the differences between needing to be on balance to execute the fan duet and her experiences of always being "in fall" in past practices.

Nelly discusses Sara's qualities as a dancer, in particular, her sense of sharpness, hold and release in relation to creating the Speedy Jay and Eddie material for *HIPS*:

> *The vocabulary (Eddie's improvisation material) that we used for Sara, which was the pacing, and the urgency, and kind of trying to get rid of things; so that was really nice having [that] vocabulary, even though Sara's interpretation of it was so different… But Sara, because I hadn't worked with her before and she was so focussed the first time (2012) we worked together and so fit, so, I was going:* "Oh, my God. I hope she gets it together." *But I just sort of felt that when we came back the next time, she was still a bit … but it was kind of good timing. So, I felt like that by the time the performance came she was … it was her finding her, what was it? Kind of like that … the fast twitch. It was just the energy. She just had to find that energy again. It was more about the energy*

> *than anything else, I think, but she found it. But Sara's - and I know this as well too, I know Sara's an amazing performer because when I've seen her perform and even observing this or when we did the development last time too and seeing her in the performance that we did, she just 'shoop' (sound effect; Nelly gestures, extending her arm upwards in space) goes to another kind of level. So, I knew she'd do that as well.*

Sara's struggle to regain that sense of sharpness followed by release during these sections in August, 2014, not only reveals the qualities Nelly intended for the sections but also the qualities Nelly knew that Sara, as a dancer, possessed and was particularly skilled at performing. Dance-makers select and invite dancers because of such unique movement signatures. Although working with the same dancers better ensures that a dance-making process will reach an outcome when it is privately or publically funded, as suggested by Card's (2006) assessment of the independent dance sector in Australia, this is not the only factor informing such choices. As seen in *HIPS*, Nelly selected two dancers she had not been in-process with before, despite having established familial, social and working relationships with those dancers (Sara and Marnie). Similarly for *Trouble*, Julie-Anne had not worked with Katia, Lizzie or Elizabeth, but was interested in using their particular interests as artists in her work. As Laermans (2015) notes, dance-makers' growing familiarity may reduce creativity as a known dancer may no longer reveal material assessed as creative (an entailment) by the dance-maker. Utilising dancers based on the needs of a dance work, including a mix of un/familiar dancers with regards to the dance-maker's process, overcomes this potential pitfall of familiarity. It creates a new mix of potential creative responses and thus potentially increases the unpredictability of a dance-making process.

The dance-maker’s choice of dancers reveals an intention to utilise dancers’ subjectivities during the creation of a dance-work. This immediately implicates a dancer as a (moment-to-moment) collaborator in a process because it disrupts the traditional conception of the dancer-as-object. The dancer is observed as if an object but not to read the creation of the dance-maker as represented by that object, but rather to engage with the subjectivity of the dancer as she/he engages with the material created in the spaces between that her/himself, other dancers, and the dance-maker (see Hämäläinen 2009; Rowell 2009). The dancer’s interpretations of the dance work are indelibly constructed into the movement. In conjunction, this subjectivity is re-formed, re-constituted and re-performed through every engagement with a dance work, including in the space between a dancer and her/his audience. This not only supports notions of the dancer-as-subject and the dancer embodying and reconstructing a fluid moving identity (Roche 2011, 2015), but it also supports the initial identification of moment-to-moment collaboration, a concept that is positioned as inherent in group dance-making in this thesis.

As choice is intentional, even if the qualities the dance-maker wishes to interact with are illusive and ineffable, this intention results in the negotiation of concepts and material between dancer and dance-maker. Both must find a meeting point that engages the concepts through the movement material in a manner that is readable from an outside perspective, is satisfactory to the dance-maker, and potentially enables flow for the dancer during performance/rehearsal. This outside perspective may be achieved through the dance-maker observing the dancer(s), and satisfaction may be the point where there are no expectations that signify the presence of erroneous entailments and/or where there are no micro-/macro-conflicts that are operating for any (or all) member(s) of the group. Fluctuating power thus becomes critical to dance-making and identification of those fluctuations enables an investigation into the entailments and conflicts that reveal the active/passive development and performance positions (as discussed in Part 1). Alongside the choices of the dance-maker, the choices of the dancer are also critical.

Dancers’ choices and complicity in the dance-making process

Choosing to participate in a dance-making project suggests that moment-to-moment collaboration is inherent. As noted in Chapter 1, Ziemer (2011) positions complicity as one lens through which dance-making, as a collaborative practice, can be understood. This theory caters to the trust and intimacy that is necessary between dancing bodies, as well as the equally weighted actions of the members of the dance-making group. The example used to explain this theory, however, is for a dance-making group that is more democratically structured as that case study’s process is structured simultaneously to the act of creating the dance work (*Ibid*.: 238-9). Despite the varying, tacitly known group structures for the two case studies presented in this thesis, the notion of complicity is useful in examining moment-to-moment collaboration and furthering understandings of the role that expectations play in such collaboration.

In expounding the criminal understanding of complicity, Ziemer (2011) suggests particular stages for the complicit group process along with particular roles for accomplices:

> *Complicity is divided into three phases: accomplices mutually make a decision, plan a course of action and implement it as a joint effort … Accomplices thus not only contribute their thoughts, they are also co-perpetrators and in their actions combine theory and practice par excellence* (237).

Although Ziemer's (2011) theory moves beyond this pre-planning evident in criminal complicity, as noted above with the simultaneous structuring of process and dance work, there is space to extend the notion for groups and processes that are more structured. Regardless of group and/or process structure, if an individual chooses to participate, it can be assumed that the individual will assume certain responsibilities, one of which is being responsible for one's roles and actions in the process (professionalism). Ziemer's (2011) use of the term 'actions' when describing the relationships between the individuals during dance-making creates this space to apply the notion of complicity to other group and process structures (237). It suggests that all actions are equally important to dance-making and, however, this term does not imply that all contributions are equal in developing a dance work. Rather, it suggests that without the active participation of the dancers, regardless of how they contribute to the final dance work, the dance-making processes, and consequently the dance work, are inhibited.

The process for *HIPS* was quite structured when compared with the process for *Trouble*. This difference is partially due to the phases each process was in, with *HIPS* working towards a performance season and thus refining the dance work, and *Trouble* initially investigating key concepts through movement and tasking. As suggested of both processes, the dancers had expectations of what their respective roles were and positioned the dance-makers, Nelly and Julie-Anne, as owners and initiators of the respective processes. Through a discussion concerning trust, ownership and cooperation during the process for *Trouble*, this concept of complicity is revealed.

Trouble, 7 September 2014, Staff Hub, Macquarie University: Group conversation

Julie-Anne: *So, I think that's (sociability and the dance community) what this project is about. It's not about collaboration! (Julie-Anne laughs.) It's not about* *community in that I'll be able to write lots of definitions of community that it's not. I think that's what this project is about. And also, thinking about that whole dancer/choreographer more traditional approach and in recent years, where the choreographer says, in the program it says:* “In collaboration with the dancers.” *I don't think it's collaboration at all. I think its cooperation, you know?*

Katia: *I guess the word collaboration sounds, just in that example, it sounds like the dancers gave more than ... in cooperation, it sounds like if someone says:* “Move your legs this way.” “Oh, okay.” *You do that.*

Annette: *Katia has a good point. There's the bigger collaborative process and we're all going:* “We want the world to, or the process to go this way.” *But when you're actually looking at someone giving their own intellectual property in a sense, or their own ideas and you're working with that then you're collaborating with that artist in that sense.*

Julie-Anne: *Then what does it become when at the end of it, the dancers feel totally like they've been used and their material's been used?*

Katia: *And they're not happy with the end result?*

Julie-Anne: *Yes. That's not collaboration.*

Annette: *No, no, no, no, no. I think that comes under expectation. If you're very clearly going to say:* “I don't know what part of this I'm going to use. I don't know what part of your body I'm going to use. Are you okay with that? That all this work we do, it may not turn up in the thing.” *You know? It's just like a film part isn't it? You might work really, really hard and the director goes:* “That scene doesn't work. It just doesn't work for the film. It's totally out.” *Or:* “We're going to go and use that.” *And it's like:* “Oh, my whole performance has just been put to that bit.” *So, it’s a very filmic way of working in that sense but if you acknowledge the fact that you have collaborated with that artist …*

Julie-Anne: *I suppose the example I’m thinking of is where the director or the choreographer proposes some sort of task, the performer responds and then that gets used and there’s no sense of a dialogue around that. It’s just totally taken. And that happens a lot.*

Annette: *Incorporated.*

Julie-Anne: *Incorporated. Yes.*

…

Nelly: *But it is always taken, as well, like that, when you’re doing a project. You might make like a whole big something or a whole movement thing or a whole big dramatic da, da, da … and then, its fine if it’s not used either. Do you know what I mean?*

…

Katia: *That’s also a little bit about the personality of whose doing the making, and the relationship between the maker and who’s saying yay or nay. It does come down to those individual relationships.*

All: *Yes.*

…

Nelly: *I feel like when you are part of something like that, that’s what happens. Doesn’t it?*

Katia: *Yes, it does, but then it comes down to whether you feel like you are part of it or whether you feel like you put all this work in and you think your piece is better than that piece but my piece has been cut …*

Julie-Anne: *Right.*

Katia: *You know? I think it does a little bit come down to personality and relationships.*

Annette: *Trust.*

Katia: *And that's, you know, and that's whether there is a kind of an honesty at the beginning.*

Nelly: *A trust in the director too.*

Katia: *Yeah, yeah. But, you know? Sometimes you might work with people you've never worked with before so you don't know if you trust them yet.*

Annette and Julie-Anne: No, that's right.

Annette: *And then there's the thing of:* "Oh, I made this particular piece in this scenario or with this group of people and the work that came out, due to the provocation, due to the circumstance, I was paid to be here to do that but it wasn't used. Do you mind if I use that in the next piece that I'm doing?" *You know? I think we also kind of have to look at that. If it's not used in this one, is it still my property to use? Who do I have to ask? And I suppose that's something to put in the mix because that's also come up.*

Julie-Anne: *Yes, I think that whole ownership thing is central to a lot of the work that's done now and it's not something that is easily resolved because I would assume that you have ownership of what you make but that doesn't always happen.*

Annette: *Well, corporations own it.*

Julie-Anne: *Corporations own it because they paid for your time.*

…

Nelly: *Yeah, I wouldn't be happy about that if then someone got something and then used it in a completely different project and not something that you had done (participated in). That's uncool.*

(All laughing)

Katia: *Some contracts actually stipulate that kind of stuff. They talk about:* “and the artist continues to be the owner of the work they specifically made after …” *you know ...* “unrelated to this show.” *To point out that in some contracts that’s specifically noted, that means that in other contracts, it’s not presumed.*

…

Annette: *Yes. Because it’s interesting ... it does come to moral rights.*

Katia: *Yes.*

Julie-Anne: *That’s right.*

Annette: *But then, it’s hard to fight for your moral rights.*

Kathy: *Yeah. In the end, I think it’s all just, like you were saying before, it’s all just on the pathway and you just do your thing and ... Do you know what I mean? There all just ideas.*

Annette: *But, you know what? It becomes really hard when in a really tight funding environment, where people are fighting for funding and this is what the basis is: the environment you’ve got, the hypothesis is you’ve (Julie-Anne) got a tight regime of funding. So, if someone is getting funding for your project and ...*

Katia: *Or your ideas.*

Annette: *Or your idea or your something, you know, you’re not happy. In a sense, somebody is using your material for something to gain further advantage in a field where you’re actually competing. And I think that’s, when we get to community, we then start stumbling, talking about: when do community members become competitors? And when does that notion of community break down because we’re competing for the small amount of resources? Spaces are going. There’s no funding. Is that an environment where we can strengthen our* *community? Is our corporate identity and world so set up that the notion for resources and scarcity of resources is being filtered into the artistic community?*

Kathy: *That's an interesting spike within that argument, within that concept.*

…

Julie-Anne: *… I know I've been fiddling around with this, but there's this thing here, in* A Choreographer's Handbook *(2010). Jonathan Burrows it's by. I haven't read it actually. It's probably not relevant but I'll read it. Who owns what? It just got me thinking there might be something in here.* “Dance, on a whole, is a generous art form. Many of us teach to make a living and we pass on what we know. Dance has a long history of shared information. Think of ballet. Hundreds of years in development, passing through teacher to teacher, each contributing to what has become for us an object solid enough to seem ownerless. What is stolen from you is usually transformed utterly in the stealing” *(207). There's something in that statement that I think is quite interesting to think about: the idea of stealing. “*What do you want to own? What might be useful to defend as yours? And, what might best reflect on you by keeping your hands open” (*Ibid.*)? *So, those couple of last questions, I think, are kind of really relevant for this project.*

Sam: *I think that with the editing as well. Whenever I'm working with dancers and performers, they're offering all these things to me of themselves and they're being captured and then edited and re-contextualised. Well, if I know the person really well, it's a mutual sort of offering back in what the edit does for their* (sic) *work. When it's re-contextualising, it will enhance it in some way that I know that that person might like. But, if you don't really know the person, I feel like you can easily do something inappropriate with their work. But, I* *think that rarely happens when you're working in a group … I don't know if I'm allowed to say collaboratively or not.*

Julie-Anne: *The dirty word (laughs).*

Sam: *It's all about understanding what the other people are doing. So, I feel like with the editing, it's also a negotiated relationship, would you say?*

Katia: *Because you're part of that group.…*

Sam: *But it does feel like there's some responsibility in that editing stage when you're dealing with the end result, really.*

Julie-Anne: *So, don't worry. Sam will be taking responsibility.*

(All laughing)

Katia: *Great, because I don't want to take any at all. So, if you just look after mine as well (addressing Sam). (Katia laughs.)*

Annette: *Because, sorry everyone, but it really just goes back to that notion of community that you're (Julie-Anne) talking about, and community development and the theory of community development and the thing of social capital, right. In that, what we have is this arena where social capital and cultural capital is being built through trust. So, in a community, you have relationships and you have networks and those are built and strengthened by trust and by doing one thing and reciprocating. Or, you know, there's this thing for me, I'll do something for you and we'll do da, da, da. And so, we're building these bridges and in community terms, it's called social capital.*

There are two types of social capital. There's bridging capital from one group to an external group. So, like from someone from different classes or different professions, you're bridging that social capital and going out. And there's another one called bonding social capital where you're just reinforcing the *stuff that already exists within your peer group. So, you're talking about a community, you know? So you may as well then start, if you're talking about communities and bringing it in there, a community of artists. You may as well start talking about capital, the social capital that builds the cultural capital, you know? So, those bonds and that respect that you have for each other ensures that you and the other person gives voluntarily and gives without any inhibition because they trust that their peers are going to respect it and do the right thing by it. And that's how you strengthen your community…*

Julie-Anne: *Yes. And you know, I didn't know that when I started this. But, of course I know that that's how I see the world so of course it is part of it. That's what I'm interested in in life so, of course it's implicit in it but I hadn't actually articulated it.*

Annette: *And that's what Burrows is saying, isn't he?*

Kathy: *I was also thinking, in terms of that who owns what stuff and the community thing, when one idea by somebody is given over for other people, for us all to use and re-perform or do altogether one person's idea, do you know what I mean? In that interexchange, I find that quite useful in the* "who owns what?" *[It's] that we all own it if we're collaborating together and that any one idea can be everybody's. It's not that this idea sits there. And that thing of that one little idea can become a whole group piece or … do you know what I mean? The morphing of the individual ideas, that they're just offerings that just go everywhere and that (draws circles in the air with index finger) …*

It is evident that numerous factors are operating in dance-making. In the above conversation, it is revealed that choosing to participate in group dance-making incurs certain conditions and responsibilities: because one has chosen to participate, all individual work created in the group context potentially becomes owned by the group (or dance-maker). Trusting others in a process enables this transfer of movement material. Subsequently, it also enables that movement material to develop beyond the capabilities of the individual who initially created it. This speaks to one of the outcomes of any type of creative group work whereby the creative potential of an idea (potentially) exponentially increases due to the combined unpredictable creative efforts of the group (see Baer et al. 2008; Nemeth and Nemeth-Brown 2003; Sawyer 2003; Sawyer and DeZutter 2009). In conjunction with developing the individual's material beyond the individual's creative potential, sharing that material and allowing it to shift enables the group's collective inquiry into key concepts to occur. Serendipitous/erroneous entailments, as well as fluctuating (shared) active development power, speak to this combined creative potential in complicit dance-making where trust is operating.

For *Trouble*, this trust, sharing and shared ownership is evident in Kathy's discussion of her own performative portrait despite the initial lack of feedback from Julie-Anne:

> *So, it changed it quite a lot but that was really interesting because it's not like we created work and worked on it for a long, long time and got really precious about how we think it should be presented. [The performative portrait] was just an idea that was presented.*[69]

Trust speaks to the intimacy upon which Ziemer (2011) partially premises the notion of complicity in dance-making. The nature of bodies dancing together presupposes a required level of trust and intimacy in order for dance-making to occur, (potentially) differentiating the nature of dance-making relationships from other types present in creative group processes (see also Roche 2015, Chapter 6, page 241).

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[69] See Chapter 4, page 159 for the complete response.

However, as is also indicated in the above conversation from *Trouble*, complicity does not mean that conflicts are not present. Although dancers and dance-makers have trust and equally weighted actions during dance-making, this does not negate the presence of conflicts, whether they be creative, affective or processual. Kris's conflict concerning the nature of the process for *HIPS* in 2014 and the stage of her own career speaks to this (see Chapter 6, page 246). Her conflict manifested during the process, but she remained complicit in that process that had begun development in 2012 and was refined and performed in 2014. Her responsibility over the heart solo discussed in Chapter 3, as well as her shared responsibility to perfect the Kung Fu fight scene with Sara outside of rehearsal time, is evidence of her remaining complicit in the process because of her awareness that her actions are equally weighted. Without her active participation, the process for *HIPS* may not have progressed well, and this would have been detrimental to the creative and professional success of the dance work.

Other contextual issues that may contribute to conflicts remain. As suggested, the question of ownership is still tenuous. If material developed by the individual dancer is not developed by the group, and thus does not become factored into the final dance work, the question of whether the dancer regains/retains ownership over that material remains unclear. Regarding devised dance-making practices, the question of ownership remains an issue on part of the dancer, particularly when the creative labours of the dancer are not recognised. In other words, from an audience perspective, the dance work appears to be the creation of the dance-maker even though the dancer shifted in and out of active development power. This is particularly problematic given that dance works are often still marketed as the dance-maker's regardless of how the dance work was created (Card 2006). Limited resources compounded by the nature of public and private funding, not only inform moment-to-moment collaboration by impacting how dance-making practices occur, but also impact how dancers and dance-makers structure their respective careers.

Arts funding and the dance-making process

Although choice of dancers and choices to actively participate in dance-making practices result in complicit processes, other factors that eventuate from context also impact such choices and consequently inform moment-to-moment collaborations. As noted in Chapter 2, both *HIPS* and *Trouble* were funded externally to the respective dance-makers. Card (2006) discusses the nature of funding cycles for dance, particularly in regard to arts funding bodies. For the independent dance sector, Card (2006) notes how this independence is in economic terms, rather than being a reference to particular dance-making practices: dance-makers and dancers operating in the independent dance sector are independent of support (21). This support also refers to company structures as well as ongoing funding for practice.

As a consequence, dancers and dance-makers are subject to particular modes of practice due to the cycles of funding they have access to and how this impacts the nature of setting up and maintaining a process for a dance-work, as well as a career in dance. Card (2006) suggests that dance-makers are encouraged to request funding for particular phases of a new dance work’s process, as is made evident in *HIPS* and *Trouble*. *HIPS* was funded for its 2012 development before Nelly completed the project by incorporating it into her Australia Council Fellowship that was funded in 2014. Similarly, *Trouble* was funded for the first group of many with whom Julie-Anne intends to work. Julie-Anne notes that *Trouble* will incorporate different clusters of people working in the dance sector, with this first phase not only setting up a process with one of those particular clusters but also establishing a process model and better developing key concepts for the following clusters.

This partial funding for a project also imposes other particular conditions on the future process and the dance-maker. Dance-makers often have to ensure the availability of dancers, other creatives, rehearsal and/or performance spaces before applications for funding can be developed (*Ibid.*: 26-30). Any one, if not more, of these factors can impact the timeline of a project. Once a phase is complete, new funding must be acquired for the next phase to occur, with the new phase and funding application being similarly subject to these issues in planning. Card (2006) notes how this drawn out process can impact the motivation of participants and the impetus behind the development for the dance work (29).

As stated, Nelly secured funding to continue development in 2014. Although she continued to develop her ideas and movement materials between 2012 and 2014, the other creatives (dancers, filmmaker, and composer) may not have continued development during this period. This discontinuation may be to the result of a lack of time due to other creative projects, or the need to be in a physical space with the dance-making group in order to make progress on the work. For example, with Nelly being initiator of the work, although Kris and Sara rehearsed the work individually between the May and August developments in 2014, it is difficult for each to execute the sequences as desired by Nelly because Nelly is not present to provide feedback. As suggested, Sara and Kris defer to Nelly on how to progress because overarching development power is exchanged to Nelly.

The 2014 development for *HIPS* also experienced issues with ensuring the availability of the dancers. For the first week of the May development, Kris was not available due to participation in another creative project. In conjunction, compared with the 2012 development of the dance work, both dancers were in a different place physically due to the type of work undertaken by each leading up to the 2014 development. During the 2012 development, Kris sustained a hip injury that prevented the development of her role in *HIPS* when compared with the development of Sara's role at the time. For 2014, although some issues remained, Nelly was confident this role was developing well and Kris's execution would be up to standard prior to the performance season in late August, 2014.

For Sara, however, the nature of the other work she was undertaking prior to each development shifted. Prior to the 2012 development, Sara had been working on highly physical dance works such as that described earlier in the chapter from Chunky Move's work, *Mortal Engine* (2008). Leading up to the 2014 development, Sara had been working overseas in the UK on works described by Nelly as less physical than Sara's past works, an issue that was compounded by Sara's jet lag at the beginning of each development period in 2014. Nelly states:

> *I was so focussed on them during that period of [tech rehearsals], that was the great thing [about the projection working]. I just felt like we had such a short period of time and I was just trying to get mainly Sara up to speed. I felt like, okay, I felt like Kris kind of was happening but with Sara I kind of felt like because she hadn't been doing that kind of work so much lately that it just took her a little bit longer to get there.*

With regards to *Trouble*, to date, Julie-Anne has not secured funding for the next phase of the work.[70] The research inquiry of finding alternative models for funded processes does similarly reveal the issue of impetus. The drawn out nature of the process across 2014 was not only intentional with regards to moving away from the short intensive bursts of practice common in the sector, but was also the result of the other work commitments for the dancers. In particular, Lizzie left mid-way through the 19th of July workshop because she had performance commitments with dance-maker, Jane McKernan, as a part of the Keir Choreographic Award. In addition, Nelly did not attend this workshop due commitments overseas observing another company as a part of her Australia Council Fellowship. For Annette, the issue of commitment was also present. During the second workshop on the 16th of April, Annette entered the process as a replacement for another dancer who was no longer able to commit to the entirety of the project's rehearsal schedule. The macro-conflict that resulted for Annette was her lack of surety in the direction of the project and whether she was as well informed about the nature of the work as the other participants (see Chapter 6, page 250).

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[70] As of April, 2016.

The absence of, or change in the availability of, dancers impacts development. Absence results in a particular dancer's identity being absent from the process regardless of whether that dancer is active or passive in development. Consequently, the nature of the work can be assumed to develop differently to rehearsals where all are present and contributing to the process. Although this impact cannot be measured with regard to the two case studies, it can be argued that the nature of entailments and consequently developments will shift as there are one or more creative positions missing from the dance-making process, positions that may add complexity and diversity to the issues at hand. As Sawyer (2003) notes, group processes increase the "combinatoric possibilities" via entailments because there are more unforeseen factors operating between participants that cannot be predicted by those participants. One question that remains here, however, is if the group size fluctuates, whether the number of, and the nature of, the potential entailments also fluctuate.

As noted, shifts in dancers' active participation also inform entailments and consequently the development of a dance work because different subjectivities with different training and performance experiences are negotiating the key themes of a dance work. This difference is not prominent in *Trouble* despite the shift in dancers due to the shift occurring early in the development phase, prior to generating movement material together and individually. Despite this, the shift still created issues with regards to Annette perceiving her performance and development positions not being properly activated due to a lack of information. Although both Julie-Anne and Annette acknowledge and communicated this concern, this insecurity remained for Annette and was still perceived by Julie-Anne, as seen in Chapters 5 and 6.

This issue surrounding planning dance work projects begins to speak to the nature of career structures for dancers and dance-makers operating in Australia's independent dance sector, a structure that is discussed in detail later in this chapter. The nature of arts funding and the impacts it has on planning a dance-making process go beyond the issues surrounding securing the desired dancers. As noted earlier in this chapter, selecting those desired dancers keeps costs low (see page 258), however other areas, such as the availability of space and technology, are also impacted by this funding environment.

The impacts of limited resources: Spatial and technological constraints

The shortfalls of funding amounts also impact other areas of the dance-making process and the development of the dance work. This is particularly evident in the process for *HIPS* as it worked towards the performance season at Carriageworks in late August of 2014. These issues relate to the spaces and the technology made available during the rehearsal process, including the problems each created in planning for, and ensuring, a successful performance season. One issue with regards to space was the varying rehearsal space dimensions not being comparable to that of the performance floor at Carriageworks. Table 7 (page 288) reveals conflicts relating to space during rehearsals for the contemporary dance section in *HIPS*.

Date	**Location**	**Spatial Issue**
26 May 2014	The Palace Studio, Marrickville	Sequences in the contemporary dance section travel forward. This issue is compounded by the dancers using half the space when practicing in traverse.
27 May 2014	Hefferon Hall, Darlinghurst	Earlier in the rehearsal, Nelly and the dancers shift the trajectories of the movement so that it does not travel forward as much. Nelly forgets this correction and is prompted by the dancers. Nelly responds: "Oh, yeah. That's right."
29 May 2014	The Palace Studio, Marrickville	Nelly shifts the swivel movement to begin with a step back rather than forward in order to counter the sequence travelling forward. Half an hour later, Nelly adds that they will make further adjustments when they rehearse at Carriageworks as it is hard to judge what the travelled distances may be in the performance space.
4 August 2014	Central Park Studio, Chippendale	Nelly requests the dancers move more sideways on the forward roll so to avoid travelling forward.
5 August 2014	Central Park Studio, Chippendale	Nelly and the dancers have a group discussion about the spacing of the overall work and whether they should wait until they rehearse at Carriageworks.
7 August 2014	The Palace Studio, Marrickville	Sara is experiencing spatial issues. Her front combined with the travel occurring towards stage right results in Sara trying to avoid a collision with the doorframe. Kris suggests that the door is moved out because neither dancer uses the space on the other side (outside) often. This change is accepted and the door is shifted to 1.5 metres from the edge of the floor space but later in the rehearsal, the door returns to its original position 2 metres from the edge of the space. Nelly states that she wants to find a way to make Kris and Sara dance the section closer together as she would prefer the vision to be inwards rather than outwards. She wants the audience to focus on the relationship between the dancers. She adds that this will be negotiated in another rehearsal.[71]

Table 7: Contemporary dance section in *HIPS*: Spatial issues and negotiations

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[71] As noted, the relationship between the two dancers shifted throughout the process for this section. It was finally decided that each dancer would shift out of normal tempo at certain points in the sequence in order to perform the next movements as if in slow motion. Each would join back in unison with the other dancer at another designated point in the sequence. See Chapter 3, page 120.

As is evident in Table 7 (page 288), the nature of the movement sequences developed for *HIPS* combined with most rehearsal spaces being comparably smaller than the performance space (approximately 16 metres by 9.5 metres) resulted in the trajectory of movement sequence being renegotiated. For example, the Palace Studio in Marrickville had a usable width of 12 metres. Kris notes how forward trajectories are common of Nelly's movement practices but also how this issue was compounded in some studio spaces:

> *In the studios, it became difficult just space-wise and actually working [the spacing] out because I think ... So, it seems as though a lot of Nelly's material, whenever we learn it, it somehow always seems to travel forward. I remember this in* In Glass *(2010) as well. It would just keep travelling forward and forward and Nelly would just say:* "Oh, well. Just move back a bit again and we'll work it out later," *right until the point where we were like:* "Nelly, we need to fix this," *and she'd change angles.*
>
> *So, I think probably because she makes her choreography up in little chunks and then once she pieces it together, it doesn't fit the space because she hasn't made it for the space. So, that was challenging in rehearsal because the spaces were small but once we got into Carriageworks, I was amazed at how big it was. I really didn't expect it to be that size. So, it was actually fine because sometimes I work in really small performance areas and you just have to adapt, I guess. It's just ... yeah. You just have to.*

Kris acknowledges that Nelly's process for developing movement results in sequences travelling forward but that the small rehearsal spaces also made it difficult to practice the sequences in their entirety because she and Sara would often run out of space. For Sara, spatial issues were also compounded by the white light line that divided the space in half. This line remained imaginary until in the performance space. For Sara, when that line moves as Kris performs her bird arms sequence, she loses some space. Consequently, Sara had to also negotiate an imagined loss of space during rehearsals as well as having to renegotiate that loss when the projection was present during tech rehearsals. Sara states:

> *Then, of course, the line starts to move and eats into your space (Sara laughs). It shifts on a diagonal and all of a sudden, this is the room that you've got, which was hard to rehearse because we all know in theory that the line is shifting but it's not there and you get so used to just moving around that. So, to get into the space and finally have it, you go:* "So, that's all I've got here in that section. Okay." *It took a little bit of getting used to it in performance but also, it was quite helpful because you could just look around and see your space rather than just trying to guess it.*

Space impacted the development of the work for *HIPS* as certain changes could not be made until rehearsals commenced in the performance space. The lack of the projection throughout the rehearsal process also impacted the dancers' awareness of space. Although the doorframe acted as a guide for where the line was located, the line remained imaginary and thus resulted in the dancers (re)negotiating how to move in half, or less, of a space that was not clearly defined. Although, as noted by Kris, the performance space was larger than expected, and this allowed some freedom to keep the trajectories of the sequence as initially developed, the lack of comparable rehearsal spaces potentially inhibited Nelly's (and the dancers') development power. In conjunction, the dancers' active performance positions were momentarily inhibited when they could no longer perform a sequence as they had ran out of space, whether this was due to being impeded by walls or props. This inhibited performance position impedes the exchange of development power to Nelly. On the counter side of that exchange of power, the nature of Nelly's movement sequences, combined with contextual factors that prevented hiring a larger rehearsal space, resulted in the dancers' respective active performance positions being inhibited. Limited funds combined with limited availability are factors that may have resulted in these fluctuations in power for *HIPS*.

It is evident that contextual factors inform the development of dance works, and subsequently, the nature of the fluctuations in power that occur from moment-to-moment. Limited resources surrounding technology was another factor that impacted the development of both *HIPS* and *Trouble* for Sam. With regards to *HIPS*, the inability to test the projection at full scale resulted in uncertainty for him, Nelly, the dancers and the lighting director, Karen Norris, as to whether the projection was clear enough, and bright enough, on the scale needed to cover the expanse of the large, white performance floor. Unlike the 2012 development for *HIPS*, where they had access to the IO Myers Studio, the 2014 development did not utilise a space with enough height to mount the projector.[72] The projection was, however, partially tested at the Critical Path space the week prior to the technical rehearsals at Carriageworks. To partially test the projection, the projector was mounted to the lighting rigs in the studio and projected on to a screen. Although this increased the scale and enabled Sam to test the timing and movement cues from the dancers against the film, it did not meet the scale needed for the performance. Kris notes the (potential) set back of not being able to work with the projection sooner:

> *I think not having the time, space, or it probably comes down to funds, to work with the video projection [is a potential set back] because Sara and I didn't*

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[72] The IO Myers Studio at UNSW is equipped with both lighting rigs and the height (approximately 7 metres) to mount a projector. At the time of the 2012 development, the projector was not required but this height enabled Sam to film the developed material from above in order to map the (potential) movements of the dancers and create the film that would be projected on the floor in 2014.

> *even see until we were in the theatre and even then, we still haven't seen it because we were in it. So, I think because the projections are such an integral part to the work, like, it's such a visual thing, I think it would have been great for everyone, for Sam, for Nelly and for us to have that play time with Sam in the studio, like, in a theatre type scenario where we could have stretched out one of the images and played with that.*
>
> *A lot of people commented on the tree passing through. It's such a quick moment but so many people said: "*Wow! That was amazing. You could have really played with that." *So, it appeared like the image was affecting us more. So, those sorts of things, I think, really could have been worked more and explored more. I mean, I think it was really lucky that it looked amazing because no one really knew what it was going to look like. Sam had never seen it on that scale: only on his computer. So, I think everyone had their fingers crossed and I think that would have made a big difference to the overall look of the work.*

Here, access to space and technology is initially positioned as impacting the development of the work from Kris's perspective. She suggests that having the ability to create play between the projection and the dance work could have (potentially) created greater cohesion and moments of interest from the audience's perspective. As Sara contends, however, "they [Sam and Nelly] had their fingers crossed for a while but that is the nature of independent work. You can't always get the space you need, or the equipment you need, to see what it will actually be." For Sam, the issues with space and technology were more particular and further reveal these factors as being collaborators in dance-making:

Say the floor space was 16 metres wide by 9.5 metres high and I'd say the tallest proscenium arch stage in Sydney would be at the Opera House and it would be like, 8 metres high or 9 metres high. So, normally, to fill that space, that kind of scale of image ... and not many people would even attempt to project that big because they'd just use a part of that space. So, the main worry for me was the powerfulness of the projector that we could get access to was about the third of the brightness of what you would normally need for that scale. So, we had a 6000 lumens [projector] and we probably needed more like a 20 000 lumens [projector]. But, because it was a white floor and a lot of the mapping of the space was delineated by the projection, as in, if I project a whole field of marble onto the white floor then that's sort of the main light source. So, that helps in a way because you see that and you go: "Well, Karen with the lighting will just have to go. Well, this is the complete image." *So, even though I'm kind of worried about that scale, I know that because that kind of projection will be a big priority in that situation; where everyone feels like they have to just leave it alone and not wash it out and interfere with it too much.*

And the other hard thing was because we had three dimensional objects, the two windows suspended in the space and the floor and the doorway, [and] the projector is only coming from a single point light source, you're going to get shadows on the floor and that's something that couldn't be worked out, really. If you projected from 100 metres up, you might not see that much shadow. The highest we could get was about 9.3 metres up and that was with huge difficulty. I don't know how many hundreds of dollars Performance Space spent on the rigger to adjust the projector to try to get it to fit that size of floor, which just

> *looks like a normal floor space and this is with the widest lens. But yeah, trying to cover those three dimensional objects without big shadows in the wrong places but also the three dimensionality of the rigging in the ceiling, to get a projector to clear all the bars that are supporting everything. For poor old Karen, she can't use about half of the lighting rig because the projector's beam is going through there.*
>
> …
>
> *They were the hard things and to not have space where you can see how the scale or the intensity of this imagery, you know? Is it matching the dancers? Is it too weak or is it too dominating? A lot of that stuff had to happen in situ, but luckily we had three days to get it pretty good, you know? ... And usually it's really hard for audio-visual to get time in the bump in and in the tech time to finesse everything properly because the schedule will mainly go to lighting, but I think because Nelly's so AV committed, she'll push Karen out of the way and say:* "No, we have to do the video stuff." *And quite often that seriously doesn't happen.*[73]

Access to technology, space and time to develop the projection are factors that inhibited Sam's active development power over his filmmaking practice and consequently the dancers' performance powers and dance-makers' development powers. To help counter this issue that was explicit early in the process, projecting against a screen during the last rehearsal week in August, 2014, along with Nelly giving priority to the projection when *HIPS* bumped into the theatre and underwent tech week, meant that time was given, where possible, to resolve (potential) issues. Conversation between Nelly and Sam during rehearsals, where both discussed what the intensity of the full scale projected film would be, also helped each (re)negotiate potential problems that could arise. For example, during rehearsal on the 19th of May, Nelly and Sam initially discussed Nelly's desire to project red onto the floor prior to the blackout in the middle of *HIPS*. This issue was discussed throughout the process and included Karen's input. Sam related the issue in by stating that projected red will appear pink in tone as opposed to the type of red that can be achieved with tungsten lights. It was later decided in the process not to include red (or any other colour) in the projection.

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[73] Although this collaborative participant was not a focus of Part 1, discussion of Sam's process and resulting cognitive conflicts has been included because it reflects on the impacts other factors have on the dancers' and dance-makers' abilities to create and decide upon shifts to the dance work. Such impacts alter the course of the moment-to-moment collaborations, as noted throughout Part 2.

With regards to *Trouble*, the inability to access rigs to create tracking shots created some issues during the process for Sam and Julie-Anne. Sam notes how when filming for composited films, the camera, and consequently the background, need to remain fixed. However, Julie-Anne requested shots that tracked the dancers and those types of shots could create issues later when compositing test scenes into the architectural model. Sam notes:

> *If the camera is moving, then the backdrop has to move in exactly the same way and replicating that would be really hard because we don't have any way of sending motion-tracking data to a robot arm. So, I've done it before a little but we just don't want to do it too much because it will just look messy. But, about the cinematography again, it's a very reserved way of shooting because I'm just capturing wide-shots because we sort of have to capture everything as an animated body. You've got all the data, all of the whole body captured and then you can frame it however you want to.*

Contextual factors are active elements that can impact the development of a dance work. These elements need to be identified and negotiated where possible in order to reduce the (potential) impact they have on dance-making as they are factors that enable or inhibit the active power positions of the participating creative agents. This identification and (re)negotiation further speaks to Ziemer's (2011) notion of complicity being appropriate to include in understanding contemporary dance-making practices and moment-to-moment collaboration. As noted previously, choice of dancers, alongside the choice to participate, informs how a dance work develops because each introduces particular dancing identities to the process that will negotiate key concepts and movement sequences in varying, unforeseen ways. The desire to develop a career as a dancer, dance-maker, or as another creative involved with dance, must then also be considered as a factor informing moment-to-moment collaborations during processes located in Australia's independent dance sector.

Sustaining careers in dance and moment-to-moment collaboration

Intrinsic motivation is described as a common trait among people who pursue creative processes (see Bendixen 2000; Csikszentmihalyi 1997; Eikhof and Haunschild 2007; Klamer and Petrova 2007; Mace and Ward 2002; McIntyre 2008; Mumford 2003; Nelson and Rawlings 2007; Weisberg 2006). This similarly could be said of dancers and dance-makers. With an increasing number of dance graduates from tertiary dance degrees (Card 2006), sustaining a career in the independent dance sector becomes increasingly difficult. As noted in Throsby and Zednik's (2010) quantitative study of the arts in Australia, 26 percent of the surveyed dancers were becoming established while a further 49 percent were established, and 22 percent were established but not working as intensely (30).[74] The nature of dancers'/dance-makers' careers also being project-based, as discussed earlier in this chapter, must also be considered when examining moment-to-moment collaborations.

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[74] The category of 'dancer' includes dance-makers in Throsby and Zednik's (2010) study. In conjunction, these figures are indicative of the survey sample. As noted by Throsby and Zednik (2010) the categories and conditions used to define work/career in the Australian Census do not account for the protean career structures of artists and thus the fluctuating work statuses. Subsequently, a more comprehensive number representative of the entire population could not be generated.

The literature notes that artistic careers are often protean in structure, whereby an artist works on multiple projects throughout her/his career, often simultaneously, rather than undertaking ongoing, contracted work (see Bridgstock 2005; Card 2006; Throsby and Zednik 2010, 2011). Part of an artist's career may also include arts-related or non-arts-related work; particularly when artistic work is sparse and the arts industries are competitive (see Throsby and Zednik 2010, 2011). As at 2010, 42 percent of dancers were working in their primary artistic occupations (PAOs), while eight percent were working in another field of the arts (Throsby and Zednik 2010: 39). Meanwhile, another 39 percent were working in arts-related activities and 10 percent in non-arts-related activities (*Ibid.*). Card's (2006) argument concerning the difficulties of sustaining a career thus begins to be seen when positioned in the light of these figures. This structure is previously noted of the participants in each case study with Lizzie, for example, missing part of a workshop due to a performance for another project. Lizzie discusses the nature of working on multiple projects simultaneously and how that impacted the development of her performative portrait for *Trouble*:

> *So, I was making the witch dance up at Carriageworks, you know, five minutes before, or in between rehearsals and in between performing. I took my witches' costume to the theatre to put it on and work [on it] in the dressing room. So, I made that work up in the dressing room. Yeah, it was an especially busy year for me so I did find that challenging, together with the model of the spread out days [for* Trouble*]. I think the year before where I didn't have that much work, I wasn't so busy, that model would have really suited me and I would have devoted many, many hours to developing material for it, I think.*

This reveals the challenges of managing multiple projects and suggests how process structures need to be more varied in order to accommodate the needs of a protean career structure. The research inquiry for *Trouble* speaks to this as it aims to legitimise an alternative, fundable process structure in the independent dance sector. The dancer/dance-maker thus becomes manager over her/his career. Balancing between projects ensures that a dancer's choice to participate, and thus be complicit in, a process, remains active. Kris also speaks of the challenges of managing her career and projects, even when assistance is available:

> *I've found that, actually, more now because I freelance and I'm always working on other projects, this year in particular I've noticed a real shift in extra work load because I project manage iOU Dance.*[75] *I love doing it and I feel like I learn so much every time because I'm not trained in managing projects or anything like that, I just trained as a dancer, but I feel like I'm learning those things as I go along. So, I love it but it's always a big stress for me and this year, we're being programmed by Performance Space, which is amazing. And we got funding for the first time. I've never applied for funding before. It was just always this anti-funding anything but I was like:* "Let's just do it anyway." *But I applied for funding and now Performance Space have taken it on and you know, I would think:* "Great! Like, less work. It's going to be better and there's professional managers managing it." *But, because the project is bigger now, I feel like I'm doing even more work and also, I'm making a solo work that's premiering next year.*
>
> *And that's just, I'm constantly ... like, I come home from rehearsals ... Well, this is what it was like with Nelly. I would come home from rehearsals. I'd open my computer. I'd have like, a million emails and I'd just be doing admin*

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[75] iOU Dance is a collective of established independent dancers/dance-makers creating solo and small group works to present together. Kris undertakes the management duties for this group, including arranging funding and venues for the collective work. She is also a dance-maker/dancer for iOU Dance. See Performance Space (2014a) and Sykes (2014).

> *stuff like:* "Da, da, da, da this and that and Oh my god! This application is due in. So and so wants a blurb and da, da, da, da." *And it's just constant and also trying to think creatively about the works that I'm making. And then I'd be on the computer the whole night and then I'd look at the time and it's 10 o'clock and I haven't eaten dinner yet and I knew I had to get up to go to rehearsal tomorrow. So yeah, I don't think it really affected … well, who knows? I don't believe it affected the process or the performances but it definitely adds stress. And it's all unpaid work. It's like:* "Argh. These arts admin people get to sit in their offices and get paid a fulltime wage and go home." *Oh, I don't know. Who knows? I'm sure it's not easy.*

Being competent to manage a career, including sourcing future work, is critical for dancers and dance-makers, particularly when working within the independent dance sector and thus being independent of the ongoing economic support that better ensures ongoing artistic activity. Kris reveals this of her own career and her need to learn 'on the job' with regards to managing projects as she develops her career as a dance-maker. Although she contends that for her, this did not impact her active role in *HIPS*, overlaps in projects do occur and need to be managed in order for those projects to be attended to by the best means possible. For Lizzie, this was sacrificing half a workshop to prepare for her performance. It must be stated, however, that attending that half day workshop could similarly have impacted her preparations for the performance. A dual sacrifice potentially occurred in balancing the needs of, and remaining complicit in, both projects.

Extending the competencies noted of independent dancers in Australia (Chapter 6, page 254), Card (2006) also includes qualities that relate managing a career in the sector:

> *They need to:*
>
> - *have the resources to finance their own 'down times';*
> - *arrange their life so they can drop their 'day job' at a moment's notice;*
> - *be happy to move regularly between cities, states and countries, in order to keep working and build a biography that will make them more employable;*
> - *be at ease with a multiplicity of dance styles and hybrid forms of performance practice* (31).

Dancers must be efficient in managing careers so that they can cater to the needs of current and future works, while still sustaining enough income when work is sparse. Card (2006) similarly notes such competencies are required of dance-makers, with this group of creatives also needing to manage the day-to-day rehearsal process and the overarching project. Given the cross-over between dancer and dance-maker in one career trajectory, as seen with Nelly, Kathy, Kris and Marnie for example, it also seems that dancers/dance-makers need to manage the roles they are undertaking because this may shift from day-to-day.[76] For Kris, the shifts between dancer in *HIPS* and manager/creator for iOU Dance may have contributed to her conflict surrounding the detail required to execute the movement in *HIPS*. With regards to notions of choice, complicity and moment-to-moment collaboration, this need to manage a career so that the career is sustainable becomes a contextual factor informing the choice to participate in, or to create, a project with particular dancers and consequently informs fluctuations in power.

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[76] These participants were simultaneously, or had prior to, the respective case studies, undertaken work as dancer and/or dance-maker. Please refer to participant biographies (Appendix 1, page 341).

It must be noted that intrinsic motivation plays a role in choice and the desire to construct a career in dance. Kathy, who is not working as intensely as a dancer/dance-maker at present, reveals this motivation operating in line with a desire to maintain a career in the arts:

> *But you know, the older I get, the more I think:* "Well, I'm happy to do anything in the arts." *Do you know what I mean? So, I think: "*Oh, you know, one day is better than nothing." *You know? Because it's just so interesting, and, anything that you like doing, you know, especially.*

Kathy reveals how although the structure of *Trouble* was spread out, the enjoyment of participating in one-day workshops was worthwhile because it further enabled her career. Thus, examining sustainable careers in conjunction with moment-to-moment collaboration is not intended to position a choice to participate as a decision inspired by extrinsic motivations. Although the interplay of extrinsic and intrinsic motivations cannot be fully understood with regards to the impact of each, the intrinsic motivation to initially pursue a dance career must be highlighted. As a consequence of developing a sustainable career, however, the notions of professionalism and roles come into play, as were examined in Chapter 6.

Networking within the sector is critical to future work, and how a dancer/dance-maker performs in a present work influences such a dancer's ability to network and find future work. Particular behaviours associated with the roles of dancer or dance-maker are subsequently critical to embody because certain expectations are present prior to a dancer and/or dance-maker entering a dance-making process. This is not suggesting that these embodied behaviours learnt throughout a dancer's training and career are not problematic, but rather to note that they are present and potentially tacitly expected. Roche (2015) has revealed the disjuncture between trained behaviours and the behaviours needed to engage in more collaborative, or devised, dance-making (see Chapter 6, page 241).

It must also be noted that given the nature of how the independent dance sector operates, including the aforementioned use of similar groups of dancers by dance-makers, a sense of community develops between different professionals, thus creating particular social groups within the sector (see page 273). For Julie-Anne, her motivation to continue creating dance works is matched by her motivation to work with the people she has simultaneously developed social and/or working relationships with during her years operating in the independent dance sector. Speaking of *Trouble*, Sam captures this sense of community, a sense that is not only evident in *Trouble*, but in the independent dance sector more generally:

> *So, with Julie-Anne's, I love that because it's more the individual and all of those individual dancers are free to bring what they want to it. And they all have their own practices so there's no choreographic over-vision or anything. It's just what they bring to it. So, you know, for me, I know all of those dancers really well and worked with lots of them before in videos and things like that. So, it's like a showcasing contained in a video installation, I suppose.*
>
> *Yeah, so, that kind of process, this project could probably only work that way because we know each other: kind of like a band. I guess it's about that scene in contemporary dance as well: our age group. Everyone knows each other. So, it's seems like that's the reason for the work as well. So, if there was an external person who didn't really know that world, they might try to bring in another agenda that's just not really relevant to it. So, you know, I guess it's all pretty personal. I feel like it's just so easy for us to do it because we know*

> *what the expectation is, and what the outcome will be like. We don't have to talk about it. We just do it.*

Choice of dancers and choice to be complicit in a process, are consequently also informed by an awareness of, or a pre-established social relationship with, each participant in a group, as well as a motivation to sustain a career in the independent dance sector. In conjunction, the nature of funding and the limited resources available for independent dance projects creates competition and structures careers in a protean fashion, all of which similarly factor into how power is exchanged in process. With regards to moment-to-moment collaboration, although it cannot be garnered exactly how these contextual factors inform the fluctuations in performance and development power, they are operating during dance-making and thus must be considered in the examination of moment-to-moment collaboration. These factors, paired with intrinsic motivations, similarly suggest that moment-to-moment collaboration is inherent in group dance-making practices.

Conclusion

When considering how moment-to-moment collaboration occurs in dance-making, it is evident that a consideration of contextual factors also needs to occur. Inviting particular dancers, and choosing to participate in projects, positions fluctuations in development and performance power as inherent in a process. This inherent collaboration is also suggested in the notion of complicity, whereby choosing to participate, whether dancer or dance-maker, implicates equally weighted actions. Without active engagement in a process by all participants, power cannot be fully exchanged. The performance and/or development positions will be inhibited and this subsequently inhibits the development of the dance work. Noting this inhibited development is not to suggest that development cannot occur at all, but rather that the creative potential that better enables development is not fully activated and thus entailments are not offered as frequently and/or in line with the needs of the project.[77]

Introducing the notion of complicit dance-making groups reinforces the discussion of expectations and roles that occurred in Chapter 6. If choosing to participate enables equally weighted action, this action must be informed by expectations of roles, process and dance work, whether tacit or known, prior to commencing and during the process. In order to initially perform in process, a dancer or dance-maker must assess and employ past embodied knowledges to negotiate the new process, exchange power with others, and offer entailments. A pre-formed knowledge of how to behave, informed by past processes and training would be operating here. Thus, expectations are reinforced as being present in dance-making processes as they inform fluctuations in power.

Regarding operating within a particular, professional sector, other contextual factors are also operating and informing the fluctuations in power that occur. As noted, funding cycles influence the types of dancers chosen as dancer availability, combined with creative self-efficacy with regards to managing one's career, are informing dance-making groups and processes. Jaussi and Randel (2014) note creative self-efficacy as not only including the ability to apply knowledge and effort to a creative process, but the ability to withstand obstacles that prevent that application. Consequently, creative self-efficacy is entwined with both creativity and intrinsic motivation and could subsequently be linked to the ongoing motivation to pursue careers in independent contemporary dance-making. For example, in *Trouble*, the absence of dancers during varying workshops alters the development of the dance work because certain dancing identities are absent and are subsequently not contributing to the negotiation of key concepts and developed movement material. The absent dancers’ needs to manage careers, as well as the present creatives’ needs to manage process, are both applications of creative self-efficacy, including managing obstacles (conflicts).

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[77] As Sawyer (2003) notes, ego inhibits process because offered entailments speak to the need of the individual, rather than the needs of the group's creative process and creative work. See Chapter 1, page 36.

The nature of the independent dance sector in Australia also influences the structure of dancers’/dance-makers’ careers. Protean career structures are common in the independent dance sector and thus inform that need for dancers and dance-makers to (self-)manage their respective careers. Without that management, sustaining a career in contemporary dance becomes difficult. The choice to participate is not only informed by intrinsic motivations to dance and create dance works, but intrinsic motivations to create a career that will service the aforementioned (intrinsic) motivations. Participating in processes potentially services the long-term career of a dancer/dance-maker because that participation markets her/him as capable creative agents who could be beneficial to the creation/performance of (others’) future dance works. Part of this networking and (self-)marketing involves the expected professionalism a dancer and/or dance-maker embodies during a process.

In conjunction with funding structures, and the need to manage a sustainable career in the sector, limited resources also impact the fluctuations in performance and development power that occur during dance-making. With regards to *HIPS*, suitable rehearsal spaces that would have better enabled the testing of the movement trajectories, as well as the projected film, were not available; whether this is due to the limited number of such equipped spaces, the availability of those spaces and/or the cost of hiring those spaces. For Sam, availability of appropriate technology for both *HIPS* and *Trouble* also impacted his development power because (potential) conflicts needed to be (re)negotiated in order to achieve a similar level of expected outcome.

Contextual factors, which also inform the dance-maker's choice of dancers and the dancers' choices to participate, are thus operating and informing dance-making processes in Australia's independent dance sector. These factors feed back into the previous discussion of expectations and consequently are positioned as informing the exchanges in development/performance power that occur from moment-to-moment. As noted, however, it is not possible to establish how such factors informed power exchanges in the particular case studies because an in-vitro study of each could not occur. Each process was already tied to, and was operating in, a particular sector prior to being established and thus these conditions cannot be separated from each process. The embodied behaviours learnt through training and practice that inform professionalism speak to this inability to remove observation of dance-making practices from the contexts in which they occur.

Part 2:

Conclusion

Context, which includes expectations and professionalism, informs moment-to-moment collaborations in contemporary dance-making practices. As this thesis holds that power is exchanged, rather than being inherent to any given role, context informs why, and how much, power is exchanged during dance-making. Expected roles could appear to function as a role(s) having inherent power, however, it is precisely these expectations for roles that result in exchanges in power occurring that inform group hierarchies. For example, the expectation that Julie-Anne and Nelly are dance-makers for *Trouble* and *HIPS* respectively does not suggest that their roles are inherently active with regards to development. Rather, the dancers in each process exchange that overarching active development power to Julie-Anne and Nelly because they position each dance-maker as such, and subsequently hold expectations regarding the nature of the dance-maker role.

These exchanges in power that create overarching active development or performance positions for the dance-makers and dancers respectively also create those roles: expected roles inform power exchanges, which also then inform those roles in process. As suggested in Chapters 6 and 7, professionalism and managing/sustaining a career in dance are factors informing such expectations and roles during a process. Dancers and dance-makers alike are complicit in process, not only because they have intrinsic motivations to create dance works, but because those motivations create motivations to sustain a career. Being receptive to a dance work's needs and others during dance-making better enables the success of a dance work. Although such 'success' is difficult to measure, being successful with a dance work aids in (self-)promoting the involved artists, which better enables them to secure future work.[78]

The nature of the independent dance sector in Australia, and in particular, the competitive nature of funding and limited (other) resources, further implicates the importance of this complicity. Without being complicit in process, foreseeing conflicts that arise from contextual conditions such as limited resources, and negotiating said conflicts before they arise would not occur. For example, as seen with *HIPS*, the inability to test the projection on a full scale resulted in Sam and Nelly negotiating how it may appear, testing it on a smaller scale, and giving more time to perfecting the projected film during tech rehearsal at Carriageworks. Being complicit in process, including appropriately exchanging power in order to resolve issues, enables macro-conflicts of this nature to be pre-emptively, partially resolved before those conflicts manifest.

Figure 8 (page 309) visualises the exchanges in power that occur between participants during contemporary dance-making, including the contextual factors that inform those exchanges. Although not comprehensive with regards to such contextual factors, Figure 8 does highlight and reinforce the examination of factors informing moment-to-moment collaboration discussed throughout Part 2, and it brings these into the context of the examination that occurred throughout Part 1. In providing this figure, it is not intended to create a conclusive understanding of dance-making practices but rather to be a fluid representation of the nature of these processes as informed by the two case studies.

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[78] As noted in Chapter 1, page 17, art is defined as anything anyone considers art (Carey 2006). This can be used as a preliminary understanding of success, with reception from the immediate dance field also being an indicator. Such criterion for success, however, still remains difficult to measure.

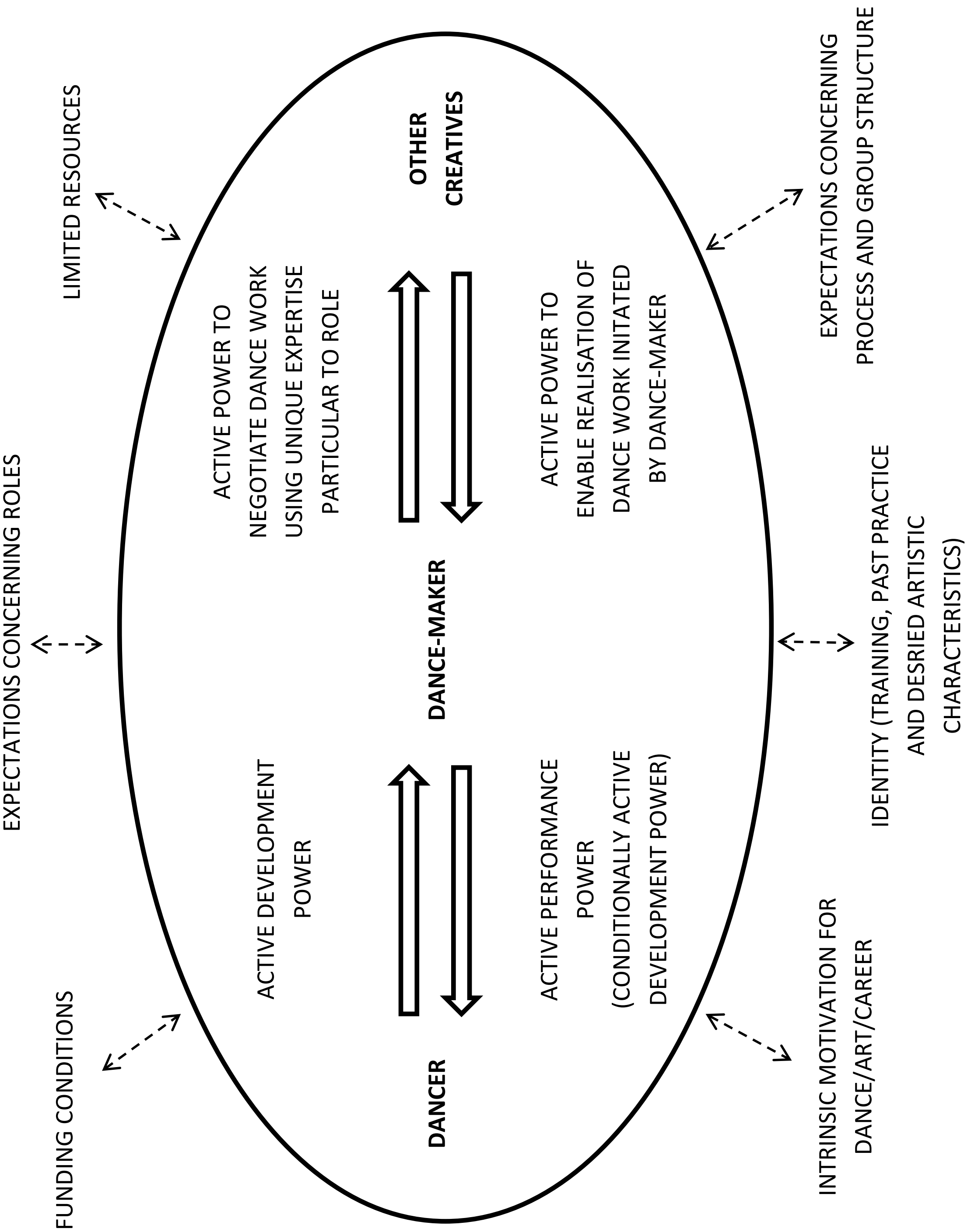
FUNDING CONDITIONS
EXPECTATIONS CONCERNING ROLES
LIMITED RESOURCES
DANCER
DANCE-MAKER
OTHER CREATIVES
ACTIVE DEVELOPMENT POWER
ACTIVE PERFORMANCE POWER (CONDITIONALLY ACTIVE DEVELOPMENT POWER)
ACTIVE POWER TO NEGOTIATE DANCE WORK USING UNIQUE EXPERTISE PARTICULAR TO ROLE
ACTIVE POWER TO ENABLE REALISATION OF DANCE WORK INITATED BY DANCE-MAKER
INTRINSIC MOTIVATION FOR DANCE/ART/CAREER
IDENTITY (TRAINING, PAST PRACTICE AND DESRIED ARTISTIC CHARACTERISTICS)
EXPECTATIONS CONCERNING PROCESS AND GROUP STRUCTURE

Figure 8: Contextual factors informing moment-to-moment collaboration in dance-making practices

Conclusion

Moment-to-moment collaboration is inherent in group dance-making and is evident through the exchanges in power that occur between participants. As noted, Laermans (2012) argues that:

> *Artistic collaboration nowadays bets in the potentialities of cooperation itself. They are realised 'now, here', through the actual working together in a studio space, yet simultaneously every momentary realisation of a team's potential hints at prospective possibilities. In this sense, artistic collaboration is always* a collaboration 'yet to come' (author's emphasis, *Ibid*.: 94).

This is particularly evident in the two case studies, *HIPS* and *Trouble*, with the examination of context alongside the discussion of moment-to-moment collaboration revealing such artistic cooperation. Cooperation is revealed in the decisions to select particular participants, to participate in particular projects, and to construct and sustain a career in the field. An inherent micro-collaboration is consequently in any dance-making group's process and group structures, and it reveals gaps in the literature that this research concerning how dance works are created by professional dance-making groups is addressing. Positioning this micro- or moment-to-moment collaboration, in terms of power that enables a participant to execute certain roles and tasks, is one means through which that inherent collaboration can be revealed and examined.

As is established in Chapter 3, power is exchanged between members of a dance-making group rather than being inherent in any given role. This power is exchanged to enable the development of dance works, and as shown, multiple levels of power exchanges may be operating simultaneously. Exchanges in development power signal that a participant is actively engaging with, and shifting the movement material in (and/or ideas for), a dance work. Depending on the structure of the dance-making group (hierarchy), exchanges in development power between particular roles, or between the same nominal roles, such as between dancer and dance-maker or between dancers, shift. In *Trouble*, the intention to utilise the dancers' own processes and artistic interests during the project's initial development phase resulted in the (attempted) exchange in development power to the dancers to occur frequently. For *HIPS*, the process and dance work being in the latter phases of development resulted in development power being exchanged to the dancers less frequently.

For performance power, this power enables participants to perform a dance work in process, including associated tasks, improvisations and clarifications. This performance power does not actively involve development of the dance work, but such development is inherent in performing a dance work. In discussing Jerôme Bel's works, Lepecki (2006) makes a critical point when questioning the position of the dancer. He notes that the position of the moving body on stage and the notion of the choreographic in dance studies research highlights this ever-present potential:

> *One answer for critical dance studies would be for it to consider a radical questioning of the presumed stability (that has always been secured by representation) between the appearance of a moving body on stage (its presence), and the spectacle of its subjectivity (that representation always casts as the spectacle of an identity). But if one does engage in this critical operation, one will soon find out that it is not only the status of the body of the*

> *dancer on stage that requires critical revision. The assumed singularity of the author-choreographer must also be revised* (51).

Although not delving into the political debate concerning representation of subjectivity in dance works in this thesis, the discussion of how a dancer's subjectivity is critical to the development and performance of each case study work is evident, further destabilising notions of the dancer being representative of the dance-maker's ideas and movements and thus performing a repeatable, stable identity/subjectivity. Roche's (2011, 2015) research concerning the moving identity in dance-making and dance performance is another step forward in destabilising static notions of identity being performed, as well as notions of the dancer-as-object. The choice of dancers by each case study's dance-maker was informed by a desire to work with particular moving identities (see Roche 2011, 2015), as was discussed in Chapter 7, further highlighting the performative act in dance-making as inherently involving shifts. This also inherently involved the incorporation of a multitude of varying positions of subjectivity for one dancer across, and within, performance. Thus, although creating a distinction between performance and development in this thesis, it is not intended to suggest that performance is not inherently developing a dance work. The shifting, amorphous subjectivity of any participant is always shifting the nature of a dance work as it is performed (in process) and developed. The notions of serendipitous and erroneous entailments are testament to this nature of performance (power).

Identifying and including serendipitous entailments into a dance work highlights the inherent development in performance power, and subsequently, and in retrospect, exchanges development power to the 'owner' of that entailment. This participant becomes an authority and a comparison point from which others can navigate that shift in a dance work to find their own appropriate interpretations (as deemed by the dance-maker or other authority over that moment). As noted in Chapter 4, identification of serendipitous entailments simultaneously identifies an accompanying erroneous entailment for those passive in development at that moment. The other interpretations and negotiations of a dance work are valid until a shift in performance (due to a moving identity (Roche 2011, 2015)) by another creative reveals a difference that is subsequently positioned as desirable. This new expectation retrospectively positions that previously valid interpretation as erroneous. Resolving erroneous entailments, whether identified along with, or independently of, serendipitous entailments, does not result in a serendipitous entailment because an expectation is present. The aligning of a renegotiation and another's (dance-maker's) expectation signifies a resolution that is not a creative surprise (serendipitous entailment). It is important to note that such expectations may not be explicitly known in detail but rather, are informed by process (and intuition).

Erroneous entailments or identified errors may not be seen as creative, but they enable creativity through creative error. Identified through intuition and perceived lack in the quality of the dance work (potentially on part of both dance-makers and dancers), these errors highlight an unknown that needs to be renegotiated. Such conflicts may not be resolved within that moment, but their identification enables a developmental shift in the dance work that is negotiated across the dance-making process until resolved, or until an alternative entailment reveals a new potentiality, which then becomes a focus. Erroneous entailments inadvertently lead to development power, but that power may not be located in the dancer who offered the erroneous entailment and her/his performance power (interpretation).

As seen in Chapter 5, conflicts are creative events that disable power with identification of that disabled power potentially occurring through the identification of erroneous entailments. Despite inhibited performance and/or development power(s), negotiation of conflicts may occur within the group rather than individually, as seen with *HIPS* and *Trouble.* This consequently activates exchanges in development power so as to resolve said conflicts through discussion and play. This is contrary to the aforementioned discussion of resolving erroneous entailments without resulting in identification of serendipitous entailments. The group negotiation highlights the engagement of dancers' development power, even if accessed through the dancer's performance power in play, because a dance-maker is relying on that power to help her/him resolve the conflict.[79] Without this cooperation and exchange of power, the potential entailments that could lead to resolution would not be activated. As is noted in Chapter 1, the literature positions the creative potential of a group greater than the sum of the individuals' potentials (see Baer et al. 2008; Nemeth and Nemeth-Brown 2003; Sawyer and DeZutter 2009). Sawyer's (1999, 2000, 2003) theory for collaborative emergence speaks to this increased potential when discussing not only how group interaction increases the number of possible responses, but the number of possible combinations of responses. In moments of play and discussion, moment-to-moment collaboration is evident because of the space created through power exchanges that enables those possible (combinations of) responses. Offering such responses, however, does not presuppose an equal level of active development power. The overarching dance-making group hierarchy is/may be operating and guiding how responses are valued and decided upon with regards to the development of the dance work.

Overarching group hierarchies were noted throughout Part 1 as operating during the dance-making processes for *HIPS* and *Trouble*. These hierarchies are informed by factors such as the nature of the dance work's development phase, the participants' expectations for the dance work, process and roles, tacit/known knowledges from past training, and a desire to sustain careers in the field. Consequently, such hierarchies are noted as complicating the exchanges in power that occur, and that signify moment-to-moment collaboration. Expectations regarding who attains overarching development and/or performance power results in the exchanges in power that are operating alongside event-based exchanges in process. Noted in Chapter 6, as these expectations are ever-present, it is impossible to garner how exactly they impact the moment-to-moment collaborations discussed throughout this thesis. Even if an in-vitro study of dance-making were possible, expectations entrained in the dancing body prior to process would still be operating. These entrained behaviours, whether tacit or explicit, create expected relationship structures between dancers and dance-makers (professionalism).

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[79] As noted, performance positions are potentially active in development. Play notes the dancer giving development power to the dance-maker by listening and negotiating ideas through movement. This negotiation may or may not involve the dancer's active development position.

For *HIPS* and *Trouble*, this professionalism is evident not only in the behaviour presented in process, but in the motivations of the participant to pursue a career in the independent dance sector (and other dance industries), whether in Australia, internationally or both. As Laermans (2015) notes of the project-based dance career, "the external precarisation induced by the meanwhile institutionalised neoliberal or post-Fordist regime of flexible artistic accumulation is intrinsically interwoven with a partly voluntary self-precarisation, stemming from the desire to be a creative subject" (291). Given the desire to be creative subjects, despite the precarious nature of a project-based career in Australia's independent dance sector, it was critical in this thesis to discuss moment-to-moment collaboration in the context of that sector as the nature of that sector impacts, informs, and shifts contemporary dance-making processes, as seen in Chapter 7.

Although further research is needed regarding Australia's dance industries, this research into the nature of contemporary dance-making practices within the independent dance sector adds to a paucity of research regarding the sector, enabling potentially better understandings of how context informs process and consequently how processes may be better enabled by industry contexts in the future. As the sector was not a key focus of this thesis, research was not conducted regarding the sector independent of the two case studies, and therefore further research examining the links between dance-making processes and industry contexts is needed. This includes examining the symbolic positions (symbolic capital) of participants and how that capital influenced initial choices to participate as well as overarching relationship structures, and consequently interactions, between participants. What can be deduced, however, is that the desire for a career informs motivations to participate in dance-making, which further enables future participation through (promotion of self in) current performance. This consequently shifts development of the present dance work because participants are complicit in the process. The understandings of professional dance-making expounded here, however, do add to debates surrounding arts advocacy and funding, and the associated support structures.

Understanding moment-to-moment collaboration has significant implications with regards to understanding democratically collaborative processes. As noted in the Introduction, democratic process structures and notions of collaboration were not a focus of this research; however, understandings of moment-to-moment collaboration can further understandings of what it means to be collaborative, if that is the intended process structure. Democratically collaborative processes are positioned as tenuous because what it means to be successfully collaborative and to develop a successful dance work from a collaborative process remains unclear (see Copeland 2011; Kolb 2011). Given the idiosyncratic nature of artistic processes and how it is often the artwork dictating the nature of the process (see Mace and Ward 2002; Nelson and Rawlings 2007), designs to be collaborative can consequently be unsuccessful. This is not to suggest that all collaborative processes are like this, but rather to highlight how being democratically structured with regards to a group may not equate to exchanging power in a democratic way with regards to process. The literature notes that one of the pitfalls of aiming to be democratic is that there may be a lack of awareness concerning process and group structure, and thus democracy may not be attained/sustained (Kolb 2011). Subsequently, it can be suggested that designs to have a democratically collaborative process may crowd out the needs of a dance work, resulting in the dance work being valued as immature or unsuccessful by the field/sector. Efforts to be democratic may overshadow actual behaviour and/or ignore the creative work by creating a disjuncture between process and (the intents/themes behind) the associated work.

Bringing awareness to how participants communicate in process and exchange power to achieve developments for a dance work may better enable a democratically collaborative process structure. It must be noted that with regards to what a democratically collaborative process model is, there is no particular model, but rather a plethora of idiosyncratic and researched processes that could be utilised. A key component relating to how that model functions is the nature of the dance-making group. The combined past practices, the approach(es) to generating movement, the movement styles that influence present practices, the dance-making models that influence present process, and the ideas under investigation in process, will impact how the group and process is structured.

As was seen with *Trouble*, dance-maker Julie-Anne had intentions to establish a democratically collaborative process model alongside her intentions to create new, fundable models for dance-making in the independent dance/project-based dance sectors. This structure, however, although deemed by the group as being collaborative, was also not deemed as being democratic. Julie-Anne's vision for *Trouble* and the dancers' expectations that as initiator, Julie-Anne (received and) had overarching development power throughout the process disabled those intentions to be collaborative, as was examined in Chapter 6. Discussion throughout process became a critical tool that enabled the resolution of the conflict resulting from the lack of democracy and Julie-Anne's research aims for new models (see Chapter 5). It was through these discussions that awareness concerning power, and the nature of the actual process and group structures, were increased.

This thesis aimed to investigate the nature of dance-making by focussing on the interactions that occur between dancers and dance-makers. A theory for moment-to-moment collaboration has resulted from the two case studies, highlighting the inherent collaboration that group dance-making (and potentially other types of creative groups) possesses. It could equally be argued that processes for solo dance works similarly have this inherent collaboration as interactions may be present with other artists (composers and filmmakers for example) and outside eyes that shift the development of a solo dance work, a notion implied in Sullivan's (2001, 2010, 2012) theory of transcognition. Given the scope of this research, which involved investigating professional contemporary dance-making in context, the possible types of processes that could be studied was delimited to those professional processes conducted within the timeframe of this thesis. Therefore, further research is required regarding varying process structures in context. A condition for conducting field research was to not be selective of the models of dance-making over the potential participants available. In conjunction, it was also an aim to examine processes regardless of process and group structure (including where those structures fall on the autocratic-to-democratic scale) because current professional practices rather than popular or critically acclaimed practices (dance-making models) were targeted: this thesis aimed to examine and represent current practices as they occurred in Sydney's independent dance sector. Therefore, a few questions remain regarding future developments of this research.

This research has revealed an inherent collaboration and it has noted differences in the types of collaborative events that occur based on the phase a dance-making process is in. What remains unseen, however, is the way in which power is exchanged in other process models and group structures, and whether there is a marked difference between those exchanges and the exchanges examined here. In conjunction, further research into whether there is a marked difference between phases of processes within and across different process structures is required. It could be suggested that in a more collaborative group structure, where the differences between the role of dancer or dance-maker are less marked, the roles participants engage with are fluid. This is hinted at with the analysis of *Trouble*, whereby Julie-Anne directed the creation of solo material work. Therefore, the dancers in this piece became authorities over their own respective performative portraits. Roles may shift in process, and therefore participants' power may shift with regards to whether they are actively developing a dance work, or are being receptive to another. Discussion and play between members of a group also points to this fluidity in role positions as an expectation to equally participate in the development of a dance work becomes critical. In noting this, and as seen earlier, equally participating does not necessarily result in equality with regards to decision-making. The dynamics of a group creative work still require decisions to be made and thus power to be momentarily exchanged (in retrospect) to another. Tacit understandings of a participant's expertise, combined with personality type, may inform how decisions are negotiated in this type of group setting.

Similarly with gender, further research is needed to examine how gender impacts expected roles in dance-making and subsequently, the nature of the power exchanges that occur during process. Gender was not a selection criterion in this research study, but examining gender in the light of moment-to-moment collaboration may reveal the role it plays in dance-making. This role, as a consequence, may also shed light on the composition and nature of Australia's independent dance sector. As noted in Chapter 2, women are predominant in the field of dance (see Throsby and Zednik 2010: 22, 91). This potentially expected, tacitly known power may shift moment-to-moment collaborations not only in process where a group hierarchy is explicit, but also in groups that are democratically structured.

The socio-cultural position of the dancer/dance-maker, including understandings of identity, how that identity is perceived to manifest in process and consequently how process is experienced is also a critical factor to be further researched in conjunction with gender. The socio-cultural positions of the participants were not factored into the methodology of this research and thus analysis of how those positions inform moment-to-moment collaborations remains an area for further research. Novack (1988b) notes that the focus on movement, and in this instance, interactions, can “subsume the reality of the body, as if people’s experiences of themselves moving in the world were not an essential part of their consciousness and of the ways in which they understand and carry out their lives” (103). Re-introducing these positions to the examination of collaborative events would thus create greater complexity and understanding surrounding how dancers and dance-makers interact and how the outcome is also a reflection of identity and experience. Practice-based research from practitioners as well as research interrogating differing subject positions in dance-making would enable this future research; research that could potentially better reveal the agencies of participants within the structures limiting dance-making activities and interactions (see Caspersen 2011; Albright 1997, 2011, 2013).

Moment-to-moment collaboration is inherent in dance-making practices. Examining power exchanges within the contexts of professional practices has furthered understandings of this inherent co-creation of group dance works by adding another dimension to which dance-making practices can be examined. This research, combined with past research concerning cognitive aspects of dance-making, theorisations of dance-making group structures, the politics of co-creation/collaboration in dance-making (including within the dance-making group), and past research into how to make dance, enables a more holistic understanding of dance-making as it is currently practiced within Sydney’s (Australia) independent dance sector, in particular, by Sydney’s project-based dance artists. As models for dance-making shift in accordance with, or rejection of, sector/field trends for dance-making, so to do our understandings of what it means to make dance. Moment-to-moment collaboration provides an access point from which this possible shift in understanding could occur alongside such shifts in dance-making models.

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Appendix 1:

Participant Biographical Notes

The following biographical notes have been collated from a combination of interview data and other sources. These are not extensive; however, they do provide a background on each participant's past works, in particular, those works that are related to other participants within the respective case study.

Julie-Anne Long (*Trouble* – Dance-maker)

Julie-Anne is a Sydney-based, award-winning dance artist. Combining performance art and dance, her works include *the Nuns' Picnic* (2004), *Boxing Baby Jane* (2003), *MissXL* (2002), to name a few. Exploring solo and group works, Julie-Anne's work often involves audio-visual elements such as *Nuns' Night Out* (2005) and *Boxing Baby Jane* (2003). She consequently has an established working relationship with Sam James, including utilising his skills to composite the dance film for *Trouble* in the future.

In addition, Julie-Anne's presence in the dance community through the roles of being dance-maker, an advisor to others and a curator, as resulted in her establishing an extensive network of dance artists. It is through this network that Julie-Anne engages other artists in her work, as is evident for *Trouble*. See Long (2016) and Macquarie University (2015).

Narelle Benjamin (*HIPS* – Dance-maker and *Trouble* – Dancer)

Narelle is an award-winning Sydney-based dance artist. Her yoga-inspired, contortionist style has seen her work with numerous Australian dance companies, including Sydney Dance Company (*Gossamer* and *POD* 2006) and the Australian Ballet (*The Darkroom 2007*). Alongside her involvement with such companies, Narelle has developed her own creative works, including *Out of Water* (2004) and the award-winning *In Glass* (2010). Narelle has an extensive friendship and working relationship with Julie-Anne borne from their time together with One Extra Company in the late 1980s. Over recent years, beginning with *Gossamer* and *POD* (2006), Narelle has developed and established a cross-disciplinary practice with Sam. See Artful Management (2016) and Hephzibah Tinter Foundation (2009).

Sam James (*HIPS* and *Trouble* – Filmmaker)

Sam is a Sydney-based award-winning dance and performance filmmaker. Sam's involvement in dance and performance is extensive, including the aforementioned works with Julie-Anne as well as *Hiding in Plain Sight* (2014), *In Glass* (2010) and *POD* (2006) with Narelle. Sam has also been involved in works with other participants present in this thesis, including Lizzie. For further information on Sam's projects and involvement in the dance and performance sector, see James (2016a, 2016b).

Sara Black (*HIPS* – Dancer)

Sara is an award-winning Australian dance artist who has worked both locally and internationally. Initially working as a Melbourne-based artist, her engagements include working with Chunky Move and Lucy Guerin Inc. More recently, she has been working in London. Although Narelle's niece and having practiced with her in the past, *Hiding in Plain Sight* (2014) was their first opportunity to develop a dance work together. See Black (2013), National Theatre (2013), Trespass Magazine (2010). Sara has worked with Marnie with Chunky Move and Kris with Chunky Move and the Australian Ballet.

Kristina Chan (*HIPS* – Dancer)

Kristina is a Sydney-based award-winning independent dance artist. Beginning her dance career with the Australian Dance Theatre some 15 years ago, Kristina has established herself has a sought after dancer in the sector. Dancing in works for Tanya Liedtke, Lucy Guerin Inc., Chunky Move and Narelle, Kristina has been transitioning to dance-making. She has an established working relationship with Narelle. See Chan (2012), Force Majeure (2015) and Sydney Dance Company (2015).

Marnie Palomares (*HIPS* – Understudy Dancer)

Marnie is a Sydney-based dance artist who has worked with Shaun Parker and Company, Chunky Move and Branch Nebula, to name a few. She is presently a founding member of the Dance Makers Collective, a group of Australian dance artists exploring their own individual dance-making together. Marnie is a well-established dancer in the Sydney dance community however *Hiding in Plain Sight* (2014) was her first opportunity to work with Narelle. Narelle has since been working with Marnie on new dance movements and dance-making models. See Dance Australia (2013) and Dance Makers Collective (2016).

Amy Macpherson (*HIPS* – Mentee Dancer)

Amy is an emerging dance artist who has worked with Legs on the Wall, Buzz Dance Theatre and Opera Australia. Amy was awarded a JUMP Mentorship by the Australia Council for the Arts in 2013 that saw her undertake a mentorship with Narelle. Amy's contortionist style and developing dance-making practices saw her develop these further under Narelle's tutelage. She premiered *SOMA* (2014), a full-length solo work at Melbourne Fringe Festival, the solo work developed under Narelle's guidance. See MacPherson (2014, 2016).

Kathy Cogill (*Trouble* – Dancer)

Kathy is a well-established Sydney-based dance artist. Her works have included *Interview with Wonder Woman* (2005) and the accompanying dance film, *Desconocida*, made in collaboration with Sam. She has danced with One Extra Company, Australian Dance Theatre and Force Majeure, to name a few. Kathy has a long working relationship with Sam, Julie-Anne and Narelle. See University of Wollongong (2013).

Katia Molino (*Trouble* – Dancer)

With a background in theatre and performance, Katia is an established actress and devisor who ventures into the realms of dance and music, including her recent work with Narelle and Kathy for Ensemble Offspring. A multi-disciplinary, multi-lingual performer, Katia has worked for Theatre Kantanka and the Opera Project. This is her first project with Julie-Anne, however, Katia is familiar with or aware of most other participants in *Trouble*, having worked as a costumer in the dance sector. See Theatre Kantanka (2016).

Elizabeth Ryan (*Trouble* – Dancer)

Elizabeth is an established Sydney-based dancer who is also a founding member of performance group, the Fondue Set. Working as both a dancer and dance-maker, Elizabeth has created works with this group as well as independently. She has worked with Force Majeure and Restless Dance Theatre. See Fondue Set (2016).

Annette Tesoriero (*Trouble* – Dancer)

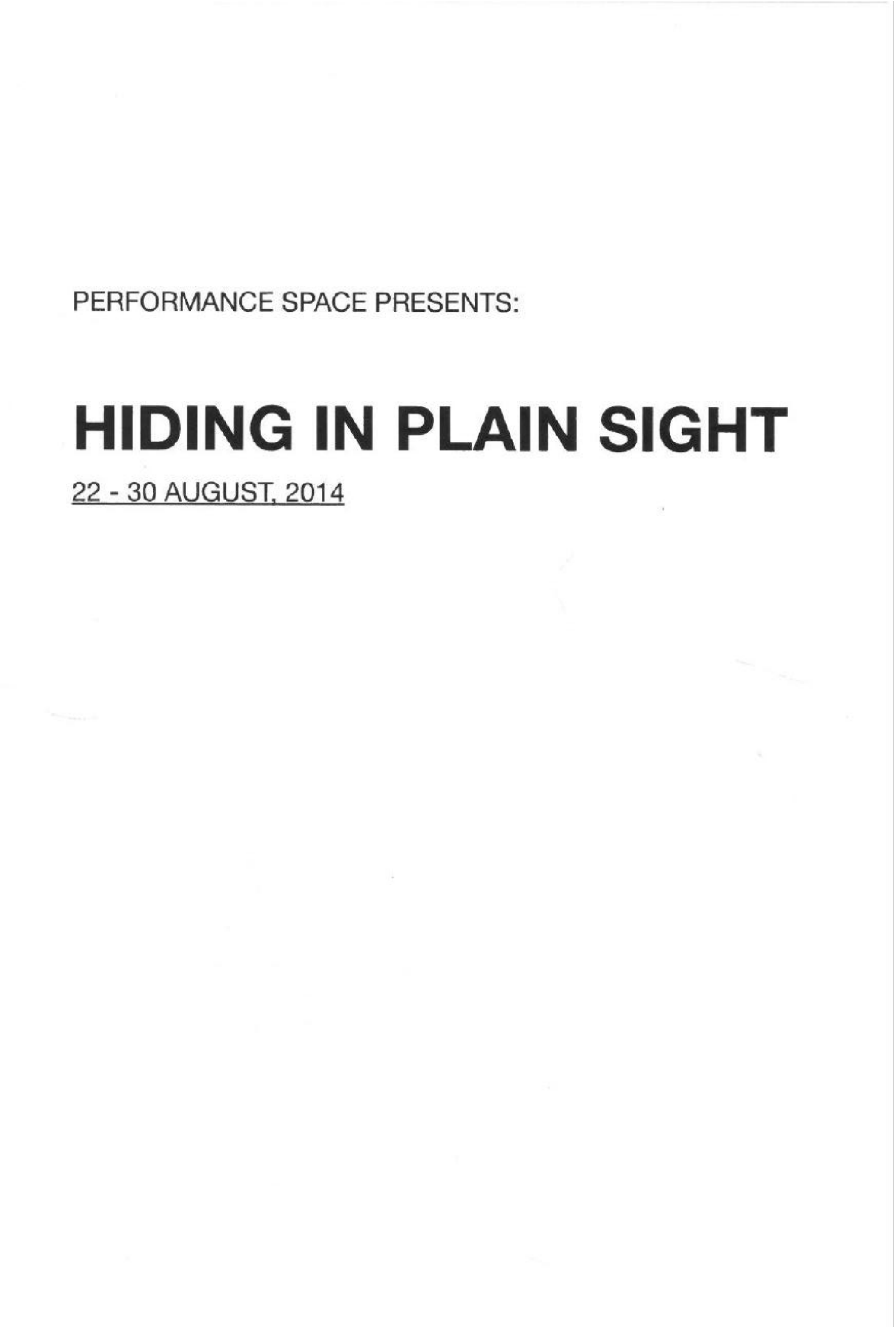
With a background in opera and theatre, Annette is a co-founder of the Opera Project. She has worked often with Katia, including on Chiara Guidi's including Jack and the Beanstalk performed at Campbelltown Arts Centre in 2012. Well-established in the dance and performance community, Annette has also worked in various capacities with Julie-Anne, Sam, Narelle and Lizzie. She maintains strong social connections in this community and advises on musical aspects of performance works.

Lizzie Thompson (*Trouble* – Dancer)

Working across dance, visual arts and performance, Lizzie is a well-established dancer and emerging dance-maker in Sydney's independent dance sector. Often working on collaborative projects where she is involved in the devising of creative works, Lizzie has recently worked with Jane McKernan on *Mass Movement* (2014) for the Keir Choreographic Award (2014), as well as with visual and performance artist, Agatha Gothe-Snape for *A Planet with Two Suns* installed at the Museum of Contemporary Art, Sydney. Lizzie has a strong friendship with Elizabeth and has worked with Sam, Narelle and Annette in the past. This is her first project with Julie-Anne. See Pact (2014).

Appendix 2:

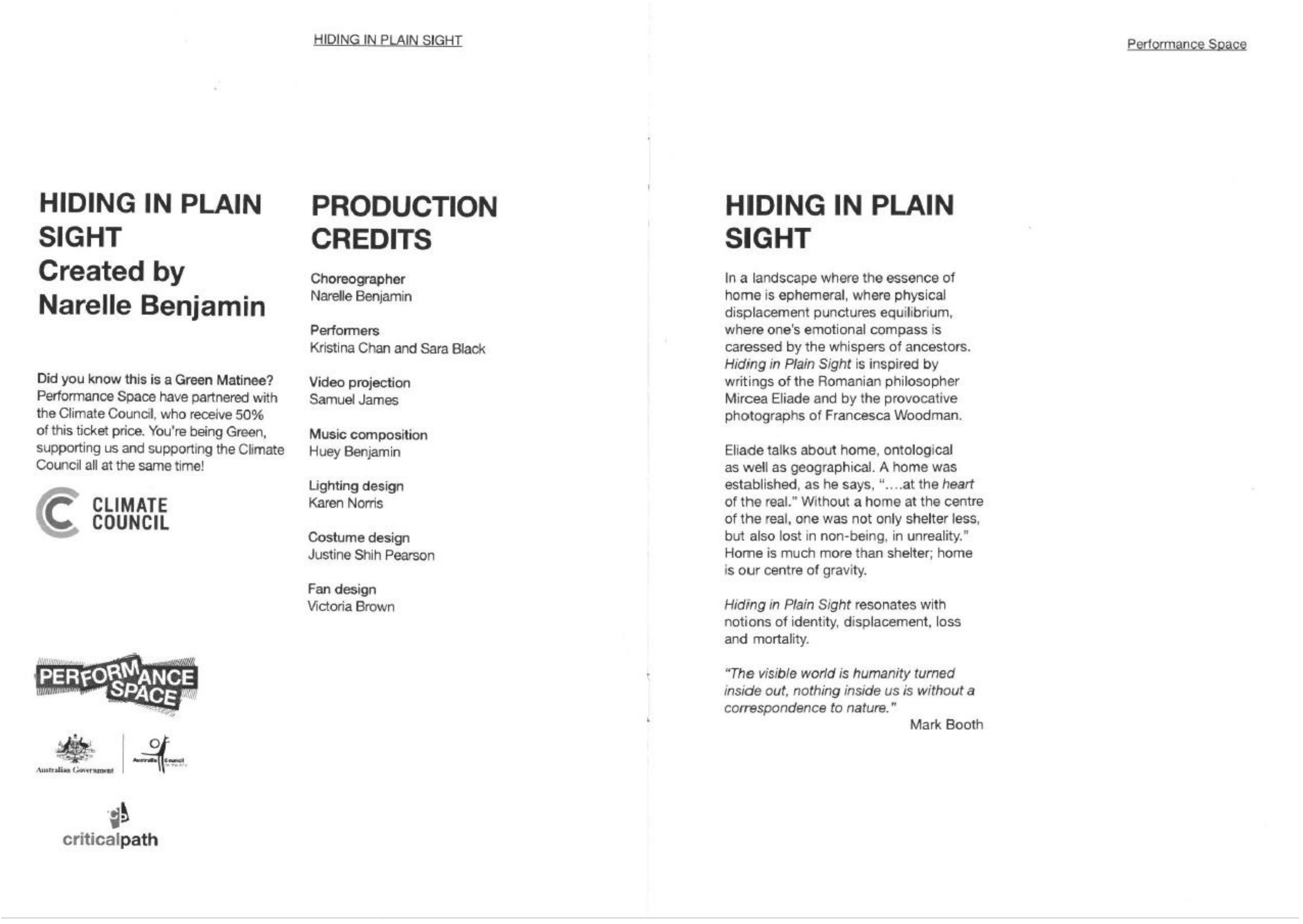
Program notes for *Hiding in Plain Sight*



PERFORMANCE SPACE PRESENTS:

HIDING IN PLAIN SIGHT

22 - 30 AUGUST, 2014



HIDING IN PLAIN SIGHT
Created by Narelle Benjamin

Did you know this is a Green Matinee? Performance Space have partnered with the Climate Council, who receive 50% of this ticket price. You're being Green, supporting us and supporting the Climate Council all at the same time!

CLIMATE COUNCIL

PRODUCTION CREDITS

Choreographer
Narelle Benjamin

Performers
Kristina Chan and Sara Black

Video projection
Samuel James

Music composition
Huey Benjamin

Lighting design
Karen Norris

Costume design
Justine Shih Pearson

Fan design
Victoria Brown

HIDING IN PLAIN SIGHT

In a landscape where the essence of home is ephemeral, where physical displacement punctures equilibrium, where one's emotional compass is caressed by the whispers of ancestors. *Hiding in Plain Sight* is inspired by writings of the Romanian philosopher Mircea Eliade and by the provocative photographs of Francesca Woodman.

Eliade talks about home, ontological as well as geographical. A home was established, as he says, "....at the *heart* of the real." Without a home at the centre of the real, one was not only shelter less, but also lost in non-being, in unreality." Home is much more than shelter; home is our centre of gravity.

Hiding in Plain Sight resonates with notions of identity, displacement, loss and mortality.

"The visible world is humanity turned inside out, nothing inside us is without a correspondence to nature."
Mark Booth

BIOGRAPHIES

Narelle Benjamin is an award winning dancer and choreographer and has worked with many Australian companies and international choreographers. Her independent work, *In Glass* for the Spring Dance festival 2010 and Dance Massive 2011, won an Australian dance Award in 2011. Narelle received the Australia Council For The Arts Dance Fellowship 2014/15.

Sara Black is an award winning Australian performer and choreographer based in London. She has collaborated, performed and toured with Punchdrunk, Chunky Move, Lucy Guerin Inc, NYID, Belvoir, Malthouse Theatre, Token Productions, The Australian Ballet and extensively with many Australian and international independent artists. Sara won the Helpman Award for best dancer in 2008.

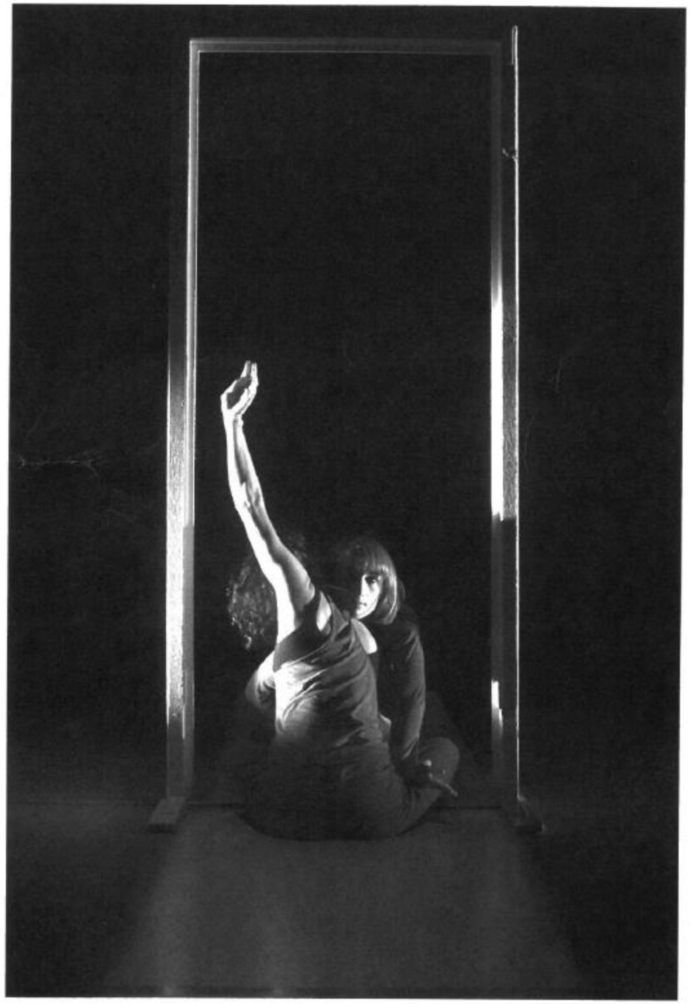
Kristina Chan has had an extensive performance career working with companies and independent choreographers around Australia. She is currently developing her own choreographic practice whilst still collaborating on other projects. Kristina has been awarded the Helpmann Award 2011 'Best Female Dancer' for Narelle Benjamin's *In Glass* and Australian Dance Awards 'Outstanding performance by a Female Dancer' for Tanja Liedtke's full length works *Twelfth Floor* (2006) and *Construct* (2009).

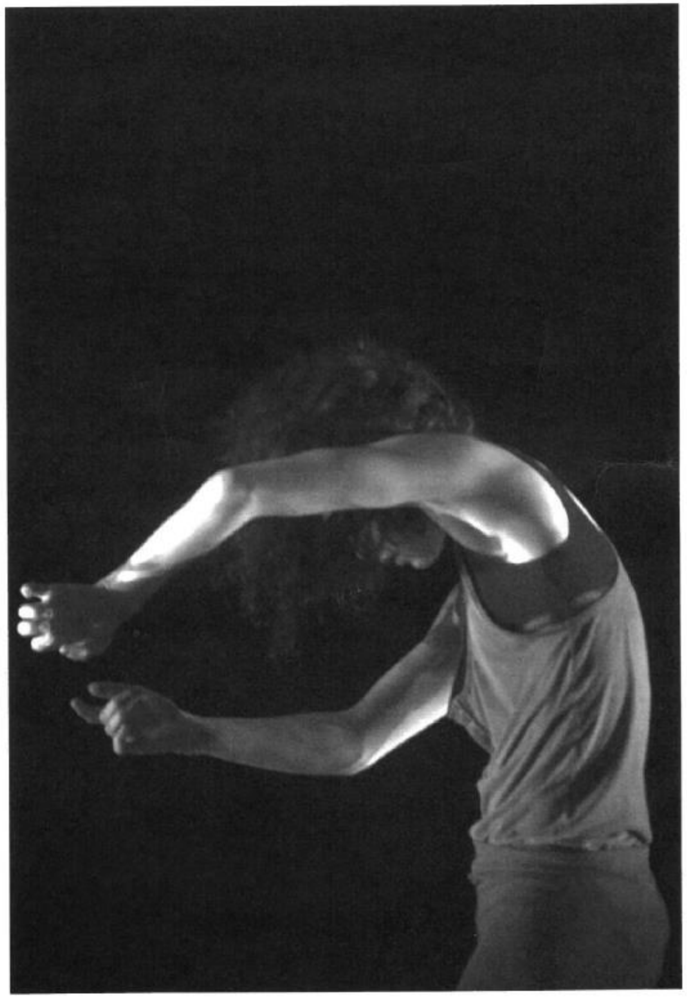
Samuel James has worked as a projection designer for contemporary performance and dance since 1995. He won Best Dance Film at the Australian Dance Awards in 2009 with Julie-Anne Long and continues to make video work that deals with phenomenology and media. His work has been seen in numerous festivals and he completed his MFA on Digital Animism in 2013.

Huey Benjamin has composed the score for five of Narelle Benjamin's stage works *Inside Out, Out of Water, Gossamer, Figment*, and *In Glass*. He has also composed scores for Garry Stewart for ADT, Australian Ballet, and for 3 major European Ballet companies, Royal Birmingham, Royal Flanders, & Ballet Du Rhin.

Karen Norris has extensive experience as lighting designer for Theatre/Dance and Music throughout Australia and Europe. Based in London and Nice -1998 to 2008. Returning to Australia Karen has worked with many Companies and Independent artists. Karen Teaches Lighting & Design at UOW, Design Centre Enmore & NAISDA Dance College.

Justine Shih Pearson is a designer, curator/producer and scholar of contemporary dance and performance. Trained in theatre design at NYU's Tisch School of the Arts, she's worked in the field for 17 years, with a particular interest in intercultural and hybrid practices. Her work has been presented in Australia, the UK, US and in Asia.





THANKS

Huey Benjamin, Marlo Benjamin and Eddie Benjamin… My family.

Marnie Palomares our understudy.

Julie-Anne Long and Kathy Goss as our Outside eyes.

Mark Mitchell for building our set and *always* helping out the Independent artists, along with Su Goldfish at Io Myers UNSW.

Alice Cummins and Adrian Winkworth for the inspiring somatic work I have been researching with them as part of my Australia Council Fellowship.

Eddie Benjamin, for his inventive movement and inspiration.

Sifu Randy Bennett who taught me the Kung Fu fan form, which inspired the use of the fans in this work.

Erin Brannigan

Rosalind Richards

Margie Medlin and Critical Path

Alana Canceri

Rosie Dennis and Julieanne Campbell

ACKNOWLEDGEMENTS

I would like to thank, Jeff Khan, Tanja Farman and all of the Performance Space staff for their support in presenting this work, and for creating a much needed Dance Festival here in Sydney.

Thank You So Much.

I would also like to thank, The Australia Council of the Arts for the opportunity to present this work as part of my Creative Australia Council Fellowship in partnership with the Performance Space.

I would like to thank ALL of the creative team for their inspiring input, in bringing this work to life.

- Narelle Benjamin

PERFORMANCE SPACE

Carriageworks
245 Wilson Street
Eveleigh NSW 2015
02 8571 9111

performancespace.com.au

Performance Space is a cultural agency that facilitates new artistic projects and connects them with audiences across many different sites and venues: from theatres and galleries to non-traditional spaces and site-specific projects. We believe that every space is a performance space.

Performance Space is supported by the Australian Government through the Australia Council, its arts funding and advisory body; the New South Wales Government through Arts NSW; and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. Performance Space is a resident company and key programming partner at Carriageworks.

Performance Space is a member of Contemporary Art Organisations of Australia (CAOS) and Mobile States, Touring Contemporary Performance Australia.

PERFORMANCE SPACE

NSW Government | Trade & Investment Arts NSW

Australian Government | NSW Government | The Visual Arts and Craft Strategy

Australian Government | Australia Council for the Arts

Artistic Director
Jeff Khan

Executive Director
Steph Walker

Producer
Tanja Farman

Production Manager
Emma Bedford

Technical Manager
Aaron Clarke

Curator at Large
Bec Dean

Associate Curator
Tulleah Pearce

Associate Producer
Alison Murphy-Oates

Marketing & Communications Manager
Nic Dorward - to August 2014
Sanja Simic - from August 2014

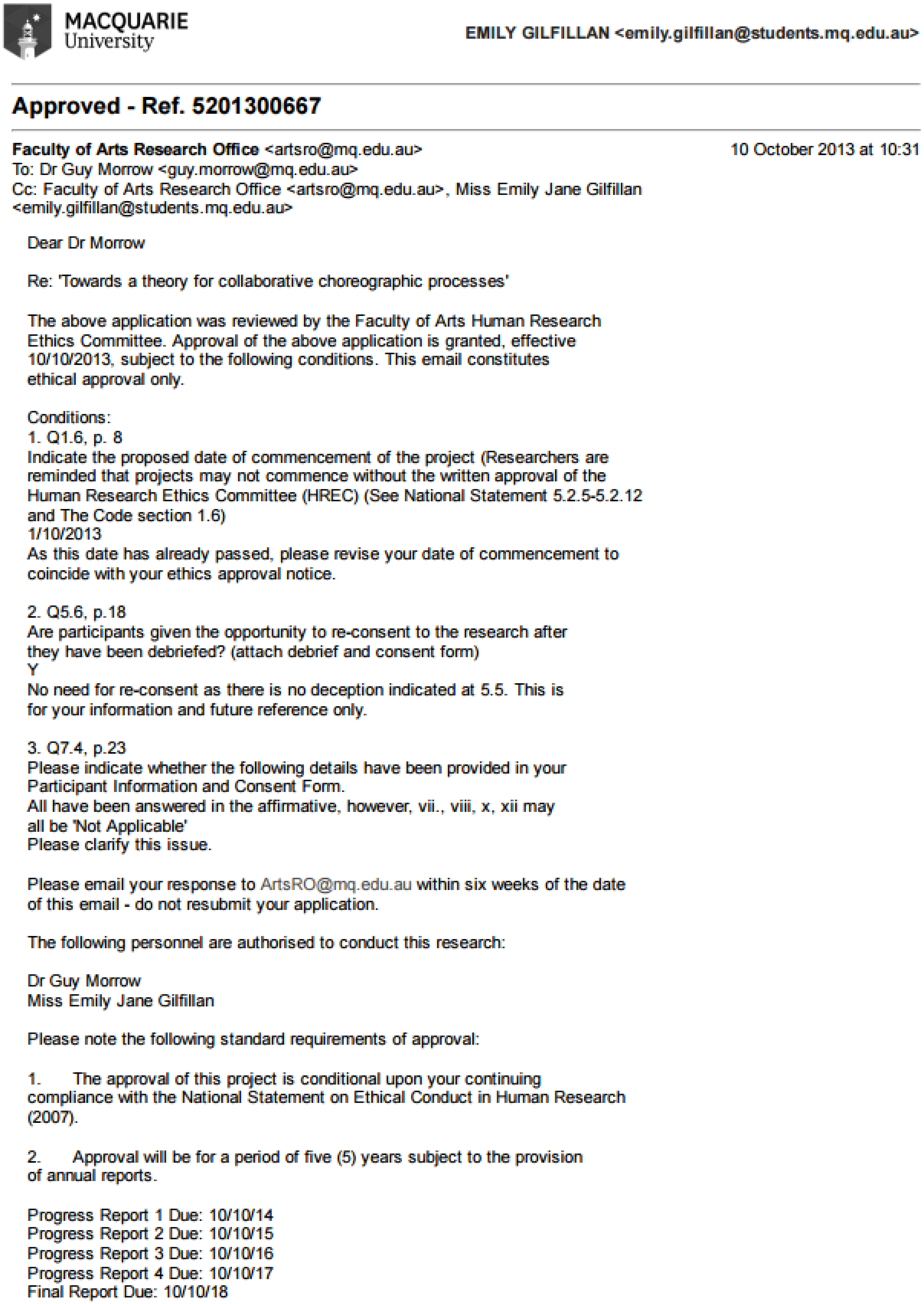
Development & Membership Manager
Karla Tatterson

Administration & Ticketing Coordinator
Ashleigh Garwood

Finance Officer
Rhanda Mansour

Season Production Manger
Richard Whitehouse

Appendix 3:
Research Ethics Approval



MACQUARIE
University

EMILY GILFILLAN <emily.gilfillan@students.mq.edu.au>

Approved - Ref. 5201300667

Faculty of Arts Research Office <artsro@mq.edu.au>
10 October 2013 at 10:31
To: Dr Guy Morrow <guy.morrow@mq.edu.au>
Cc: Faculty of Arts Research Office <artsro@mq.edu.au>, Miss Emily Jane Gilfillan <emily.gilfillan@students.mq.edu.au>

Dear Dr Morrow

Re: 'Towards a theory for collaborative choreographic processes'

The above application was reviewed by the Faculty of Arts Human Research Ethics Committee. Approval of the above application is granted, effective 10/10/2013, subject to the following conditions. This email constitutes ethical approval only.

Conditions:
1. Q1.6, p. 8
Indicate the proposed date of commencement of the project (Researchers are reminded that projects may not commence without the written approval of the Human Research Ethics Committee (HREC) (See National Statement 5.2.5-5.2.12 and The Code section 1.6)
1/10/2013
As this date has already passed, please revise your date of commencement to coincide with your ethics approval notice.

2. Q5.6, p.18
Are participants given the opportunity to re-consent to the research after they have been debriefed? (attach debrief and consent form)
Y
No need for re-consent as there is no deception indicated at 5.5. This is for your information and future reference only.

3. Q7.4, p.23
Please indicate whether the following details have been provided in your Participant Information and Consent Form.
All have been answered in the affirmative, however, vii., viii, x, xii may all be 'Not Applicable'
Please clarify this issue.

Please email your response to ArtsRO@mq.edu.au within six weeks of the date of this email - do not resubmit your application.

The following personnel are authorised to conduct this research:

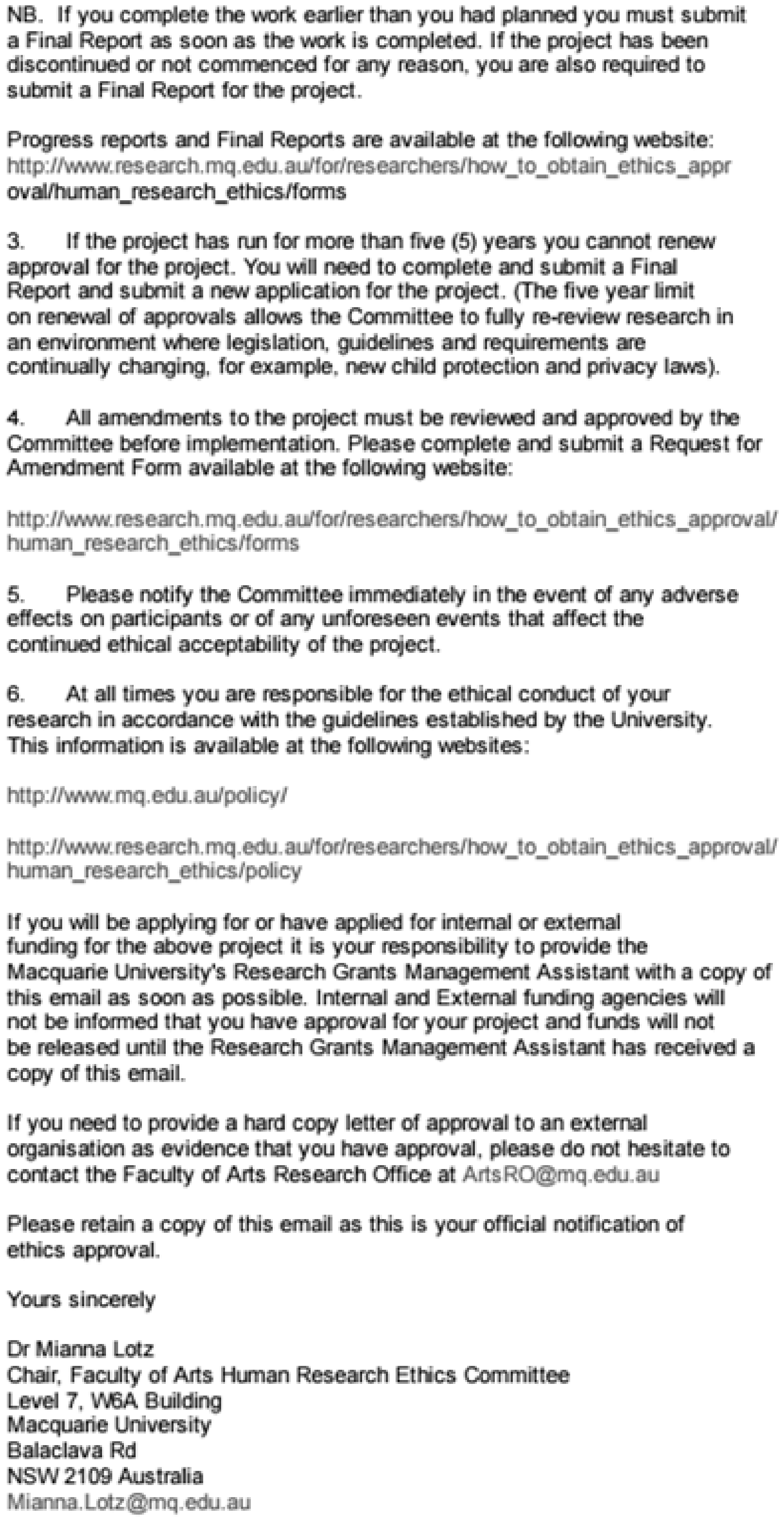
Dr Guy Morrow
Miss Emily Jane Gilfillan

Please note the following standard requirements of approval:

1. The approval of this project is conditional upon your continuing compliance with the National Statement on Ethical Conduct in Human Research (2007).

2. Approval will be for a period of five (5) years subject to the provision of annual reports.

Progress Report 1 Due: 10/10/14
Progress Report 2 Due: 10/10/15
Progress Report 3 Due: 10/10/16
Progress Report 4 Due: 10/10/17
Final Report Due: 10/10/18



NB. If you complete the work earlier than you had planned you must submit a Final Report as soon as the work is completed. If the project has been discontinued or not commenced for any reason, you are also required to submit a Final Report for the project.

Progress reports and Final Reports are available at the following website:
http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/forms

3. If the project has run for more than five (5) years you cannot renew approval for the project. You will need to complete and submit a Final Report and submit a new application for the project. (The five year limit on renewal of approvals allows the Committee to fully re-review research in an environment where legislation, guidelines and requirements are continually changing, for example, new child protection and privacy laws).

4. All amendments to the project must be reviewed and approved by the Committee before implementation. Please complete and submit a Request for Amendment Form available at the following website:

http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/forms

5. Please notify the Committee immediately in the event of any adverse effects on participants or of any unforeseen events that affect the continued ethical acceptability of the project.

6. At all times you are responsible for the ethical conduct of your research in accordance with the guidelines established by the University. This information is available at the following websites:

http://www.mq.edu.au/policy/

http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/policy

If you will be applying for or have applied for internal or external funding for the above project it is your responsibility to provide the Macquarie University's Research Grants Management Assistant with a copy of this email as soon as possible. Internal and External funding agencies will not be informed that you have approval for your project and funds will not be released until the Research Grants Management Assistant has received a copy of this email.

If you need to provide a hard copy letter of approval to an external organisation as evidence that you have approval, please do not hesitate to contact the Faculty of Arts Research Office at ArtsRO@mq.edu.au

Please retain a copy of this email as this is your official notification of ethics approval.

Yours sincerely

Dr Mianna Lotz
Chair, Faculty of Arts Human Research Ethics Committee
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Macquarie University
Balaclava Rd
NSW 2109 Australia
Mianna.Lotz@mq.edu.au