

Brazil-United Kingdom Dance Medicine and Science Network as a Place for Poetic Preparation Research

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ABSTRACT

This article presents the Brazil-United Kingdom (BR-UK) Dance Medicine and Science (DMS) Network as a potent place for poetic-creative research. Through the BR-UK DMS Network, institutions such as the University of Wolverhampton, a leader in the DMS field, the National Institute of Dance Medicine and Science, formed by this University and Birmingham Royal Ballet, One Dance UK, Trinity Laban and University of Birmingham, started, in 2016, a broad dialogue with the Brazilian State Universities of Goiás and Campinas, Federal Universities of Goiás, São Paulo and Rio Grande do Sul, Federal Institutes of Goiás and Brasília and Salgado de Oliveira University, as well as with other stakeholders from the private sector and individuals, in order to create an international cooperation. The main objective is to develop research and collaborative services during a 15-year period, establishing transdisciplinary ways for the advancement of the partnership between Dance, Science and Health.

KEYWORDS

Biomechanics, Cooperation, Dancer, Education, Hybridism, Mixed-Method Research, Physiology, Poetic Creative Research, Services, Somatics, Therapy, Transdisciplinarity, Well-Being

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INTRODUCTION

The objective of this article is to reflect about Dance Medicine & Science (DMS) as a field of study and draw upon the possibilities that the Brazil-United Kingdom (BR-UK) DMS Network provides in forming new research groups to consolidate the production of knowledge and the creation of services in this area. Through a historical perspective based - literature search, it intends to present a critical view of the genesis of BR-UK Network, touching upon the potential and challenges of DMS in both regions, in order to highlight the fact that even though Health and Science emerge as collaborators in the research of the medical aspects in Dance, they also contribute to research of Dance Poetry and Creativity.

BACKGROUND

The DMS field came to be known between the 1970's and 1980's, emerging from the integration of areas and the needs that surfaced with the discovery that the demands of the professional dance practice itself, exhaustive and / or misapplied, could cause serious and numerous injuries (Ryan, 1997). These findings were initially made by schools and companies of classical ballet. Even though professional dance triggered the organization of the DMS field, Dance and Medicine have always been united (Calvo, 2000), since the practice of ancient ritual dances to heal many, or through the use of dance for children with special needs, for instance. Consequently, studies in Dance Medicine have permeated other fields of study, such as Anthropology, Sociology, Health, Physical Education, Recreation, and Dance Therapy, even before the 1950's (International Council for Health, Physical Education, Recreation, Sport & Dance [ICHPER-SD], 2018). Therefore, it could be stated that a precise definition for the DMS field, hybrid in nature, has come about when the Human Movement Sciences embraced dance as a topic of discussion and academic research.

Historically, the first record known of the organization of injuries in corporal practices dates to circa 1713, by Bernardino Ramazzini in his book "Diseases of the workers", in the area of occupational health. In the 19th century, the diseases of athletes began to be widely described and in 1928 the term Sports Medicine was firstly used at the 2nd Winter Olympic Games in Switzerland (Ryan, 1997). Even though Occupational and Sports Medicine had officially been recognized by the late 1920's, Dance Medicine was still marginalized as a field.

In the development of research and advancement of the area, the first dance injuries were officially identified in the "Occupational marks and other physical signs.", written by Francesco Ronchese, in 1948. According to Calvo (2000), Ronchese described that dance could modify the structure of a ballerina's feet and cause a hypertrophy of the calves. As a result, the field of DMS became known between the 1970's and 1980's, stemming from an outgrowth of the Sports Science and Sports Medicine boom occurred by that time. From this point onwards, and to a greater extent from the 1970's dance medicine publications were available especially in Russian, Belgian and French (Calvo,

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