

THE INTERNATIONAL VOICE OF THE IMPERIAL SOCIETY OF TEACHERS OF DANCING

Issue 500 • January – April 2024

Dance

ISTD celebrating
120
years

FEATURING

Our 500th issue

A publishing milestone for the Society

ISTD Academy

Cultivating collaboration



Take the next step in your dance teaching journey with an **ISTD Licentiate** qualification

Calling all experienced dance teachers holding both Advanced 1 and DDE qualifications. Unlock new horizons by joining one of the ISTD Academy's Licentiate courses. Whether you aspire to teach higher-level students, aim to take the next step towards becoming an examiner, or intend to apply for ADC status, your journey starts here. Learn from industry experts and receive personalised mentoring.

Gain the skills, expertise, and mastery needed to inspire the next generation. To apply, email academyinfo@istdacademy.org or for more information, visit www.istd.org/teach/istd-academy

**Book now
for courses
starting this
Easter!**



Headquarters

22/26 Paul Street, London EC2A 4QE
+ 44 (0)20 7377 1577
www.istd.org

Chair

Michael Elliott

Executive team

Chief Executive

Ginny Brown
gbrown@istd.org

Director of Dance

Liz Dale
ldale@istd.org

Director of Examinations

Ali Melville-Cline
amelville-cline@istd.org

Director of Membership and Communications

Gemma Matthews
gmatthews@istd.org

Director of Education

Louise Molton
lmolton@istd.org

Director of Finance and Resources

Nikki Stewart
nstewart@istd.org

Advertise in Dance magazine

Email marketing@istd.org
Tel + 44 (0)20 7377 1577

Cover photograph:

Judith Koppenleithner FISTD is a
vocational and DDE ballet tutor at
Momentum Performing Arts Academy
Photo by Drew Tommons

Editing and design by Membership
and Communications Department



Printed by Gemini Print
Unit A1 Dolphin Way
Shoreham by Sea
West Sussex
BN43 6NZ

© 2024 Imperial Society of Teachers of Dancing.

No part of this publication may be
reproduced, stored in or introduced
into a retrieval system, or transmitted in
any form, or by any means (electronic,
mechanical, photocopying, recording
or otherwise) without the prior written
permission of the copyright owner.
The Imperial Society of Teachers of
Dancing exists to advance excellence
in dance teaching and education.

Company Limited by Guarantee.
Registered No. 00392978 England.
Registered Charity No. 250397



“This 500th issue of *Dance* heralds the start of the Society’s 120th anniversary year.”

Welcome to this special 500th issue of *Dance*, which heralds the
start of the Society’s 120th anniversary year! Turn to page 5 to
read about our exciting plans to celebrate this milestone with
you, then journey through time with our Editor on page 24.

Anniversaries are a natural moment to reflect on the past. It is
a true honour to lead this Society, which has trained generations of
dance leaders. We’re on a mission to reconnect with our incredible
alumni. So please get in touch and help us to showcase these
inspiring stories as part of our celebrations. There are so many
extraordinary people who have shaped the Society and we’re
delighted to share some of their stories in this edition. Spend a
day with our Modern Theatre Lead Lecturer, Tereza Theodoulou
(page 8). Read about the innovative work of United We Dance
International – the brainchild of ISTD teacher Anna Morgan and
Andrea Kramer (page 14) and remember many more inspirational
teachers, past and present, in the ‘new look’ faculty pages.

Big birthdays are also a time to look forward. In this edition we
announce some plans for the coming years. We are investing in digital
development so that you will have easy access to all our learning
materials and services. And, inspired by the heritage of London
College, we are excited to introduce ISTD Academy (page 12), which
will provide new training routes for teachers anywhere in the world.

Since its inception, the ISTD has been led by dance
teachers for dance teachers. So, at our recent Annual General
Meeting it was a pleasure to welcome two inspiring ISTD
members onto Council. Mary Cooke (UK) and Christina
Fotinaki (Greece) are both ISTD examiners who are passionate
about building a strong, vibrant Society for the future.

I wish you a happy festive season and look
forward to celebrating with you in 2024.

Ginny Brown
Chief Executive

Regulars

News

10 **Top tips for safe practices in your dance school**

Explore essential strategies to bolster safeguarding efforts in your dance school

14 **United We Dance International (UWDI)**

Discover the story of UWDI and *Black Beauty*: Breaking stereotypes, supporting diverse talent, and shaping the future of dance

Membership matters

15 **The 2023 Membership Survey**

Exploring recent ISTD member survey highlights

16 **Capturing the dance**

A comprehensive guide to filming dance performances

18 **Empowering ISTD members**

Bursaries, scholarships and funding opportunities

19 **Embracing diversity in dancewear**

Our dancers can now step into class with confidence, knowing that their ethnicity is embraced and celebrated

International update

20 **News and updates from across the globe**

Astrid Sherman on dance instruction regulations, Belson Malunga's ballet journey, Carole Ann Watson on teacher learning, and Lawrence Chan promoting ISTD in Hong Kong.

What's on

58 **Highlights**

Updates on current events, CPD and more for members

60 **Last word**

ISTD uniform launch imminent

Focus on

24 **Celebrating 500 issues of Dance magazine**

We introduce a revamped 'focus on faculties' section.

26 **Cecchetti Classical Ballet**

Richard Glasstone MBE honoured, Carys Thomas shares ISTD experience, Francesca Ainge on teaching at Brooke Priory

28 **Classical Greek Dance**

Latest faculty updates

30 **Classical Indian Dance**

Recognition for British artists, Spardha School of Dance's ISTD online programme, plus Mansi Dabral Uniyal, our new Kathak Grade Examiner

34 **Contemporary**

Johan Stjernholm (PhD) guides us through improvisation

36 **Disco Freestyle, Rock n Roll**

Gratitude to retiring committee, Dance Exchange and DFR area competitions in 2024

38 **Imperial Classical Ballet**

Pop-up surgeries, faculty updates, port de bras and optionality amendments for ICB examinations

42 **Latin American, Modern Ballroom and Sequence**

Retired champions Stephen and Yasmin Arnold, Hannah Davis of Elaine Davis Dance Design, and Medallist Weekend takeaways

46 **Modern Theatre**

Janet Cram Awards and celebrating the rich history of Modern Theatre

50 **National Dance**

Non-European dance, plus empowering Toronto's dancers through the ISTD

52 **Street Dance**

Competition benefits, plus tips for navigating exams

54 **Tap Dance**

The boost CPD gives your career, plus insights into arm lines and style

Features



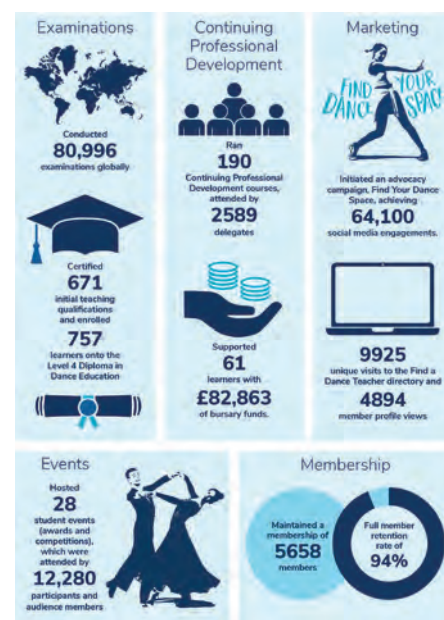


ISTD celebrating 120 years

PAGE 4

Celebrating 120 years

We take inspiration for the Society's future from our rich heritage dating back to 1904



PAGE 7

Impact statistics 2022–2023

Despite economic uncertainty post-pandemic, ISTD remains steadfast in our mission to empower members, enhance dance education, and promote inclusivity

PAGE 12

Welcoming the ISTD Academy

Cultivating collaboration in a shifting landscape

PAGE 8

A day in the life of Tereza Theodoulou

Step into the captivating world of Tereza Theodoulou, our Lead Lecturer for Modern Theatre





Celebrating 120 years

We reflect on our extraordinary heritage and take inspiration for the Society's future.

“The ISTD has been an anchor to my dance practice, a place where I can be assured of quality, professionalism, support and connection to the dance sector.

Tom Hobden, ISTD Trustee

Michael Elliott, Chair of Council, proudly highlights the ISTD's 120-year history of leadership in dance teaching excellence and qualifications development, spanning graded exams to fellowships in multiple genres.

The original aim of our founders was the elevation and advancement of the art of dancing, whilst improving the standard of work and teaching throughout the UK. Since then, the world has changed beyond all recognition – from one in which electricity was a rare luxury and horse drawn transport the norm, to a world in which we can connect and access information from across the globe within milliseconds.

Today, we have a bold vision and strategy for the future development of our qualifications, support of members and their businesses, and advocacy for greater access, equity, diversity, and inclusion in dance within formal and informal education. Whilst the circumstances we all face today are very different to those in 1904, I am confident that the appetite for progression and achievement in, and enjoyment of dance will continue to flourish.

Our collective task will be to continue to adapt and evolve to meet a rapidly changing environment, as we have done throughout the last 120 years. I am inspired by the creativity, quality and dedication of the Society's members, staff, examiners, and lecturers, and the commitment, vision, and contribution of my fellow Trustees. Working together, I am confident that even greater times lie ahead for our guiding role in providing the very best in the leadership, teaching and learning of dance.

Michael Elliott, Chair of Council

Ginny Brown, Chief Executive, is excited about our special anniversary year, inviting us to honour our past and envision our future. Join us for a fantastic year of networking events.

Over the coming year we will be remembering some of the Society's key contributors by sharing special memories from those who have shaped the ISTD and we will take inspiration from this heritage to guide our future growth and development.

Below are a few highlights of what to expect over the coming year.

New syllabus

Breaking will make its first appearance in the Olympics next year. In preparation, we are launching a refreshed Street Dance syllabus, supported by digital resources and CPD from April 2024, so that you are ready to respond to increased public interest in this dance form. Our Street Dance syllabus is available to all members, so book onto a course and find out more.

We are also excited to announce a brand new Advanced 1 Tap syllabus that will be launched at our Residential Summer Programme, 12–18 August.

New uniform

To mark this special anniversary, we are launching a new dance uniform designed to be high quality, inclusive, sustainable, and cost effective. (See page 60 for details).

Digital development

We know that easy to access, affordable, quality digital learning products and courses are a priority for members. Trustees have committed funds to support an upgrade of our digital infrastructure to future-proof the organisation.

Working with an experienced technology supplier we will:

- Improve access to syllabus and digital learning materials so that you can access them wherever you are in the world.
- Make our website easier to navigate, so that you can find the information you need in just a few clicks.
- Streamline logins – making it easy for you to access the systems you need to manage your membership, book exams and enter competitions.

Behind the scenes this will transform the way we work as an organisation, simplifying processes and making sure systems talk to each other.

What's ahead for the ISTD and dance education?

Our vision for the future is for dance teaching and learning to be accessible to all. In 2023, dance faces many challenges – lack of arts education in schools, the after-effects of the pandemic and the cost-of-living crisis all limit young people's access to dance. Yet, dancing offers many benefits: improved physical health and mental well-being, confidence, creativity and social skills. So, we will continue advocating for the value of dancing and the importance of learning with a well-qualified teacher, whilst empowering our members to reach more students.

As the past illustrates, the Society's future depends on nurturing and supporting future generations of passionate, skilled dance teachers. This was achieved so successfully by ISTD's London College of Dance and Drama (1968–1994), which trained teachers to work in both private dance studios and statutory education. In doing so, it produced generations of dance leaders who went on to shape the future of dance education in the UK and beyond. We are delighted to have reinstated ISTD's teacher training

centre, in the form of ISTD Academy. ISTD Academy will work in synergy with our Approved Dance Centres to create new training opportunities, including an initial teacher training pathway tailored for university students and graduates.

Considering the evolving dance training environment, we've also introduced a consultancy service for vocational dance colleges and higher education institutions. This service allows us to integrate our Level 4 and 6 teaching qualifications into existing curriculum, reducing barriers to becoming an ISTD teacher and enabling more dancers to graduate with a regulated teaching qualification.

Since its inception, the Society has been led by dance teachers for dance teachers. A tradition upheld today with ISTD qualified teachers within every facet of the Society. During this anniversary year we are refreshing the Society's member governance structure to ensure members continue to advise and guide the future of the Society.

Life as a dance teacher can seem lonely, so we hope you join us to celebrate this special anniversary. As well as attending events and courses, consider joining our regional and international meetings and Facebook groups, or standing for election to a faculty committee or specialist panel. If you want to find out more about how to connect, email membership@istd.org. See the pull-out calendar inserted with this issue for full details of our year's events.

Ginny Brown, Chief Executive

Top right Hotel Cecil, London, where ISTD was formed in 1904

Centre Robert Morris Crompton, the first President of the Society

Below 'The Crowning of Terpsichore' was the Society's first logo, introduced in 1924, and re-drawn (below) in 2020



Be part of ISTD's digital development

We will be working with members throughout this digital development. If you're interested in being part of this process email digital@istd.org



Project 120 – calling all alumni!

We're on a mission to reconnect with our incredible alumni, individuals who've journeyed through the ISTD at various levels. Where are you now? We're eager to showcase your inspiring stories as part of our 120-year celebration on social media and in the pages of *Dance* magazine.

Share your remarkable career journey or special memories of the ISTD with us. Visit our website and discover how to offer a brief update on your career highlights. Your success story deserves to shine!

“
The ISTD has enabled me to follow a path of learning and development. From my very first medal test to receiving my teaching qualification, the ISTD has been a solid foundation on which to build. My hope for the future is that it will continue to offer this for a variety of diverse communities.

Juliet Diener, ISTD Trustee

Impact statistics 2022–23

Amid challenges of economic uncertainty in the wake of the pandemic, the ISTD remains unwavering in our commitment to empower our members, elevate dance education, and champion inclusivity.

We've launched two subsidiary companies to enhance training for dance teachers and generate revenue. We're also investing in digital upgrades for member convenience. Our Find Your Dance Space campaign promotes the importance of dance and our qualified instructors. We've reviewed the delivery of our most popular exams to maximize value for our members and learners, while upholding assessment integrity and standards. As we approach our 120th anniversary in 2024, we persist in our mission to bring the joy of dance education to all.

Examinations



Conducted
80,996
examinations globally



Certified
671
initial teaching
qualifications
and enrolled

757
learners onto the
Level 4 Diploma in
Dance Education



Continuing Professional Development



Ran
190
Continuing Professional
Development courses,
attended by
2589
delegates



Supported
61
learners with
£82,863
of bursary funds.

Marketing



Initiated an advocacy
campaign, Find Your Dance
Space, achieving
64,100
social media engagements.



9925
unique visits to the Find a
Dance Teacher directory and
4894
member profile views

Events

Hosted
28
student events
(awards and
competitions),
which were
attended by
12,280
participants and
audience members



Membership

Maintained a
membership of
5658
members

Full member
retention
rate of
94%



To find out more about how we supported our charitable mission in 2023, our annual report is available to download: www.istd.org/discover/our-governance/annual-reports

A day in the life of Tereza Theodoulou



Step into the captivating world of Tereza Theodoulou, our Lead Lecturer for Modern Theatre. Join us for a glimpse into her daily journey – a day filled with passion, creativity, and unwavering dedication to the world of dance.

“

No two days are the same, and that excites me.

What do you enjoy most about your daily life in dance?

No two days are the same, and that excites me. In my early career I was simultaneously examining, teaching at London College, and performing in my own company. It was at that time I decided to continue my studies at the Alvin Ailey. I have consistently striven to update my knowledge and take every opportunity to expand my skillset. My worst fear is becoming complacent.

What does a typical day look like for you?

As Lead Lecturer, I focus on designing CPD (Continuing Professional Development) courses for online and in-studio lectures. Based on the feedback from our recent summer programme I am currently working on new courses for our regional members, which are easily transferable overseas. I am also developing the next phase of training for our teaching teams to ensure parity in each course.

What excites you most about your daily work?

My brain never stops working. Being diagnosed with dyspraxia 10 years ago has helped me accept what makes me tick. As a creative, I cannot watch a film, theatre production, or read a book without translating some element into dance or teaching. I am stimulated by challenges and constantly try to

problem-solve. Whether performing, choreographing, examining, lecturing or developing my own teaching scheme for teaching Jazz Technique, I am simultaneously working on other projects. The connectivity of my creative and expressive outlets defines my work. It cannot be compartmentalised and is never in isolation as each avenue is affected by my past paths, what I'm currently involved in and how that will inevitably affect my future actions.

Have you learned anything new since you started your current project?

Learning new IT skills! Collaborating with our Education and Training team, alongside the

Right In February 2023, teachers from Barcelona flew in to join our first face-to-face Revise and Regenerate Intermediate Modern course



faculty committee has been a turning point in the way we support our members worldwide. I have been able to tap into connections made during years of international examining and lecturing. As International Ambassador, I collaborated with our international representatives to unify our purpose and delivery of lectures. As Lead Lecturer, I can ensure our courses have consistent syllabus detail and teaching concepts, whoever the lecturer might be.

What ISTD exams and qualifications are you teaching?

I currently coach Licentiate and Fellowship and deliver many of the ISTD CPD lectures. As a freelance lecturer, I also deliver workshops for varying centres and run my own online courses for vocational syllabi and guide teachers wishing to deliver bespoke Licentiate and Fellowship programmes for their teachers upscaling their qualifications.

Do you have a favourite ISTD grade or class memory?

Advanced 1; Working closely with Katie Morea and Lyn Richardson was an incredible experience, full of creative exploration and analytical discovery. We were each happy to share our knowledge based on 100 years of collective teaching and performing experience. Being bathed in their artistic passion, enabled me to be a part of this beautiful syllabus. It remains the most intensely rewarding episode of my teaching career.

Does your own ISTD training help you on a daily basis?

Teaching a variety of genres has helped me recognise there is more than one way to achieve similar goals. Having studied in New York, I recognised connections to our modern and jazz work and utilised them in the developments of our syllabi. I was fortunate to be mentored by Daphne Peterson, Doreen Bird and Muriel Ashcroft, who were the society's superstars of their day. Each gave their wisdom freely while nurturing my generation of teachers. I endeavour to do the same, seeking out opportunities to give back. I learnt to never stop myself from telling students they were good. I celebrate the day they supersede my own ability and expertise. We must build up the next generation to better our own standards. Otherwise, we do not deserve the title of 'teacher'.

What excites and inspires you most about teaching?

It excites me when a student, teacher or mentee recognises a light-bulb moment and applies newfound knowledge in their own dance practice or in their teaching. I am inspired by those who get excited by their own achievements and share their

joy with others. Positivity is an infectious energy that should be nurtured whenever possible.

What would you like someone who's interested in doing similar work to know?

To recognise and embrace the hard work involved. Research before committing to any learning project or contract, then give 100%. Accept the challenges of consistently working at an elevated pace, the more you invest, the greater the rewards. Find common concepts that can be cross applied. Training the physique for ballet will enhance the physicality of jazz and contemporary. Recognising the importance of interconnectivity of knowledge will lessen the strain when teaching and performing as their common goals are to succeed while maintaining balance.

Do you have tips for young dancers getting into the industry and teaching?

Celebrate your victories, no matter how small and learn from situations that may have not gone the way you hoped. Be determined to always give of your best, and never settle for second best in your own efforts – it will be noticed. Make yourself available to help anyone who is struggling – one day, that could be you. Disappointment is only valuable when put into context; learning to assess every situation and work out what you would change to positively affect the outcome will drastically change our outlook. Finally, if you have done all you can, learn to let go, put it down to experience and move on.

“

As Lead Lecturer, I can ensure our courses have consistent syllabus detail and teaching concepts, whoever the lecturer might be.

Below Tereza Theodoulou and fellow dance teachers enjoyed our return to in-studio Modern Theatre CPD courses in February 2023



Top tips for safe practices in your dance school

Explore essential strategies to bolster safeguarding efforts in your dance school, from rigorous recruitment procedures to maintaining professional boundaries. Learn how to protect children and adults at risk and find valuable resources to keep your knowledge up to date.

“

Empower your dance school with safety first: protecting the future of dance through vigilant safeguarding.

Safer recruitment

Ensure you do your checks and recruit part-time and full-time staff with due diligence.

- Carry out a fair and rigorous interview, check DBS and references, teaching qualifications, first aid and safeguarding.
- Commence a probationary period with a contract of employment.
- Carry out a thorough induction programme of support and training introducing all the school's policies and processes, and ensuring the staff member feels supported and is aptly equipped to carry out their role in your school.

When employing freelancers for workshops ensure that you have obtained their CV, references and have checked their DBS as a minimum.

Update risk assessments for any change of activity within your studios.

Ensure any temporary staff are adequately supervised and observed to ensure there is no risk to your children and your classes.

Rushing into business decisions without careful planning can lead to inadequate safeguarding measures. It's essential to take the time to think through the implications for safeguarding and how it will affect your school before making any hasty decisions.

i

Join our CPD in May 2024!

Applied Safeguarding: Attending or Hosting Events

When we are away from our dance schools, either at competitions, festivals or shows are we carrying out the same safeguarding checks and principles? Do you plan for this? Do you transfer your knowledge and skill of safeguarding to these events? The next course will guide you with this and will include areas such as:

- Risk Assessments
- Chaperones and Body of Persons Applications
- Travelling and Hotels
- Changing Facilities
- Photography
- Considerations for Organisers

Safe practice

Keep professional boundaries – as a dance teacher you are in a position of trust and can be prosecuted by law if you fail to do this.

Under the Police, Crime, Sentencing and Courts bill passed in 2021, Position of Trust legislation has been extended and will now include dance teachers.

Authority versus power – ensure you have clear boundaries and authority as a dance teacher – do not use your position to step into areas of intimidation or bullying with children, parents, or staff.

Keep yourself safe – consider what measures you can take to ensure you are carrying out safeguarding correctly and protecting yourself professionally.

- Ensure your DBS is always up to date and includes checks with the children's barred list.
- Choose age-appropriate music, movement, and costumes.
- Gain consent to touch, do not assume this is okay.
- Where possible do not be left alone with a child without another adult present.
- Ensure you have all policies and procedures in place or as an employee understand how to act in the event of a safeguarding concern.
- Ensure you keep a professional relationship with those you are teaching – do not for example accept as a friend through social media or arrange an individual social activity after class.
- Keep learning: if an event or activity doesn't go to plan, or doesn't go as well as you had expected it to, reflect on how it was managed and think about what might be done differently in future.

Challenge other professionals appropriately – if you see or witness something that does not seem quite right then act.

- Where possible speak to the person directly.
- Think about the time and place for record keeping.
- Use professional language.
- Explain what you are worried about and why.
- Notify what actions will take place.

Safeguarding children and adults at risk

- Know who the Designated Safeguarding Lead (DSL) is at your dance school.
- Report to the DSL any concerns you may have.
- Do not assume someone else will take action.
- Ensure you have regular training to update your knowledge and ensure you feel confident with safeguarding.
- If you have a concern regarding the safeguarding of a child or adult at risk, go to our website and follow the public helpline links for advice and guidance:
 - NSPCC
 - Childline
 - Thirtyone:eight
 - Ann Craft Trust

Call to action – safeguarding

- We are all responsible for safeguarding.
- Ensure the school safeguarding policy is active and up to date and that you know how to follow the safeguarding procedure.
- Ensure your DBS is current and includes the child's barred list check.
- Ensure your safeguarding knowledge is up to date – do not be complacent.
- Use the ISTD members area for ongoing support with video materials, resources, and training.

Membership 

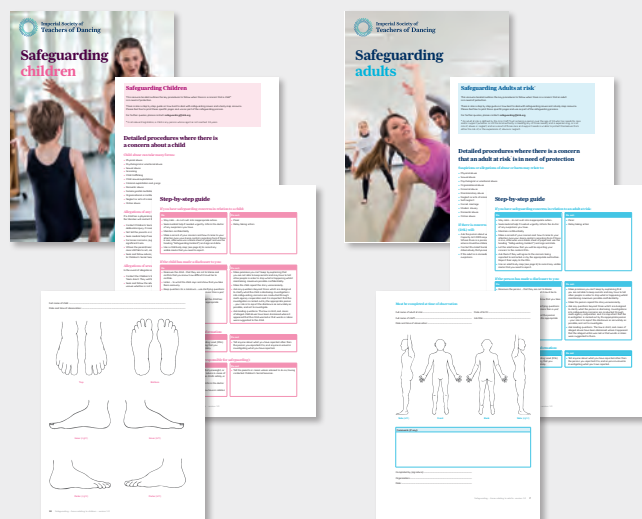
Your safeguarding guides

For further resources and reading go to 'Safeguarding' in your members' area online.

Guides for safeguarding children and adults at risk

Both leaflets provide step-by-step instructions on how to identify concerns, the appropriate actions to take, and what to avoid. They are a valuable addition to your safeguarding folders, serving as concise and quick reference documents whenever you are uncertain and need a summary guide for assistance.

There are also some body maps that are handy resources to be kept confidentially if you need to draw what you have seen. Relying on just your memory may mean that your record is inaccurate, and you are unable to build a true picture of events.



Welcoming the ISTD Academy

Cultivating collaboration in a shifting landscape.



**Natalie
Dickmann**
ISTD Academy
Programme
Manager

ISTD Academy

You may have recently seen some information about the creation of the ISTD Academy. The Academy is an Approved Dance Centre (ADC) and meets our legal and regulatory obligations by ensuring that there is separation between the entities that deliver our teacher training and our examinations.

Natalie Dickmann was appointed to the new role of Academy Programme Manager in July and talks to us in this article about what the Academy hopes to achieve and how it can support the members' journey.

Introduction

I was thrilled to take on the role of ISTD Academy Programme Manager this summer and it has been a nonstop whirlwind ever since!

We hit the ground running with the launch of our first ISTD Academy teacher training course in October, welcoming students from across the globe onto the Diploma in Dance Pedagogy (DDP) programme. We are delighted to have such a committed cohort with a wealth of teaching experience, all offering different perspectives and motivations for wanting to pursue a higher teaching qualification.

The Academy is now focused on developing its delivery of other teaching qualifications. Our aim is to offer a clear and accessible pathway through the ISTD qualifications, working with specialist coaches and lecturers to support teachers in their own personal development. Some teachers may wish to focus on syllabus delivery and entering students for exams, whereas others may choose to work within schools and community settings. Given the diverse options offered by the ISTD teaching examinations, we want to work together with our teachers to understand their individual goals to help guide them toward the appropriate pathway.

As we build the portfolio of teaching qualifications on offer at the Academy, we hope that progression routes will become

clearer, enabling individuals to advance through levels more easily taking the pathway that best suits their needs and aspirations.

We are currently developing units of study for Level 4 Diploma in Dance Education (DDE) from June 2024. We are looking to offer a blended online learning experience with both recorded and live modules. By delivering these more specialised units we hope to support international dance centres to begin delivery of DDE – in country. We also want to work with international schools to enable access to this regulated teaching qualification.

By Easter of 2024, our ambition is to offer the Licentiate teaching qualification for individual genres. These will be delivered as intensive courses for those teachers who have experience and may have been developing their training but need a final push to complete the examination. Through online workshops and mentoring we will prepare you towards the examination by working with genre specialists and lecturers to support you on the way. If you would like to express an interest in this course and please let us know by emailing: academyinfo@istdacademy.org We will be commencing the application process from January 2024.

Inspired by the heritage of London College, the Academy is committed to nurturing the next generation of dance teachers and ensuring pathways are transparent and progressive. However, it is more than just teaching for me; it is about building a dance community, sharing practice and breaking down the barriers to learning.

Our vision

The Academy aspires to be a leading example of good practice, showcasing our capacity to innovate and explore new methodologies and courses. We are committed to delivering exceptional education that empowers a diverse range of teachers to thrive and progress within a creative and forward-thinking environment. Our goal is to support and

“

Most great learning happens in groups. Collaboration is the stuff of growth.

The late Sir Ken Robinson, educationalist



mentor teachers on their educational journey, offering accessible and affordable online options.

Through the Academy our ambitions are to:

- Open access to teaching qualifications both in the UK and internationally.
- Offer individual and intensive remote online modules that are easily accessible and affordable.
- Develop into a centre of excellence promoting ISTD teaching qualifications with a focus on current methods and pedagogy.
- Create pathways that facilitate progression to employment and training opportunities, creating a future workforce for the ISTD.
- Collaborate with partners, including other ADCs, international centres or vocational colleges to enhance employment prospects for their students.

What is our unique selling point?

Short, intensive online courses with group interaction and tailored mentoring support.

I aim to continue my learning with the ISTD and hope to obtain my Licentiate and Fellowship in ballet.

Charlotte Rintoul-Margate, DDP graduate

The opportunities and challenges of online learning

With the ISTD's ongoing development of the DDP qualification, we have been able to draw valuable insights from past experiences.

Online learning offers diverse opportunities, notably enhanced accessibility and flexibility. It erases geographical barriers, fostering global inclusivity, and allowing students to personalise their schedules. This approach empowers individuals to balance work, life, and study effectively.

Online platforms also provide resources that can cater to various learning styles, deepening students' practical subject understanding. They also promote collaboration, connecting students and experts worldwide, enriching problem-solving skills and global awareness.

Nevertheless, challenges like limited interaction, assessment, and isolation exist. To address these, we are offering one-to-one and group tutorials, live lectures, and mentorship with live feedback on video submissions. Online communities with regular interaction provide support, ensuring a balance between online learning's benefits and meaningful engagement in practical subjects.

Not everyone enjoys learning online and it may be that you want to combine some online practice with some studio face to face. The important thing is that you have choices and therefore do not let a course be a barrier to your progression – seek out the course that works for you.

Join us on our journey

If you share my passion for dance and education, I invite you to join me on this journey. Together, we will create a community where everyone can learn and thrive. The future of dance education is evolving, and we want you to be a part of it.

You can contact the Academy by sending an email to: academyinfo@istdacademy.org

i
ISTD Academy courses

For upcoming courses please visit our website: www.istd.org/teach/istd-academy

“

The cohort is such an important part of the support structure during the course.

Anonymous
DDP graduate



HOPE VANCELEAF



HOPE VANCELEAF

United We Dance International

On a grey day in London, 19 dancers from around the world came together in a unique staging of *Black Beauty* performed by the company United We Dance International (UWDI).

The brainchild of ISTD teacher Anna Morgan (UK) and Andrea Kramer (USA), this company's ethos is to create a platform for all kinds of dancers to showcase their talent. "We will miss out on some of the most beautiful inspiring artists if we have to pigeonhole them to fitting to gender, racial and body stereotypes," explained Andrea.

Black Beauty was chosen as their inaugural production: "[The novel is] a great analogy for bringing this diverse company together, while the themes of the book resonated with society today."

Andrea explained that she wouldn't have been able to finish her dance training without scholarships, so it was important to her that they pay it forward. UWDI is designed to help beautifully trained

dancers who demonstrate excellence but do not have access to traditional training and performance opportunities.

Andrea and Anna found it difficult to raise their initial fundraising target of £70k to bring this production to life. "We had to rely on crowd funding, and we were lucky to have some generous supporters".

Everyone should be paid for their contribution, particularly women in the arts. There is a perception that our time is elastic, and we make things happen, but not paying people for their time, means next time the project won't be funded correctly," Andrea adds.

The company spent 10 days of rehearsals together, before two performances at the Lilian Baylis Theatre, Sadlers Wells, London. Anna and Andrea

were keen to provide a full and enriching experience for these young dancers (aged 18–24) to help them hone their creative voices and career aspirations. Every day, the dancers had discussions on topics from knowing your worth and how much do you do for 'an opportunity', to talks on nutrition, finance for dancers, saving, self-employment and social media.

"We were concerned for the next generation of dancers who are up against some greater challenges than we were," says Anna. Andrea explains "The world is their oyster, but it's overwhelming." Anna and Andrea note barriers hindering dancers' skill diversification. "If you decide to be a dance educator, why can't you also be a choreographer? I hate the expression 'if you can't do, teach'. Teaching gives you the skills to translate movement and as teachers we are choreographing every single day."

Talking about their experience as leaders Andrea reflects: "We were able to support each other. So often women are portrayed as competition, and we worked so well together, our strengths and weakness complement each other."

Black Beauty was five years in the making and an enormous undertaking, but Anna and Andrea have been energised by the experience. "Black Beauty was well received; we'd love another life for this production. We want to inspire dancers and ultimately move dance forward to help society better value and appreciate dance."



HOPE VANCELEAF

The 2023 Membership Survey

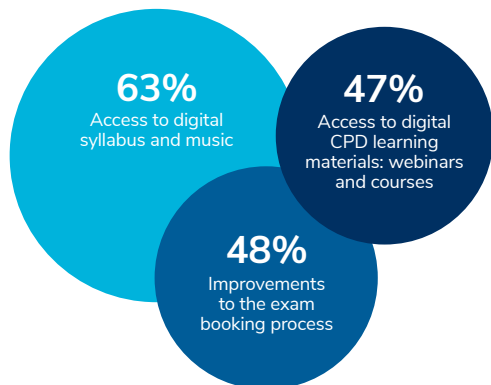
Thank you to all the members who took part in the recent ISTD member survey.

The survey was designed to help us to understand more about your businesses, the challenges and opportunities you face. What would most positively impact your experience of membership and the examination experience.

Your responses* help us prioritise workstreams and inform decisions around our membership offer and future campaign activity.

Our survey said...

The benefits and activities that would most positively impact on your member experience are:



We know that easy to access, affordable, quality digital learning products and courses are a priority for members and for the ISTD. Trustees have committed funds to support an upgrade of our digital infrastructure. This extensive project will take time to complete but you will then benefit from:

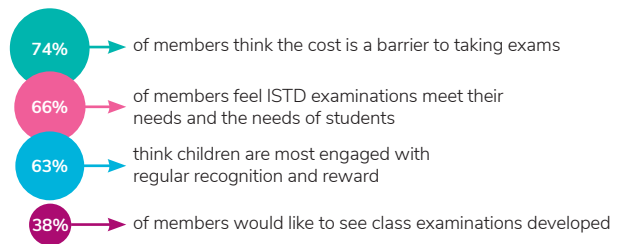
- An expanded member portal which will be easier to login to, navigate and search with information relevant to your member grade and genres of interest.
- Better access to digital syllabus materials, training and learning content that you can access on the go to support your teaching.

Phase two of our project will then improve the exam booking process. We want to consult with members on the design, build and testing of our systems every step of the way. If you are interested in getting involved please contact: digital@istd.org

*Survey responses were anonymous and the response rate for the full survey was 9.1%.

Examinations

We know that our members are passionate about the quality of our syllabus but have been challenged in demonstrating the value of examinations to parents in this current climate.



As part of the recent review, we looked at how we could minimise increases to the cost of examinations while maintaining the integrity and standards of the assessment. This meant that we were able to postpone the annual increase in examination fees by seven months and limit the subsequent increase to half the rate of inflation.

You told us that printed report sheets are an important part of celebrating success alongside certificates and we commit to continuing to provide these.

We know that syllabus development attracts and engages students and generates interest in dance progression and examinations, and refreshed Street syllabus and Advance 1 Tap will be launched in 2024.

Business

Being able to promote your business and status as an ISTD member and what this means is vital to our members.



A range of promotional assets are available to download and print out that promote:

- The benefits of examinations at every age
- Make Dance Teaching Your Career
- The mark of quality – your registered teaching status.

These will join the assets already available to members in the portal such as logos and the range of business, safeguarding and marketing guides which we will be working to expand with business focused topics over the coming months. Log into My ISTD to read our membership statistics in full.

Keep in touch

You can provide feedback and suggestions to the Society at any time. Please call, email or write to us. Visit www.istd.org/contact-us for details. Reach out to us on social media or join our private ISTD faculty Facebook groups. Why not attend our termly regional and international member meetings? Check our What's On email or events page for details in your area.

Capturing the dance

A comprehensive guide to filming dance performances.

In today's dynamic world of dance education, recorded dance performances have become an invaluable tool for evaluating and showcasing students' talents. As dance educators, mastering the art of filming can help to identify areas where our students can improve their technique and performance skills. This guide will provide you with an overview of the entire process, from equipment selection to recording guidance, empowering both you and your students to navigate these techniques with confidence.

Getting the right equipment

Before hitting the record button, having the right equipment is essential. While professional cameras can yield stunning results, creating high-quality dance videos doesn't need to break the bank. Here's what you need:

- **Camera:** A good smartphone with a high-resolution camera can suffice on a budget. However, if you have access to a dedicated video camera, it may offer more control over settings such as light exposure, focus and frame rate. (Frame rate is the number of individual images (frames) captured by a camera during one second of video.)
- **Tripod:** Ensure camera stability by using a tripod, which eliminates shaky footage and provides a professional look. You may also wish to consider weighting it down so that it remains secure during even the most vigorous routine.
- **External microphone:** The built-in microphones found in video cameras can be sufficient, however it may not always be ideal. An external microphone will allow you to experiment with placement to capture a better representation of the sound in the space.

- **Lighting:** Well-lit studios are vital. Position direct light sources behind the camera to prevent shadows and accentuate dancers. It may be prudent to invest in additional lighting equipment if necessary.
- **Storage and batteries:** Make sure you have sufficient storage space for the recording you plan to make, and if you are unable to use mains power, that the battery is fully charged.

Planning and preparation

Success in filming dance performances starts long before the dancers take to the stage. Planning and preparation are crucial to achieving the desired outcome.

- **Consent to film:** Obtain informed consent from parents, guardians, or carers of participating students. Ensuring you have proper consent is not only a legal requirement but also demonstrates respect for the privacy and wishes of your students and their families.
- **Clothing choice:** For clear visibility against dark backgrounds, dancers should wear light-coloured clothing, and vice versa.
- **Dance area setup:** Place markers (such as beanbags or PVC tape) to map out the dance area to ensure students always stay in the frame.
- **Setting up equipment:** Choose a location for your camera, tripod, and lighting that provides an unobstructed view of the entire dance area.
- **Recording orientation:** Position your device to film in landscape orientation. This will capture a wider horizontal view, aligning with the natural width of human vision





and providing a more context-rich perspective for dance performances.

- **Facial expressions:** Ensure the learner's facial expressions will be visible. If the learner is too distant, subtle expressive skills may be difficult to see.
- **Audio:** Place music speakers/accompanists a distance away from the microphone or recording device to prevent sound distortion. As dance studios tend to be very reverberant spaces, the clarity of spoken introductions can be improved by marking out a dedicated spot close to the camera to stand while talking.
- **Camera settings:** Experiment with camera settings well in advance. Set it to record in MOV or MP4 format, in at least 720p HD quality, and disable auto-focus to prevent sudden re-adjustments during a performance.
- **Test footage:** Perform test shots to verify that your equipment is functioning correctly and that the lighting is adequate. This is also an excellent opportunity to check your microphone's audio quality.

Capturing the performance

Now that you've prepared your equipment and environment let's investigate some of the things you will need to keep in mind when filming a dance performance:

- **Minimise noise:** Keep extraneous noise to a minimum to ensure clear audio and undisturbed learner performances.
- **Using a camera operator:** If employing a camera operator, ensure they are familiar with the performance and can maintain the learner at the centre of the shot.

- **Extended filming:** Press record well before the start of the performance and continue recording for several seconds once it has finished.
- **Review the footage:** As soon as the recording is complete, review the footage to ensure the picture and audio has recorded as expected. If there have been any technical issues, another take can be attempted while everyone is still present.

Filming dance performance is a skill that anyone can master with practice. By investing in the right equipment and with careful planning, you can create captivating videos that both celebrate the artistry of your students and are an invaluable teaching aid to help your students succeed whilst celebrating the beauty of dance in this digital age.

Membership

Prepare for your upcoming remote examinations with precision and ease!

Discover comprehensive instructions for filming by logging into the My ISTD section of our website.

Simply head to: www.istd.org/my-istd/examination-information/remote-examination-scripts

Uncover the keys to successful remote examination filming, thoughtfully presented with instruction films and a guidance document for your convenience and accessibility.

Empowering ISTD members

Bursaries, scholarships and funding opportunities.

We proudly provide financial support, including bursaries and scholarships, to our members worldwide, regardless of their location or dance genre. To apply for any bursary, please review the eligibility criteria on our website. For detailed information on each bursary, visit www.istd.org/fundingopportunities

Teacher Training Bursary Scheme

This scheme supports members aspiring to become or advance as Society-trained teachers in any dance genre by removing financial barriers, allowing them to invest in their professional development and teaching journey.

This scheme offers two categories:

- **Initial Teacher Training Bursary:** Up to £5,000 for Diploma in Dance Education and Dancesport Associate.
- **Higher Teacher Training Bursary:** Up to £2,000 for Diploma in Dance Pedagogy.

To date, it has supported over 100 teachers worldwide, including those from the USA, Italy, South Africa, the UAE, and the UK. To apply, members need to complete an online application form and provide fee details from their training provider.

Application Period: 11 April 2024 (12:00 PM BST) – 13 June 2024 (12:00 PM BST)

“The ISTD bursary has been a game-changer for me. It’s boosted my earning potential, allowed me to mentor young dancers, and deepened my understanding of technique and performance. It’s enabled me to achieve what I once thought was impossible.”

Initial Teacher Training Bursary recipient

Project funding opportunities

The Sue Passmore and Broadening Access to Dance awards provide up to £2,000 in funding to support innovative projects aimed at expanding access opportunities in our members’ local communities, while also reinforcing our commitment to equality, diversity, and inclusion. This funding presents an excellent opportunity for members to diversify their businesses, forge new community connections, and stimulate growth.

Since the launch of these awards in 2021, we are delighted to have funded projects in the United States, Canada, England, and Scotland.

To apply, members should complete an online application form, providing details of their project and an accompanying budget.

Application Period: 25 July 2024 (12:00 PM BST) – 30 October 2024 (12:00 PM GMT)

Phyllis Haylor Scholarship

This is an annual award presented to an individual who has achieved Highly Commended in their Dancesport Associate during the eligibility timeframe.

The eligibility timeframe for 2024 applications is 1 January 2023 to 31 December 2023.

This scholarship aims to boost dance education, including advanced qualifications and fosters career growth for aspiring dance teachers. The application process involves two stages: filling out an online form and, if shortlisted, presenting and engaging in a Q&A with a specialist panel.

Application Period: 8 February 2024 (12:00 PM GMT) – 26 March 2024 (12:00 PM GMT)

“It’s a real honour and an amazing feeling to receive the Phyllis Haylor Scholarship. I enjoyed presenting the topic of inclusivity in dance to the panel. Looking ahead, I’m excited about connecting with fellow professionals across the Society. I hope the knowledge I gain will help me to give back and support future winners of the scholarship.”

Liam Pywell, 2022 scholarship recipient

Dancesport and Theatre Bursary Awards

Our Dancesport and Theatre Bursary Awards celebrate the exceptional talent of young ISTD dancers and their teachers. There are distinct awarding frameworks in place for different dance categories, including Disco Freestyle, and Rock n Roll; Ballroom, Latin, and Sequence; and Theatre. In each category, selected students and their teachers receive financial bursaries.

Student awards support individual dance training, while teacher awards are intended to promote development, community engagement, and aid students in financial need. Teachers have used this funding for inclusive dance initiatives, masterclasses, staff training, holiday activities, and more.

“I’m deeply grateful for all the precious help, attention and recognition that the ISTD offered me. Without this support I wouldn’t have been able to fulfil my dreams in such a short period of time.”

Henrique Ferreira, Theatre Bursary Awards senior winner 2020 (Imperial Classical Ballet)

Embracing diversity in dancewear

Our dancers can now step into class with confidence, knowing that their ethnicity is embraced and celebrated.

Dance is a universal platform for expression and creativity, breaking language barriers and uniting people. Despite this, the dance world faces inclusivity issues, notably concerning representation of diverse skin tones in the media and the industry.

One problem has been limited dancewear options for diverse skin tones, especially for children. Traditional dancewear typically catered to lighter skin tones, causing exclusion for those with darker skin. Additionally, uniform standards have traditionally favoured pink and white tights and footwear.

ISTD have revised dancewear specifications across all genres, offering a variety of skin tone options for tights, socks, and shoes. Prioritising dancer comfort and performance, teachers should encourage students to embrace skin tone dancewear and help drive the positive change that is needed in the industry.

Detailed specifications for ISTD genres are available for download under Dancesport Syllabus Outlines (www.istd.org/dancesportSO) and Theatre Syllabus Outlines (www.istd.org/theatre-danceSO).

Addressing the challenge

We're delighted to announce Shades Dancewear as a partner with the ISTD to be able to provide a member discount on high quality, comfortable and affordable products that compliment all skin tones.

Directors of Shades Dancewear, Stacey Green and Laura Grant explain how they have been trying to address the challenge by creating a dancewear brand that offers five products in four shades in all child and adult sizes that are named after Black pioneers of dance instead of naming them as food items or colourings, such as toffee, coffee, or mocha.



Using our unique Colour Match Swatch, dancers can now choose any shade that reflects their skin tone, before purchasing any products. This means that global majority dancers from the age of two years old will now be able to step into their first ballet class with confidence, reassured that their ethnicity is respected and accepted.



As a child growing up in Nottingham, Stacey faced the struggle of finding dancewear that matched her skin tone and could not understand why ballet tights and shoes should only be available in pink for ballet. As the principal of a dance school (Freedom Dance & Performance, Nottingham) and with 30 years' worth of experience as an ISTD qualified teacher, she realised how important it was for all dancers to feel comfortable in their own skin.



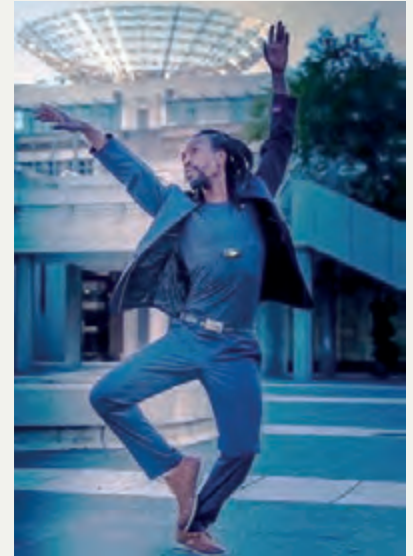
Children only know what they see and hear. If they don't see anyone that looks like them, then how do they aspire to be in those spaces? If they don't hear from teachers and awarding bodies that it is ok to embrace your ethnicity, then how do they retain their identity in a majority white industry?

In 2020 Stacey and Laura co-founded the Tired Movement (Trying to Improve Racial Equality in Dance). After the tragic death of George Floyd, the social enterprise (not for profit) was on a mission to raise awareness about the racial injustice within the performing arts industry and the importance of representation in dance education. The movement has gained great momentum and support from the dance community and has made great strides towards implementing change across all sectors. 10% of the profits from all sales are reinvested back into the TIRED Movement, helping to support the long term campaign to improve racial equality in the dance industry.



Discount offer

Shades have partnered with ISTD to offer members a 10% discount on all products. Visit www.istd.org/shades-dancewear to access the exclusive ISTD member discount code!



Belson Malunga's inspirational journey



Belson Malunga shares his remarkable journey to achieving the status of ISTD Associate, a tale of triumph over diverse challenges, as recounted by Delia Sainsbury, our International Representative for Africa and the Middle East.

In November 2015, Belson Malunga, originally from Zimbabwe, arrived unannounced at the Waterfront Theatre School in Cape Town. His unconventional visit led to a surprising revelation – he aspired to become a ballet teacher, even though he had very little prior dance training and was 33 years old.

Belson, already an accomplished sculptor and marathon runner, had a passion for ballet that had been ignited during his involvement in youth projects in Langebaan. Despite facing racial and gender prejudice during his initial training as the only male and a person of colour, Belson was undeterred.

His ballet journey with us began with Grade 4 Ballet, Intermediate Modern, and Grade 4 Tap, requiring two years of daily training. His first ISTD exams took place in 2017, followed by Intermediate Ballet and Advanced 1 Modern in 2018. However, the pandemic disrupted his training and he encountered challenges, including losing his accommodation due to the pandemic-related restrictions.

In 2020, Belson found employment in Woodstock, but he faced adversity when he was wrongly accused of theft, leading to job loss and housing instability. Despite these setbacks, he persevered and completed

Belson's journey reaffirms the value of dance educators and serves as a source of inspiration for aspiring dancers.

his Advanced 1 Modern and Intermediate Ballet through online examinations by the end of the year.

In late 2021, after Covid restrictions eased, Belson resumed his studies and entered the Associate Ballet programme. Belson's determination was unwavering. By September 2022, he was mastering various dance forms and completed his Associate Classical Ballet examination with the highest marks and a Distinction. The examiner praised him as a "true gentleman" and "an excellent teacher."

In addition to his ballet achievements, Belson earned an international qualification in Playmaking from Trinity College UK. He directed and managed his own production, from scripting and directing to sound and lighting, set design, and original African music.

Despite facing challenges, including changes in visa status for Zimbabweans, Belson remains undeterred. He



continues to freelance, pursue his artistic endeavors, and teach ballet. While the dream of teaching ballet in Zimbabwe faces obstacles due to the country's economic struggles and political instability, Belson's ISTD qualification, achieved after eight years of overcoming obstacles, stands as a testament to the power of passion and determination.

Belson's journey reaffirms the value of dance educators and serves as a source of inspiration for aspiring dancers. It highlights that with unwavering determination, one can overcome any obstacle.

“My journey at the Waterfront Theatre School has demanded a significant level of physical and mental strength right from day one. The standards for performance excellence are exceptionally high, which constantly challenges us to break out of our comfort zones. Consistency is emphasised as the key to success, and we're encouraged not to compare ourselves to others but to be inspired by our own individual journeys.”

Belson Malunga, ISTD Associate

Delia Sainsbury

dsainsbury@istd.org

[f facebook.com/groups/istdafrica](https://www.facebook.com/groups/istdafrica)

Above (L to R) Belson Malunga with Delia Sainsbury; as an accomplished marathon runner; as a dancer and as a successful sculptor

Unlocking motivation

Carole Ann Watson, International Representative for Europe, shares how continuous learning empowers dance teachers.

Dance teachers work tirelessly to motivate students, recognising that each student learns differently (visual, auditory, reading, and kinesthetic). This process demands both physical and emotional energy, as we not only teach techniques but also convey the styles and emotions of dance.

Do teachers also need motivation?

Many of us are self-motivated, but at times, we seek external inspiration. As members of the Society, we have numerous opportunities for continuous professional development (CPD), from syllabus training to specialised courses in related areas, always offering something new to learn and fuel our motivation. Many members have advanced from their initial studies to higher qualifications, such as Licentiate, Fellowship, or Diploma in Dance Pedagogy (DDP), and even Bachelor's or Master's degrees in dance, research, or pedagogy.

Pamela Kerr, a Cecchetti teacher from Malta, holds a Fellow and Cecchetti Diploma, along with a psychology bachelor's degree. She shared her motivation secrets. For her, staying current in teaching is crucial. She draws from her performance and company experience and uses the Cecchetti syllabus as a benchmark to stay inspired. She treats each class as a stage performance. Watching colleagues and artists inspires her, and she finds excitement in teaching company classes and bringing creativity to students of all ages.

Lisa Lisi, an experienced classical ballet and modern dance teacher in Italy, found herself unable to attend in-person CPD courses due to the pandemic. She resorted to watching videos, wishing to learn and teach floor movements. Finally, Lisa participated in an ISTD modern theatre CPD course in the studio and felt rejuvenated. The movements she had longed to master became clear through preparatory exercises, filling her with happiness and a surge of motivation. This sensation was something she hadn't felt in a long time.

Pamela and Lisa's experiences confirm that motivation matters for both students and teachers. The innate drive for continuous learning enriches our knowledge and, in turn, fuels our motivation.

Carole Ann Watson

cwatson@istd.org

[f facebook.com/groups/istdeurope](https://www.facebook.com/groups/istdeurope)



Private dance instruction regulations in the Americas

Astrid Sherman, our International Representative for the Americas, examines the regulatory and safeguarding requirements for individuals and businesses involved in private dance instruction across the Americas.

Disturbingly, I can report that teaching dance all over the Americas is a largely unregulated business. There are very few requirements for qualifications, safeguarding checks, and other concerns. I reached out to studio owners and teachers in Canada, the USA, Mexico and the Caribbeans for their experiences.

Canada and the USA

These two countries are very similar. Registering as a business is essential for tax compliance, securing city or municipal licenses, and addressing music licensing requirements (e.g., ASCAP, BMI, SOCAN, SESAC for both classes and performances) in the USA and Canada. Many dance studio owners choose to incorporate their businesses to minimize personal liability in potential legal disputes.

Once incorporated, liability insurance becomes a necessity, and it may also be mandated by landlords or when working with nonprofit organisations, school boards, or educational institutions. Liability insurance is commonly held by studio owners. In the USA, teachers frequently opt for personal liability insurance to ensure broader coverage, given the potential scope of liability suits.

Nonprofit societies, school boards, and educational institutions mandate criminal record checks for both organisers and dance instructors, and this requirement may extend to volunteers at year-end shows when minors are involved. Certain insurance companies are now imposing police clearance requirements for all staff, while some studio owners are adopting these safeguards to align with industry standards.

Membership

Login to My ISTD and check out our free webinar resources on safeguarding children and adults at risk www.istd.org/my-istd/safeguarding

You can also access our safeguarding policy, which is applicable to all the ISTD's activities both in the UK and internationally. This policy assumes that all members may interact with children and young people. While the document outlines certain processes that specifically pertain to the UK, particularly England and Wales, it is highly recommended for all ISTD members worldwide to achieve the procedures and guidance described within this policy and its appendices for the safety of our young dancers. This should be done in accordance with the relevant legislation and regulations governing safeguarding in members' respective countries or territories.



Above safeguarding guides available via: www.istd.org/my-istd/safeguarding

Nonprofits, school boards, and educational institutions require on-site staff members to hold First Aid certification, and some private studio owners cover or subsidize staff training costs to comply with this requirement.

Each municipality and state has specific health and safety criteria for obtaining a business license. The choice of wording in the business name can affect the conditional use permit; for example, 'school' may entail more requirements than 'studio' or 'academy'. Generally, occupancy licenses are



Teaching dance across the Americas is a largely unregulated business with minimal requirements for qualifications and safety checks.

granted after successful inspections for local building codes, zoning laws, and safety, including fire and egress. Annual inspections may be mandatory in some areas but not in others.

Government regulations typically don't mandate qualifications for opening a private dance studio. However, degrees or teaching credentials are often preferred when seeking positions in public or private education and nonprofits. Studio owners commonly establish their own hiring criteria based on qualifications and industry experience. It varies widely by location, with some states allowing 18-year-old dance students to open studios with no requirements, while others have stricter regulations in place.

The Caribbeans

Caribbean studio owners didn't report any need for police record checks or mandatory liability insurance. Nonetheless, many still choose to have liability insurance for self-protection, which is considered a prudent step by most owners.

Governmental health and safety regulations are rare, with minimal enforcement, except during the Covid pandemic, when sanitation requirements were more strictly observed. In Barbados, there is an ongoing challenge with classification, as dance studios are sometimes categorised as 'schools'

during times of convenience, like during Covid, or as 'arts and extracurricular' or even 'sports', depending on the situation.

First Aid Certification isn't mandatory, but numerous studio owners voluntarily get trained or have their staff trained. There are no specific qualifications required to open a dance studio; however, when hiring teachers, most owners value certifications in dance or related fields and consider prior teaching or industry experience as beneficial.

Mexico

No entity mandates criminal background checks for studio owners or teachers, but many owners choose not to hire teachers they don't know or who lack recommendations from trusted fellow studio owners.

Having liability insurance is not common nor a requirement. When it is available, it is apparently exorbitantly expensive.

Governmental health and safety permits, including 'protección civil' for construction safety and emergency procedures, along with fire inspections, are necessary before opening a studio. While First Aid Certification is not obligatory, many studio owners opt to have a certified staff member on hand.

Qualifications are mandatory for state school employment, but private studios can open without such requirements. Individual studio owners establish their own standards, with teaching certificates enhancing the trustworthiness and competence of potential hires.

The way forward

Why are we lagging behind the UK in implementing child safeguarding measures? It appears that more regulations are imposed when dance studios are categorised as 'schools', teach classes for schools, or operate as nonprofits. To promote change, advocating for government reclassification of all children's dance classes as 'school' activities or applying similar regulations as nonprofits could be a starting point. Additionally, encouraging insurance companies in the USA and Canada to require police criminal checks for businesses is another positive step forward.

Otherwise, it's an ethical duty for studio owners to strive for the best practices recommended by the ISTD within their unique circumstances.

Thanks to all the teachers and studio owners for sharing their experiences with me.

Astrid Sherman

asherman@istd.org

f facebook.com/groups/istdamericas

Top right Lawrence Chan (centre) with Julie Earnshaw (far left) at Lawrence Chan's dance studio

Centre right Julie Earnshaw and Caroline Chan (front) with candidates at Caroline Chan's dance studio

Right Julie Earnshaw and Lawrence Chan (in the middle) and his team at Lawrence Chan's dance centre

Focus on Hong Kong

Meet Lawrence Chan

Lawrence is a Latin American and Modern Ballroom examiner with a 33-year journey in dance.

Lawrence has achieved dual Licentiates, excelled in Fellowship exams, and even became the first ISTD Asian examiner in the UK. Over two decades, he's entered numerous successful candidates for ISTD examinations in Hong Kong. He is a strong advocate of remote examinations and has attracted high-profile dancers to ISTD qualifications. He's introduced ISTD events in Hong Kong for participants who've succeeded in their ISTD medal tests.

We look forward to continuing our excellent relationship with Lawrence and work closely in promoting the first International Exams Dance Centre in Hong Kong.



Hong Kong highlights

Julie Earnshaw, ISTD Examiner, reports on her recent exam tour in Hong Kong.

I am delighted to have been able to visit Hong Kong for the first traditional style examinations since the Covid lockdown. This was a return visit for me to Lawrence Chan's studio, which is where I did my first overseas examining. I examined Ballroom and Latin professionals and on the last day, I presented a lecture for Lawrence's students with ballroom professionals Tyrone Thiara and Anna Hsu from Taiwan.



I also visited Caroline Chan's studio for Ballroom and Latin American dance examinations for young learners and professionals. I had a wonderful time and have brought back some lovely memories.

I'm grateful to Lawrence and Caroline for their organisation and hospitality and to ISTD staff for making this tour happen.



Chua Zjen Fong

chua@istd.org

f facebook.com/groups/istdasia

Celebrating 500 issues of *Dance* magazine

A journey through time with our Editor, Tamsin Moore.

As we reach the remarkable milestone of 500 issues, and 116 years, of the ISTD's magazine, let's reflect on this incredible journey. The inception of the Society itself dates to 25 July 1904, when approximately 200 dance teachers congregated at the Hotel Cecil in London. In 1907, the Society took its first step in chronicling the world of dance by publishing the *Dance Journal*, with Charles D'Albert as the Editor. Our publication has had several titles over its 500 issues, with the name *Dance* first used in 1972.

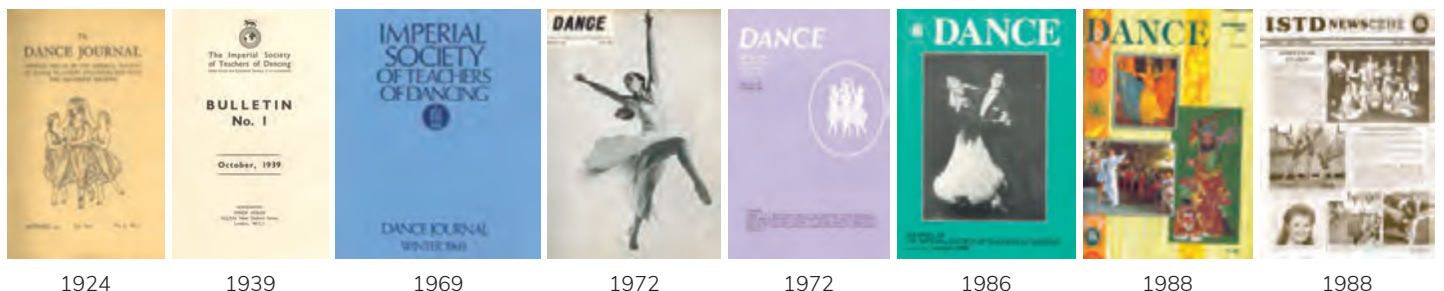
“
In this 500th issue of *Dance* we are thrilled to introduce a revamped 'focus on faculties' section.

In 2007, on the magazine's centenary, we embarked on a redesign project. During this process, I approached our esteemed librarian, the late Mollie Webb, whose remarkable career included decoding work at Bletchley Park. She established the ISTD's Library in 1990 and received the Imperial Award in 2008 for her dedicated service to the Society. Mollie meticulously calculated that our Oct-Dec 2007 issue marked our 441st publication so it's thanks to Mollie that we know that this issue of *Dance* magazine is our 500th!

Mollie's legacy will soon be extended thanks to a collaboration with Coventry University. We have

secured a Midlands4Cities Collaborative Doctoral Award (CDA) for a doctoral student to work with our historic collection to create an accessible archive. As we approach our 120th anniversary in July 2024, we eagerly anticipate making our archives more open to all, both in the present and for the next 120 years.

In the inaugural issue of *Dance Journal* in 1907, Charles D'Albert wrote to readers, saying, "This 'Journal' is yours, therefore make use of it." This sentiment has remained unwavering across the span of 500 issues. Few publications can boast such longevity and a steadfast commitment to their mission. It is truly inspiring to contemplate



1924

1939

1969

1972

1972

1986

1988

1988



1907



2007



2017



2020

all the past, present, and future contributors, who generously share their time and expertise within our vibrant community of members.

Our most recent reader survey, conducted in 2022, reaffirms how much you value teaching advice, examination information, and updates about the dance genres you teach. Therefore, in this 500th issue, we are thrilled to introduce a revamped 'Focus on Faculties' section. This section is thoughtfully designed to offer flexible layouts tailored to our faculties, ensuring that you stay informed, supported, and entertained.

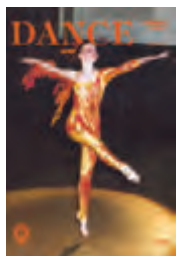
The challenges of the past three years have been unparalleled. The dance teachers of the 20th century could not have foreseen the trials faced by our 21st-century members due to the Covid lockdowns in 2020 and 2021. Innovation became a necessity, often occurring within weeks or even days. As a membership organisation, we swiftly adapted, introducing online member meetings, free faculty events, digital summer schools, online CPD, Membership Matters talks, online competitions, and initiatives such as Box Dance and ISTD Challenge, not to mention the transition to online exams. Dance magazine became a vital resource, offering

advice and support to our members on navigating the world of digital dance and business. We've all been profoundly affected by these experiences, and none of us will emerge from them unchanged.

At the ISTD, our core mission is to educate the public in the rich art of dancing in all its diverse forms. We are unwavering in our commitment to being a truly inclusive Society, one that fosters diversity within our vibrant dance community. Within the pages of Dance magazine, we are dedicated to actively pursuing this goal by infusing diversity and inclusion into our content selection and the imagery we feature. Our aim is to play a significant role in cultivating an inclusive community of members that places a premium on merit, openness, fairness, and transparency.

I would like to seize this opportunity to express my heartfelt gratitude to everyone who has contributed to Dance magazine over the years. I echo the words of our very first editor from 1907, urging all members to share their suggestions and ideas, no matter how big or small. We eagerly anticipate hearing from you in 2024. Please feel free to reach out to us at dancemag@istd.org.

Thank you for being part of this remarkable journey.



1988



1990



1991



1993



1996



2001



2003

Philippa McMeechan
Head of Faculty Development for
Cecchetti Classical Ballet
cecchetti@istd.org

For all faculty events, please turn to
 pages 58–59 and visit **istd.org**

Cecchetti Classical Ballet



i

Cecchetti Classical Ballet committee

Our faculty committee plays a vital role in keeping the conversation flowing with our members. They're elected by eligible ISTD members, and you can easily connect with them via **cecchetti@istd.org** for any queries or ideas.

Committee members

Alison Jenner
 Jacqui Lewis
 Tracey Moss
 Shirley-Anne Osborne

Richard Glasstone MBE receives ISTD Lifetime Fellowship Award

On behalf of the Cecchetti faculty committee, which nominated Richard Glasstone for the ISTD Lifetime Fellowship Award (3 June 2023), we express our heartfelt thanks for his exceptional efforts in advancing Cecchetti Classical Ballet in the UK and internationally.

Richard Glasstone MBE is a highly respected figure in the world of Cecchetti classical ballet. With over six decades of teaching experience, he has made significant contributions to the art form as a dancer, choreographer, and author. Glasstone's journey began in

what was the Belgian Congo, and he received training in South Africa before furthering his studies in London.

He worked with renowned ballet companies and institutions, including The Royal Ballet School, where he taught for 18 years and played a pivotal role in nurturing future principal dancers and teachers.

He had a vision to establish a centre of excellence for the Cecchetti Method, which came to fruition in London in 1983.

Glasstone's influence extended internationally, teaching and lecturing in various countries, and he has written numerous articles and published books on dance.

In 2013, he was honored with an MBE for his services to the field. Through his teachings and contributions, Glasstone has left a lasting legacy, shaping the knowledge and expertise of generations of dancers and teachers worldwide. Please visit the website to read more.



Above Richard Glasstone receiving his MBE from our late Queen in 2013

Dancing towards excellence

Carys Thomas, nearing the completion of her DDE at The Weston School of Dance in Chelmsford, enthusiastically recounts her enriching journey through the ISTD Advanced 1 Cecchetti summer course.

I attended the Advanced 1 summer course with the ISTD that was hosted at Laine Theatre Arts. I thoroughly enjoyed myself and found the whole day very useful. Cara Drower was leading the Advanced 1 Cecchetti ballet course and she was totally brilliant.

Cara shared valuable insights with us Cecchetti teachers, effortlessly discussing teaching methods, clarifying the syllabus, highlighting overlooked details, addressing student challenges, and readily answering our inquiries.

It was a great course to refresh your brain, and to remind yourself of the little things you may have forgotten. It was also a lovely sociable event, a chance to meet other Cecchetti teachers and have a catch-up with the teachers you already knew.

I am quite new to the ISTD Cecchetti ballet community, so I really enjoyed meeting some new faces and feeling apart of the community. I really benefitted from taking part in this course. As a teacher you can never stop learning and soaking in someone else's knowledge!

I'll book again and recommend to others. Thanks to the ISTD team for the fantastic summer courses!

From dance school owner to school dance innovator

Francesca Ainge, an ISTD teacher, shares her journey at Brooke Priory in Rutland, emphasising the advantages of branching out and teaching within a school environment.

I run a dance school in Rutland, England's smallest county. In 2018, I visited Brooke Priory, Rutland's only independent prep school in Oakham. The headteacher later called and asked if I could cover for their sick teacher, who was retiring in five months. So, I started by teaching nursery through Form 2, primarily focusing on ISTD Modern syllabi. Over time, my role expanded, and now I teach every student from nursery to Form 6 across two days a week.

I've creatively enhanced my role by applying my contemporary dance and choreography skills, choreographing for the annual Christmas concert, as well as various school productions and assemblies. My work at the school is diverse, with ongoing projects like teaching maypole for the school fête,

Above left Carys Thomas attending Advanced 1 summer course with the ISTD

Below Francesca Ainge with student (below) and at a rehearsal (below right)

“

Being part of the school has also benefitted my dance school as many have joined and enjoy the additional classes on offer.

preparing students for ballet exams, integrating subjects into their classes, and hosting holiday workshops. Being part of the school has also benefitted my dance school as many have joined and enjoy the additional classes on offer.

The most challenging thing I find is that at my dance school, the children are all there as they have a keen interest in dance, whereas at school, I know for some of them, they might not have chosen to do my subject. This is where I feel variation is key, I'm going for enjoyment over technique and make it a mission to make it enjoyable for all. I vary styles and themes (last term we looked at Charleston, street, line dancing as well as topics like space and even adverbs) but also use a mix of group work, partner work, add challenges and quizzes and use plenty of resources such as pictures and videos.

There are many benefits of working within a school; not only do we have termly INSET days, which cover updates in good practice, first aid and safeguarding but it also gives me the chance to work as part of a team. Running your own school can be quite a lonely job and I find I really benefit and learn so much in terms of teaching methods and behaviour management from being around so many other teachers. This also means that I get to teach in the daytime as most of our work as school owners takes place in the late afternoon and early evening which can be rather anti-social.

Membership



Important update: Please carefully review our revised syllabus outline document at www.istd.org/examinations/theatre-dance-syllabus-outlines. The document has been amended in line with the EDI (Equity, Diversity, Inclusion) policies of the ISTD. The committee has realigned some of the theory and basic step questions associated with certain graded exams, and you can find full details on page 22 of the document.

GINA FERNANDES





Focus on

Pippa Cobbing

Head of Faculty Development for
Classical Greek Dance

classicalgreek@istd.org

For all faculty events, please turn to
pages 58–59 and visit istd.org

Classical Greek Dance

i

Classical Greek Dance committee

Our faculty committee plays a vital role in keeping the conversation flowing with our members. They're elected by eligible ISTD members, and you can easily connect with them via classicalgreek@istd.org for any queries or ideas.

Committee members

Pippa Broadway
Lucy Pohl
Alison Seddon
Fiona Sheehan
Amanda Wilkins

i

Mark your calendars!

The Classical Greek Dance Festival Finals is scheduled to take place at the Gordon Craig Theatre in Stevenage on Sunday 12 May 2024.

To find out more, please contact admin@cgdassociation.com
The Classical Greek Dance Association is organising this event independently of the ISTD.

The Ruby Ginner Awards will take place on Sunday 3 November 2024 at The Venue, Milton Keynes.

Join the Classical Greek Facebook group

Visit our website and click on the links to our facebook groups www.istd.org/dance/dance-genres/classical-greek

Exams and teaching tips – your questions answered

The Classical Greek Facebook group is the ideal place for you to post any queries you may have about syllabus, teaching tips and exams, share ideas and news and generally keep in touch about all things Classical Greek.

Intermediate syllabus playlist

On the Facebook group you can find the useful new music playlist recently collated from the existing set exercises and free work of the Intermediate syllabus. This includes music for the new Intermediate dance sequence choreographed by our dearly missed colleague, the late Karen Collings.

Right Ruby Ginner MBE

Far right Academy Theatre Arts students perform *In the Beginning there was only Chaos* choreographed by Helen Leek, at the Centenary Celebration on 5 November 2023, Laban Theatre

A tribute to Classical Greek Dance

We were delighted to mark the centenary of Classical Greek Dance (Ruby Ginner method) last year with our Centenary Celebration on 5 November at Laban Theatre in southeast London.

The event included morning creative workshops followed by class performance awards, a centenary presentation and a gala performance. Truly a memorable day, it offered a wonderful opportunity for our community to come together and celebrate the continuing relevance and vitality of this inspiring dance genre. We are looking forward to sharing a full report of the day in the next edition of *Dance* magazine.





Lisa Harrison-Jones
Head of Faculty Development for
Classical Indian Dance
classicalindian@istd.org

For all faculty events, please turn to
 pages 58–59 and visit **istd.org**

Classical Indian Dance

“
**Empowering dancers
 for tomorrow:
 accelerating success
 in examinations
 and beyond.**

i

Classical Indian Dance committee

Our faculty committee plays a vital role in keeping the conversation flowing with our members. They're elected by eligible ISTD members, and you can easily connect with them via **classicalindian@istd.org** for any queries or ideas.

Committee members

Sujata Banerjee
 Chitralekha Bolar
 Pushkala Gopal
 Nina Rajarani
 Kiran Ratna
 Swati Raut
 Urja Thakore

The emergence of choreographers through the 80s and 90s such as our patron; Shobana Jeyasingh, and committee members, examiners past and present; Pushkala Gopal, Chitra Sundaram, Pratap Pawar and Sujata Banerjee, gave momentum to South Asian dance innovation being supported by Arts funding, encouraging the continued evolution of the British-Asian identity. All these companies and artists, and many more, celebrated diversity and vitality of the growing South Asian dance forms through their performances and classes, whether this was through traditional concerts or with new hybrid dance works.

Our own faculty seeds were sown through the 1990s from a research project led by Akademi's director; Mira Mishra Kaushik, whose impetus was to harness the appetite of the South Asian dance community and create qualifications that embedded the South Asian technical and artistic elements, within the western examination framework.

From the research findings and existing syllabus templates of established teachers such as Nina Rajarani (Bharatanatyam), Sushmita Ghosh and Pushkala Gopal created our Kathak and Bharatanatyam content and our ISTD syllabi were born, with Ghosh (Kathak) and Rajarani (Bharatanatyam) fine tuning and producing the individual specifications.

With the syllabus published, teacher training meetings completed, committee in place and examiners ratified, the Faculty progressed swiftly through the 2000s, through our multitude of

examinations, further courses, examiner upgradings, Misrana festivals and Bursary Award performances. Showing the depth and range of talent with our ISTD graduates becoming finalists of the BBC Young Dancer with 2022 winner; Adhya Shastry, and leading dance companies in a cross-section of communities.

The committee went on to review the syllabus in the mid-2000s adding the Safe Dance Practice components to reflect current teaching pedagogies, safeguarding the health, wellbeing, and longevity of our artists in training. In which we are global leaders as other South Asian societies and boards have followed suit with discussions and inclusions of safe dance practices.

Through the pandemic and post pandemic our committee and lead examiners maintained their forward-thinking and faculty succession planning, by shifting our examiner training programme online and producing the first ever live-remote process for

Reflections on our faculty journey

Since the South Asian diaspora of the '70s and '80s British classical Indian dancers, teachers and choreographers have been developing their authentic forms and voices. Over the decades these have been woven into the fabric of British South Asian dance and innovative collaborations and creations of various South Asian companies have resulted in a celebrated and unique place for our artists on the British and global stages.



Left to Right Nina Rajarani, Pushkala Gopal, Mavin Khoo, Chitralekha Bolar and Anusha Subrahanyam.



Classical Indian Dance examinations globally, resulting in our faculty being the only genre to continue to grow membership throughout the pandemic.

With the advent of the Dance Department in 2019, the focus on producing our higher teaching qualifications was paramount, to future-proof and support our new and experienced teachers in the UK and internationally. These teaching qualifications have allowed further membership expansion, with a wide range of teachers from the industry

now encompassing the ISTD exam syllabi and structure and continuing theirs and their students ISTD journeys. Therefore, heartfelt congratulations to our first Licentiate candidate: Krishnalatha Kathirkamanathan, who successfully completed her Licentiate examination in spring 2023.

Looking ahead

Our faculty now is starting its 23rd year, and so we are excited to announce that we are preparing for our first Misrana performance since the pandemic, in October 2024, which we hope you will all support the young artists and ISTD teachers (details will be sent closer to the time via email and members newsletter).

We also are midway through our faculty review cycle to ensure our syllabus reflects current industry practices post pandemic, looking at the balance of theoretical and practical content that is assessed in our grade examinations. As it is imperative, we support the ever-changing face of dance students and teachers and appreciate the myriad of stresses, especially

with the various academic pressures that are so prevalent nowadays.

It is the ambition of the faculty that from this review cycle that it will aid a quicker succession for candidates through their examinations, to develop dancers into the vocational level examinations. As with various changing legislations around UCAS points (of which our Grade 6 and vocational exams are allocated) and criteria for teaching in schools/academies, the skills from our examinations, support young dancers and teachers into the dance world and better equip themselves in the workplace. As well as giving the artistic and technical skills to develop in the dance profession and South Asian creative industries, continuing the legacy of our South Asian dance pioneers' teachings, with the creation of artists and teachers of tomorrow.

Above left Ananya Chatterjee (Teacher) on the left and Adhya Shastri (BBC Young Dancer) on the right

Below Misrana 2019 performance

HUDSON PICTURES



“

From lockdown to global dance excellence: Subhashini Vijay Santhanam's transformative journey with Spardha School of Dance.

From crisis to triumph

Nurturing global dancers through Spardha School of Dance's online ISTD programme.

Born from the urgent need to support over 250 artists worldwide during the pandemic, Spardha School of Dance, led by Subhashini and her team, launched an online curriculum that now offers ISTD qualifications. Subhashini's reflects on this transformative journey.

As news reels in March 2020 announced the world going into lockdown, we anticipated that the devastating pandemic would significantly impact the spirits of both teachers and dancers. There were many discussions about how we would be able to keep the interest and the momentum of the dancers and their training. Covid cases kept rising and our theatres and studios had huge challenges with leasing studios, payments to teachers, and marketing and operations resulting in fewer students, even with stripping the school to the bare minimum. We had worked so hard to build strong dancers with wonderful relationships with our orchestra, make-up, lighting artists, photographers, and theatre spaces. Would this all become history?

After extensive research on shifting our operations online, my mentor, Pushkala Gopal, recommended ISTD certifications, as they had transitioned to remote examinations. This led to the inception of Spardha School of Dance, offering an online programme

that allowed dancers to continue their development from the comfort of their homes during lockdown. The inclusion of college credits and the enriched syllabus made this initiative possible.

We had our first group of dancers sign up and enter for the Grade 3 Bharatanatyam exams in June 2021, which proved to be a real lifeline. Pupils spent their time learning theory and strengthening their classical indian knowledge in allied matters like music, Yoga and Abhinaya Darpana/ Natyashastra; the sisterhood was holding on. The students loved learning and taking part in their ISTD exams and felt it was such a great source of accomplishment that they wanted to move to the next levels.

Since lockdown, Spardha has continued to go from strength to strength, and we once again can enjoy our live dance classes and live theatrical performances. However, the digital age remains with us, and with the development of our online curriculum and clear pathway to ISTD certifications allows us to continue the educational experience and learning for dancers globally across 16 countries, assisting them with their artistic journeys. So now it is back to class again, with our former Grade 3 students now appearing for Grade 6 examinations.

By partnering with the ISTD we continue to promote and enable learning and examinations with scores of eager students the world over, using the best of minds, kindest of hearts, ablest of teachers and online training.



Meet Mansi Dabral Uniyal

Congratulations to Mansi Dabral Uniyal, who ratified as our new Kathak Grade Examiner in Autumn term 2023.

Mansi trained in Kathak for 13 years at Kathak Kendra in New Delhi, India under renowned gurus, as the late Smt. Reba Vidyarthi and Shri Krishan Mohan Misra. She received an Exceptional Achievement award from the Mayor of Ealing for her contribution to Classical Indian dance in the UK and has worked with many reputable UK companies and on numerous Arts Council funded projects, as well as creating solo works. In 2013 she formed Mansi Dabral Kathak Dance Academy and is teaching the new generation of students, providing holistic approaches to wellbeing through dance. With clear principles in her classes that "continuous learning leads to self discovery and limitless opportunities". Mansi is also a guest tutor for Fabric's Yuva Gati CAT programme, and Kathak lecturer at Morley College London and we sincerely welcome Mansi to our Classical Indian examiner cohort.

i

Subhashini Vijay Santhanam, Artistic Director of From Within Academy and Nucleus Dance Company, based in Seattle, USA, and Bangalore, India, also serves as the Global Head of Dance at Spardha School of Dance – an online dance training programme based in Pune, India.

Imperial Benevolent Fund

Supporting ISTD Members in their time of need

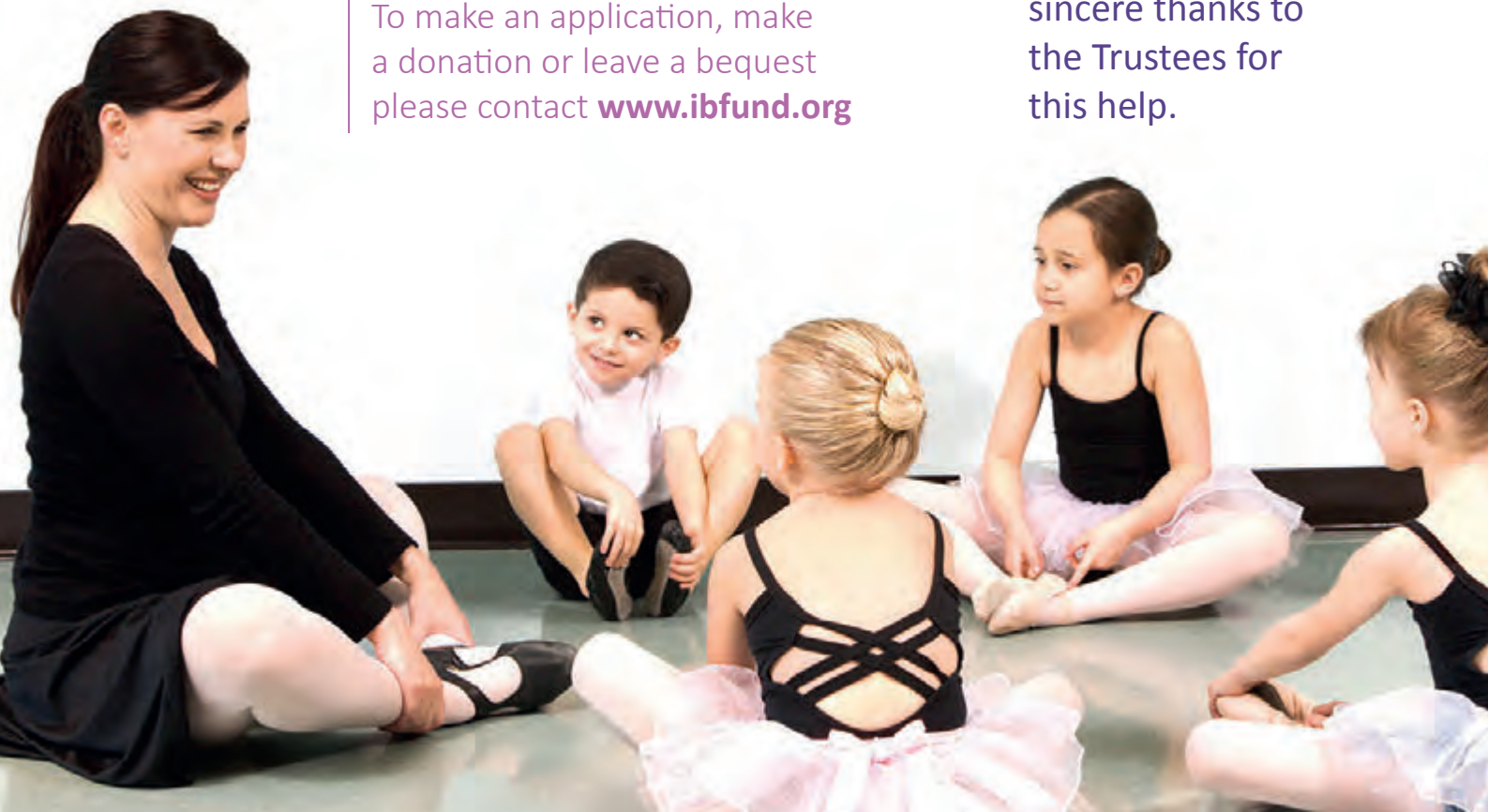


The Fund offers support to deserving members and their dependents worldwide, whatever their age, who need help at certain times in their lives. If you need our help, or know of anyone who does, please get in touch.

To make an application, make a donation or leave a bequest please contact www.ibfund.org

“

Words cannot express the gratitude and relief the contribution by the Imperial Benevolent Fund has brought to us. Please express our sincere thanks to the Trustees for this help.





Contemporary Dance

What is the purpose of the improvisation?

There could be many answers. Sometimes, the answer is simply to have a good and enjoyable time, at least from the perspective of the dancer. Alternatively, the purpose could be to try to find choreographically interesting, previously unexplored, original ways of moving, as subjective as those terms may be.

If the purpose of the improvisation is to simply enjoy the dance, then the term improvisation may perhaps be synonymous with the concept of 'free dance'. In that case, the dancer may not have a clearly defined strategy or structure to their improvisation, to the paradoxical effect that the dance sometimes becomes anything but 'free'. Instead, the dancer may in some cases be seen as if simply reiterating patterns of their own embodied movement habits, such as performing steps derived from acquired dance techniques, codified dance styles, or other culturally and contextually imposed factors.

There is of course nothing inherently wrong about reiterating movement habits as improvisation, especially not if the dancers achieve their assumed aim of enjoying themselves. However, in case the purpose of our improvisation is more aligned with the idea of finding original and choreographically interesting ways of moving, our point of view and

“
Embracing the diversity of dance improvisation: from free dance to structured exploration.

value system may be slightly different. In that latter scenario, we might in fact be aiming to actively avoid performing any acquired movement habits, together with steps belonging to certain established or codified dance techniques.

i

Upcoming ISTD structured improvisation courses

The purpose of improvisation varies. It can be about avoiding established habits or seeking originality in movement. In the ISTD contemporary dance syllabus, structured improvisation combines musical awareness, expressivity, spatial concepts, and energy dynamics. This approach deepens understanding of set syllabi movements by uncovering hidden aspects through musical, expressive, and spatial concepts. An ISTD course on this is set for 2024. Check our website for details.

Building confidence with improvisation

Explore improvisation's importance in contemporary dance with **Johan Stjernholm (PhD)**, ISTD contemporary dance lecturer, as he guides us through its purpose and transformative potential.



Writing about dance improvisation is challenging because it encompasses a multitude of interpretations. Dancers and choreographers each employ unique methods, often

evolving their approaches over time. This diversity highlights that improvisation isn't about right or wrong; it's a matter of personal preference, style, and interest, representing an open-ended spectrum of continuous embodied transformations.

This article aims to introduce a select set of improvisation methods and principles, particularly relevant to the Structured Improvisation task within the ISTD Contemporary Syllabus. When embarking on dance improvisation, it's valuable to consider two key questions: the purpose of the improvisation and how to initiate and sustain the process. Addressing these questions can lead to fruitful creative discoveries.

i

The syllabus

The contemporary dance syllabus is a valuable resource for teachers and students. It offers comprehensive training, regulated qualifications, and a structured framework for developing contemporary dance skills, catering to beginners and experienced dancers alike. Find out more at www.istd.org/dance/dance-genres/contemporary

How to originate and sustain the process?

The purpose of the improvisation can be closely linked to this second question: For instance, assuming that we are aiming to find something that may be perceived as choreographically interesting, with some degree of originality. Then, we could benefit from defining some kind of method, conceptual framework, or structure that serves to help us to achieve our stated aim, rather than relying solely on chance, or even reducing our chances by means of limiting ourselves to uncritically performing embodied habits that might have been imposed on us by our cultural context.

Over the last century, there are several methods and structures for improvisation that have been thoroughly explored and demonstrated to generate relevant outcomes. One example is the concept of 'music visualisation', an approach developed in great detail by early modernist dancers such as Doris Humphrey, Ruth St. Denis and Ted Shawn. In contrast, other modernist dancers, such as Kurt Jooss, Rudolf Laban and Mary Wigman, worked to find methods where movement would

not be relying on music, but to find the assumed essential and unique characteristics of the dance itself.

Laban's approach to movement led him to identify structures related to space and human expression, such as his systems of Space Harmony and Effort. Several modern and postmodern choreographers continued to develop Laban's concepts, for instance William Forsythe, who devised a rather comprehensive system of 'Improvisation Technologies', which in turn has influenced many contemporary choreographers.

Yet another approach to improvisation originated from the Judson Dance Theatre in New York in the 1960s, often referred to as 'contact improvisation'. One way of understanding contact improvisation has to do with the notion of initiation and progression of energy. From that perspective, the structure of the improvisation evolves from sensing some kind of origin, or intention, which immediately and progressively is negotiated by the participants, resulting in a practice of tracing shared pathways of energy that dynamically shapes the bodies involved.

The Structured Improvisation task in the ISTD Contemporary Syllabus

Relating the above discussion back to the Structured Improvisation task of the ISTD Contemporary Syllabus, we could think of an approach that combines certain elements of musical awareness, expressivity, and spatial concepts, together with a sensitivity towards the initiation and progression of pathways of energy. Such an improvisational practice is precisely the aim of an upcoming ISTD course in Structured Improvisation, planned to be launched later in 2024.

Approaching improvisation from the above outlined perspective could potentially bring the additional benefit of deepening our understanding of the set syllabi movements. Giving ourselves further opportunity to identify and sense how our individual, internal energies and intentions towards movement may be interpreted and transformed through processes related to musical, expressive, and spatial concepts, we may be able to unveil previously hidden aspects of movements that we perhaps thought we already knew.



Amanda Tapp
Head of Faculty Development for
Disco Freestyle, Rock n Roll
dfr@istd.org

For all faculty events, please turn to
 pages 58–59 and visit **istd.org**

Disco Freestyle and Rock n Roll

Dynamic Dance Exchange

**ISTD teacher Katy Lark highlights a day
of inspiration, learning, and connection.**

Upon our warm welcome by the DFR committee at Dance Exchange 2023, our day started with a thorough and energetic warm-up led by Anna Knowles. This was a great way to start our busy day. Our first workshop was with the talented Isla Selley, who took us through a street/hip hop workshop for bronze and below level. The diversity of the workshop was helpful, learning adaptations to each street move for different levels of dancers.

We then moved to a completely different style, where we had the pleasure of learning the new Rock n Roll syllabus steps with Jo Bevan. Personally, I found this helpful, and Jo broke down this lecture to show the difference between what is currently being seen on the competition floor and what is expected to be seen from January.

Advanced slow with Katie Wilson was up next followed by Under-8 medallists with Amy Leigh Sellers. Both lecturers gave great material and a wide variety to take back to classes for both advanced dancers as well as our beginners.

Our two non-participating lectures were from Kim Rogers and Amanda Tapp. Kim was first up, discussing the importance wellbeing for dancers and dance teachers. It gave a great insight on the positive effect we have as dance teachers on our students and why they come to dance with us.

Amanda then went on to discuss how we deal with difficult customers. We gained lots of helpful tips that we may need to use in the future if we ever found ourselves in a difficult situation with a customer.

Silver freestyle pairs with Zoe Avis and strength and conditioning with Liam Reader were my favourite lectures of the day. Learning the silver routine was a great way to try new ideas with partners for the competition floor.

With Liam we then learnt some great tips and ideas to take back to our classes to help improve our students overall body strength, especially focusing on the core.

i

DFR committee

Our faculty committee plays a vital role in keeping the conversation flowing with our members. They're elected by eligible ISTD members, and you can easily connect with them via **dfr@istd.org** for any queries or ideas.

Committee members

Michelle Arnell
 Joanna Bevan
 Gail Henry
 Anna Knowles
 Laura Rampton



Dancing into a new dawn

Gratitude to our retiring committee members

DFR embarks on a new chapter, welcoming a dedicated committee committed to its growth within ISTD. Regrettably, we bid farewell to valued members Maria Howse, Nigel Kirk, Jonathan Reed, and Paul Streatfield, who have played integral roles for many years. Their contributions have been our guiding light, shaping our syllabus, organising events, delivering lectures, and fostering unity among the crew.

As we set sail towards new horizons, we welcome our new committee and recognise the departing members' enduring legacy, strengthening our journey ahead. Our heartfelt gratitude goes out to all for their unwavering dedication, leadership, and friendship on behalf of the DFR Faculty and teachers.

i

Dance Exchange 2024

**Mark your calendars for 15
September 2024 and secure your
tickets for an unforgettable day
of dance. Contact **dfr@istd.org****

Above right Retiring committee members: Nigel Kirk, Jonathan Reed, and Maria Howse, and Paul Streatfield

Centre Dance Exchange 2023

Top right Dance Exchange 2023 – lecturer Amy Leigh with her demonstrators

Rounding up the day before our cool down was the presentation of the set dances with Maria Howse. Learning one of the routines on the day was great fun and helpful from a teaching perspective and ensured we had learnt the routine correctly ready to teach our students for the approaching competition season.

After our cool down, led again by Anna Knowles, we had time to catch up with one another before heading home to plan our new term of teaching.



DFR area competitions in 2024

Important updates for members.

Those teachers who are attending the DFR area competitions in 2024, you should have received a copy of the new rules. There are some important changes, so, please read these carefully. All enquiries and requests for copies of these documents, please email: dfr@istd.org

Examples of dress regulations have now been included in the packs, which can be shared with your participants to ensure that everyone is clear as to what is and isn't allowed on the competition floor.

Finally, to eliminate the 'grey areas' in our Rock n Roll events, we are focusing on quality, technique and

syllabus figures for our lower grades. The set figures for Under-6s and Under-8s were showcased at Dance Exchange and two further courses will be held to assist those who would like to learn the syllabus figures and how to incorporate these into routines suitable for our competitions.

For further information and details of our courses, please email: dfr@istd.org

An excerpt from the rules is below:

- For 2024, Rock n Roll set routines will be trialled for Under-8s only this year. Under-8s will have set figures to begin their routine with, however, there will be scope to add to the set choreography provided as long as syllabus figures are danced in their entirety without the use of basic actions and compound steps.

- For 2024, there is a solo Rock n Roll event for Under-6s, where they will dance a set routine with a teacher or senior dancer. Those eligible for this event cannot also take part in the Under-8 event. Competitors can choose to dance in one or the other.
- For 2024 – Bronze and below levels, Competitors **MUST** dance appropriate syllabus figures in their entirety without the use of basic actions and compound steps. NOTE: the "additional suggestions and development for social Rock n Roll" as highlighted in the study notes, are NOT to be included as part of this restricted syllabus of Bronze and Below figures.

We are looking forward to seeing your choreography in 2024 – good luck everyone!

Imperial Classical Ballet

i

Imperial Classical Ballet committee

Our faculty committee plays a vital role in keeping the conversation flowing with our members. They're elected by eligible ISTD members, and you can easily connect with them via **imperialballet@istd.org** for any queries or ideas.

Committee members

Ruth Davies
Sinead Murphy
Irela Strachan
Jackie Styles
Lorraine Swain
Donald Vleugels
Tracey Warner

i

Our events

Discover our Imperial Classical Ballet competitions and events, designed for dancers of all ages. Our events are overseen by professional ballet dancers and renowned ballet educators, offering inspiration and guidance to dancers of all ages on their Imperial Classical Ballet journey. Find out more online.

Pop-up surgeries

Common enquiries from our pop-up surgeries on Facebook.

We host pop-up surgeries on Facebook every few weeks during the academic term. Teachers send questions to the committee, and answers are posted a few days later, accessible to all group members for their benefit. For a complete FAQ list, visit our Facebook page 'ISTD: Imperial Classical Ballet Faculty,' and check the 'Files' section.

Grade 1 port de bras

On the last 5–9 counts arms can move freely through à la seconde to bras bas and raise en avant, across the counts of 5–8 ensuring they have arrived at en avant by the count of 8 so they are able to open to demi-bras on the count of 9.

Which arm position is usually used when doing glissades over and under at Grade 4?

Arms could be held in bras bas, demi-bras or used in bras croisé.

Forward port de bras in Grade 5 and Intermediate. As they come up should it be a flat back or curved spine?

We are not looking for a flat back at either level.

The recovery of the forward ports de bras at the barre, is a natural recovery through the spine with the arm placed over the head. There is no significant difference between the movement at Grade 5 and Intermediate, but the Intermediate dancer may

have more flexibility and therefore be able to demonstrate a deeper bend. The timing is also different – Grade 5 in 3 counts, opening the arm to 2nd on the 4th count, Grade 6 in 4 counts retaining arm overhead for the rise, and Intermediate in 6 counts, opening the arm on the 7th count.

Grade 5 Battements fondus at the barre do the arms do port de bras to à la seconde on every fondu en croix or just devant and derrière?

The arms are taken to en avant on the battement fondu devant, they open to à la seconde on the battement fondu à la seconde and are held in the same position for the battement fondu derrière and the battement fondu à la seconde. They lower to bras bas and then up to en avant to repeat.

Forward port de bras at the barre and centre in 1st port de bras – should the recovery be taken with a straight back or a curl up?

In Intermediate the recovery of the forward port de bras at the barre, is a natural recovery through the spine. In the 1st set port de bras it is an extension into a diagonal when the foot is in dégagé.

Intermediate upper back port de bras in plies – where should the headline be?

In Intermediate the head is turned towards the raised arm, and the eye line staying just in front of the elbow in the back bend at the barre.



Faculty updates

Recorded music for class examinations

- Please note that the latest Class Examination CDs from Pre-Primary to Class Examination 8 have been compulsory for use in examinations from September 2022.
- This existing music was re-recorded and came out in 2020 and 2021.
- The music includes better speeds and music lengths to accommodate differing numbers of exam candidates.
- A range of percussion and instruments to develop musicality.
- Plus additional tracks by Debbi Parks.
- The option remains for teachers to have a pianist for all examinations.

Clarification of exam minimum ages

- Imperial Classical Ballet Primary Grade: 6 years
- Imperial Classical Ballet Grade 1: 7 years

To avoid any confusion for some candidates who are already being prepared, teachers may enter aged 5 candidates for Primary Grade and aged 6 candidates for Grade 1 until September 2024. From September 2024, all candidates' minimum ages will be 6 and 7 years respectively. The 60-day leeway for children young

in their year group will continue to apply and the exams department checks all ages at the point of application.

Imperial Classical Ballet committee news

Congratulations to outgoing committee member James Butcher on his new appointment as a member of The Royal Ballet School's teaching faculty at White Lodge. Sincere thanks to James for his contribution to the work of the committee.

A very warm welcome is extended to Sinead Murphy, ICB examiner and principal of Cork School of Dance in Ireland who brings a wealth of experience and knowledge to the committee.

Examiners update

We would like to acknowledge recently retired Imperial Classical Ballet Examiners Shirley Agate-Proust, Sally Benyon, Celia Johnson, Guy Niblett and Jane-Elizabeth Taylor, all of whom have shown exemplary dedication, professionalism and expertise in their long service as examiners for the faculty. The committee and all the faculty send their sincere thanks and good wishes for a long and happy retirement.



Junior and Senior Ballet Awards 2024

Join our worldwide ballet community and be part of the Imperial Classical Ballet Awards magic.

Global online heats will be followed by online international finals plus a two-day live UK finals event at Central School of Ballet. This allows each level to be seen separately and enables wider participation at the finals stage.

As Sinead Murphy, an ICB examiner and committee member from Cork School of Dance in Ireland said:

"I would encourage teachers to consider entering your students in our ICB Awards. The experience your students will gain from the process is priceless. As a teacher, I am deeply appreciative of the chance to participate in this exceptional event and be part of our Imperial Classical Ballet international community."

Dates: 13–14 April 2024
Venue: Central School of Ballet, London
Booking opens: Monday 8 January 2024

Thoughts on port de bras

Syllabus advice from Jackie Styles, an Imperial Classical Ballet lead lecturer, examiner and committee member.

Port de bras means the carriage of the arms. The shape and track of the arms needs to be taught slowly and carefully in the lower grades, so the arm placement is memorised accurately. This enables the dancer to maintain the correct positions when moving the arms more quickly and with more fluidity, when working on more advanced steps and enchainment. The port de bras should aid balance throughout class and complement the positions of the body.

The carriage of the arms comes from the back and the head works in coordination with the arms,

often following the hands with the eyeline. Again, this is trained in the set exercises in the lower grades so it becomes automatic to the dancer. We are aiming for a natural eye to hand coordination, the eyes always complete the movement.

Developing sensitivity in the hands and wrists begins with simple, imaginative exercises in pre-school classes and carries through to higher levels.

The use of breath to enhance the quality and flow of movement is essential as the dancer matures and will add to the artistry required at higher levels. Breadth of line across the chest and upper back plays a large part in creating the positions.

As the dancer's port de bras progresses the use of épaulement

is introduced to enhance style and performance, together with more breadth and use of the whole arm, from the centre of the back through to the tips of the fingers, creating circles in the space. The upper body and torso are used more at higher levels to enhance expression and complement the movements. There is an inner support and structure in the back, whilst the arms remain visually weightless, effortless and graceful.

Port de bras can also be used to express emotions and thoughts to the audience through mime. We see this in the lower grade dances.

The quality of the arms is soft and continuous without jerks but includes highlights and still moments, matching the musical nuances.

Information for teachers: optionality amendments for ICB examinations

The language of optionality is not yet compulsory for exams and there will be a transitional period to allow teachers and students to adjust. Candidates in teaching exams (DDE, Licentiate and Fellowship) should be led by the examiner and may still refer to male and female work, or Option A and Option B work, while we all adjust.

Grade examinations

The teacher should explain to the examiner, when she arrives at the venue, which exercises have been chosen where there is a choice.

Primary (these exercises have different music so it helps if the examiner is aware) Arm exercise No. 1 (formerly the girls exercise) or Arm exercise No. 2 (formerly the boys exercise) Run, point and port de bras No. 1 (formerly the girls exercise) or Run, point and port de bras No. 2 (formerly the boys exercise)

Grade 2

Balancés de côté No. 1 (formerly the girls set exercise) or Balancés de côté No.2 (formerly the boys set exercise)

Grade 3

Allegro Enchaînement No. 3 – Lyrical Waltz (formerly the girls set Balancés exercise) or Allegro Enchaînement No. 4 – Mazurka (formerly the boys set Enchaînement)

Grade 4

Allegro Enchaînement No.3 – Chassés, coupés, chassés temps levés in 3rd arabesque (formerly the girls set exercise) or Allegro Enchaînement No.4 – Assemblés over and posés temps levé (formerly the boys set Enchaînement)

Grade 5

Teacher/candidate choice of 2 of the following 4:

- Posés assemblés soutenus en tournant (set exercise)
- Relevés passés by half turn (set exercise)
- Singles pirouettes en dehors from 2nd (set exercise, formerly the boys set exercise)
- Preparation for tours en l'air (set exercise, formerly the boys set exercise) If selected, to be shown at the end of the allegro section Allegro Enchaînement No. 2 (set exercise) or Allegro Enchaînement No. 3 (formerly boys set Enchaînement)

Grade 6

Two optional pathways are available at Grade 6 which are designed to accommodate individual physical strengths, aptitudes and preferences. Option A (formerly the girls work) Option B (formerly the boys work)

Class examinations

When the teacher is not accompanying students into the exam, the teacher should explain to the examiner, when they arrive at the venue, which exercises have been chosen where there is a choice.

Class Exam 5

Port de bras No. 1 (Option A, formerly the girls exercise) or Port de bras No. 2 (Option B, formerly the boys exercise) Pirouette exercise No. 1 (Option A, formerly the girls exercise) or Pirouette exercise No. 2 (Option B, formerly the boys exercise) Allegro Enchaînement No. 2 (Option A, formerly the girls exercise) or Allegro Enchaînement No. 2 (Option B, formerly the boys exercise)

Classical Solo

Enchaînement No. 3 – Lyrical Waltz (Option A, formerly the girls exercise) or Enchaînement No. 4 – Mazurka (Option B, formerly the boys exercise)

Class Exam 6

Adage enchaînement No. 1 – Barcarolle (formerly the girls exercise) or Adage enchaînement No. 2 – 4/4 (formerly the boys exercise)

Class Exam 7

Allegro Enchaînement No.1 (Option A, formerly the girls exercise) or Allegro Enchaînement No. 2 (Option B, formerly the boys exercise)

Class Exam 8

Allegro Enchaînement No.1 (Option A, formerly the girls exercise) or Allegro Enchaînement No. 2 (Option B, formerly the boys exercise)

Vocational examinations

Before the exam day, when you contact the examiner regarding arrangements such as travel, dietary requirements and start time, teachers are asked to also inform the examiner which pathway each student will be following – Option A or Option B.

DDE examinations

There is no new content for learners and nothing has changed for the examination. As has always been, at the start of the exam the student will be asked which option of set work they will be showing, Option A or Option B. Students showing Option A set work will only need to know the enchaînements that were formerly called girls set exercises, and students showing Option B set work will only need to know the enchaînements that were formerly called boys set exercises.

APPLICATIONS
OPEN



ITALIA CONTI DANCE COURSES

UNDERGRADUATE

BA (HONS) DANCE VALIDATED BY UNIVERSITY OF EAST LONDON

TRINITY LEVEL 6 DIPLOMA IN PROFESSIONAL DANCE AWARDED BY TRINITY COLLEGE LONDON

CERTIFICATE OF HIGHER EDUCATION - INTRODUCTION TO DANCE VALIDATED BY UNIVERSITY OF EAST LONDON

PART-TIME

ISTD DIPLOMA IN DANCE EDUCATION - LEVEL 4 (DDE) CONTACT US FOR MORE INFORMATION

PROFESSIONAL ARTS PRACTICE (BA TOP-UP) ONLINE

BACK 2 BALLET JANUARY, APRIL AND SEPTEMBER 2024

PRE VOCATIONAL SUMMER SCHOOL MON 29 JULY - FRI 02 AUGUST 2024



**FOR MORE INFORMATION
PLEASE VISIT OUR WEBSITE:
WWW.ITALIACONTI.COM
OR SCAN THE QR**

ITALIA
CONTI

Latin American, Modern Ballroom and Sequence

i

Our committees

Our faculty committee plays a vital role in keeping the conversation flowing with our members. They're elected by eligible ISTD members, and you can easily connect with them via **latin@istd.org, ballroom@istd.org** and **sequence@istd.org** for any queries or ideas.

Latin American committee members

Joanne Blackshaw
Paul Fennell
Bruce Lait
John Partington
Michelle Postlethwaite
Charles Richman

Modern Ballroom committee members

Stephen Arnold
Warren Boyce
Teresa Jay
Nicholas Jury
Claire Still

Sequence committee members

Louise Aldred (co-opted)
Robert Aldred (co-opted)
Alexandra Costi
Kay Fairgrieve
Louise Sampson

Pinnacle moments and future aspirations

**Retired ballroom dance champions
Stephen and Yasmin Arnold share
career highlights and insights.**

What's the pinnacle of your competitive journey?

Yasmin: Choosing a single highlight from my competitive career is challenging due to the numerous memorable moments. Dancing with Stephen in the British Open Rising Star final stands out as a significant memory from my youth. The hard work we put in makes it a top highlight, along with the exhilaration of walking down the blue steps at the UK Open Rising Star finals.



Stephen: Selecting just one highlight is challenging, but some memorable dance moments include representing the British team, securing the Junior British National Championships during my youth, and the standout victory in the Slow Foxtrot at the British Open Championships in Blackpool as an adult. Winning first place in that dance among 250 couples remains a cherished memory.

Our standout achievement in our dance careers is the consistent results and performances we maintained. This realization came upon announcing our retirement. While our success may appear modest to some, reaching National finals at multiple levels demonstrates our enduring dedication and discipline.

What's your top anticipation on this new journey?

Yasmin: I'm excited to invest more energy in our students' competitive journeys, judging, teaching, and lecturing. Additionally, I'm eager to dedicate more time to my beauty therapy career and enjoy extra quality time with family and friends.

Stephen: I'm also eager to invest more time in teaching and growing our central London dance school. Balancing a competitive career with running a dance school was always challenging. I'm looking forward to saying 'yes' to more opportunities like adjudicating and workshops. Additionally, I'll be able to say 'yes' to more family events. As every competitor knows, we make sacrifices to stay disciplined and focused on our next event.

What's your vision for the future of dance for the next generations?

Yasmin: I'm uncertain about the future of the dancing world for the next generation. What I do hope is that they continue to find joy in dance and the experiences it offers. While the demands are increasing, it's crucial not to let it dampen their love for dancing.



Left and below left Stephen and Yasmin Arnold

extraordinary. I'll also miss the process of crafting my competition look, including the dress and hairstyle, as it plays a crucial role in boosting my performance.

Stephen: I'll miss competing at Blackpool, and it will be strange not being a competitor at dance festivals anymore. There's a unique excitement when you're part of the competition. Strangely, I'll also miss the discipline needed to prepare for those major events.

What won't you miss?

Yasmin: I will not miss the tan and washing glue out of my hair after competitions.

Stephen: I won't miss the mix of anticipation and disappointment when the numbers for the next round are called. It's great when your number makes it, but not so fun when it doesn't. Also, I won't miss the late-night training followed by early morning lessons or practice sessions. Late nights are fine, but I don't perform well before 10am!

What advice for newcomers to competitive careers would you offer?

Yasmin: The advice I'd offer is what I'd tell my younger self: own your identity, trust yourself more, and simply be yourself. I used to doubt if I was doing enough, but when I embraced being true to myself, I found the freedom and happiness I'd always sought in my dancing. I'd also remind them that regardless of the outcome, as long as they've given their all at that moment, it's sufficient. Enjoy every moment!

Stephen: Yasmin's advice is spot-on. Knowing your identity on the dance floor is crucial for long-term success. Competitors often try to mimic the World Champions or couples in the next round, but that can make us lose our uniqueness. My advice is to discover your own identity, believe in it, and showcase it on the dance floor. What sets you apart is being the best version of yourself that no one else can replicate.

Stephen: The Ballroom and Latin competition dance world is evolving rapidly, with changes accelerating each year. Instant video recording and playback, along with online workshops and private tuition, have boosted couples' improvement rates. This suggests that the competition dance world will continue to strengthen, demanding intense dedication from those aspiring to succeed. Additionally, a robust support network, including family, teachers, and dance organisations, will become even more crucial for future dancers.

Who had the most significant impact on your dancing and why?

Yasmin: My teachers have been my biggest influence from childhood to now, each contributing to my growth

and inspiring different aspects of my dancing. I must also credit Stephen, whose drive and creative choreography greatly influenced my dance style, especially in the latter years of our career.

Stephen: For me, the most significant influence on my dancing has always been the music itself, not a specific person. Good music elevates my performance. In the past, dancing to music I didn't like negatively impacted my results. I had to learn not to let it show. Fortunately, dancing to the Empress Orchestra at Blackpool always felt like home and consistently improved my performance.

What will you miss the most post-competition?

Yasmin: I'll miss dancing at special venues like Blackpool, where every dancer feels

Behind the sequins

A conversation with Hannah Davis, the creative force behind Elaine Davis Dance Design.

Step into the glittering world of dance dress design as our Latin faculty committee member Joanne Blackshaw sits down with Hannah Davis, owner and Director of Elaine Davis Dance Design. Discover the fascinating journey of this family-owned business, from its humble beginnings in a dining room to creating exquisite dance dresses for a global audience.

The early days

My mum Elaine started the business back in 2003 after leaving her job in London. Elaine had always made dresses for me and a small number of other people for 10 years previously but decided to leave behind the rat race and make "one dress a week to get by". Elaine started off working from her dining room, before moving to our shed at the bottom of the garden.

I decided to join the business back in 2006 when I left full-time education. Initially it was only because I was dancing competitively at the time and required a job that would give me flexibility to travel and train. To begin with I was only stoning dresses (embellishing dance dresses with rhinestones or crystals) and later progressed to learning how to sew and eventually the whole process

from initial design to delivery of a dress.

We moved into our current premises in 2015. At that point we had increased our team to include two other people to meet the demands for work. We have separate rooms for fabric storage, offices, and a sizable workshop. Earlier this year, we expanded by adding a connected unit for our dedicated customer area.

Dress design inspiration

My favourite part of the job is being able to take someone's idea and turn it into a reality. Seeing a customer's face when they collect their new dress makes it worth it.

Customers often have a general idea rather than a specific vision. My role is to create a suitable, effective design that ensures their satisfaction. While we aim to offer style guidance and suggestions, we respect that dress preferences vary. Ultimately, we prioritise the customer's choice.

I don't have specific favourite dresses from our work over the years. However, I enjoy the challenge and creativity of crafting unique designs, making those dresses particularly memorable.

The dress-making duration varies with design complexity and stoning needs. Generally, adult ballroom dresses take around five to seven days, while adult Latin dresses require three to five days. Remarkably, Elaine has crafted a fringe Latin dress in just one day.

We have made a lot of red dresses recently so that's not one of my favourites now. I like to use colours that aren't as popular, but I don't think you can ever go wrong with a classical white ballroom dress or a classy black Latin dress. I have a couple of dresses currently being made in colours I haven't used very much before so I'm quite excited by these.

The business

Following the first lockdown in 2020, we prepared for Elaine's retirement in early 2024. I began assuming more responsibilities within the business. However, due to her health, Elaine retired nine months ahead of schedule. I still rely on her advice, calling her most days.

We value the ability for every team member to create a dress from start to finish, understanding the entire process. While we recognise individual strengths, we try to leverage them. In our team, there are four seamstresses, including myself, and two members skilled in stoning dresses.

Our most purchased piece of practise wear is our one sleeve 'Millie' leotard, which is also my favourite piece in our current collection.

My typical work week is about 60 hours, though often more. Running a business means you're always connected. I'm frequently handling enquiries and managing social media when I'm away from the sewing machine.

We have seven ambassadors, with a new one to be announced soon. Expanding our sponsorships is a goal, but our small business has limitations. All our ambassadors get to design their own dresses, down to the colour, shape and style. We have more of an input in any fully sponsored dresses, although we still always take into consideration things the dancer's likes and dislikes.

While the majority of our Sparklz Rhinestone sales are in the UK, we serve customers worldwide. Our rhinestones have adorned celebrities, including Beyoncé, Ariana Grande, Little Mix, Camila Cabello, and featured on reality TV shows.

My personal goal for the future is to continue to build a strong team – a challenging task to do since Elaine has retired! And hopefully continue to bring people's visions to life on the dance floor.





Above Saturday morning workshop



Above Medallist Series Competition participants



Above Medallist Series Competition at New Hall

Winchester Medallist Weekend highlights

Alexandra Costi, ISTD Fellow, examiner and committee member, shares her key takeaways from the weekend of 2–3 September 2023.

The Saturday morning workshop

There was a definite buzz as pupils and teachers arrived at Winchester College campus, eager to socialise and benefit from some world class tuition ahead of the competition on the Sunday.

American Smooth Waltz with Craig and Evgeniya Shaw

Craig and Evgeniya gave a comprehensive introduction to American Smooth styling and techniques. Progressive Twinkles were used as an exercise to explore connection and change of hold, which eased everyone in before we came to some of the more complex figures.

They went on to explore a variety of ISTD American Smooth syllabus figures with particular attention to shaping and proximity. Examples of the most practical ways to transition between figures were given, as well as which holds were best suited to particular figures.

Finally, we were treated to a demonstration of Craig and Evgeniya's Open choreography which was stunning, a real inspiration to our pupils.

Ballroom with Snezhana Draper

A blend of ISTD Tango figures showcased the significance of rotation. Snezhana emphasised dancing in both roles to understand the inside and outside of a turn, as well as the importance of dancing "through" your partner. The focus extended to rotation not only in the core, but also in hips, and ankles, with special attention given to the Outside Swivel and its dynamic variations.

Latin with Nicola Nordin

Nicola instructed a solo Rumba routine, focusing on various walks. She gave tips and tricks to develop the best dynamics without compromising control or posture. From use of the inside edges of the feet, to acceleration, release and leg speed, we were able to examine each action in detail. Towards the end of the workshop, some time was spent on Cha Cha Cha, emphasising differences in foot placement and body movement and a less-is-more approach to arms.

The Sunday Medallist Series Competition

Pupils and teachers arrived bright and early on the Sunday morning for the second competition in this year's Medallist Series. New Hall was a beautiful venue and really added to the sense of occasion.

The adjudicators were Snezhana Draper, Nicholas Jury and Nicola Nordin.

It was wonderful to see all levels of dancer celebrated, from newcomer to experienced medallist, and from under 6 to over 65. A real effort was made by the organisers to make everyone feel welcome. Regardless of where dancers placed in the competition, there was a sense of fun and inclusivity throughout the day, even for non-dancer parents who were encouraged to take part in the adult and child fun event. We really felt part of our wider ISTD dance family.

For the younger dancers, this was the second competition in the medallist series to accrue bursary points; an additional incentive to dance their best!

The Winchester weekend was an excellent way to kick off the new term and we look forward to future medallist series events.



Medallist Series 2024

Join us for our next Medallist Series event in Canvey Island on 14 January 2024, and register your interest in our next season events by emailing ballroom@istd.org



Modern Theatre

i

Modern Theatre committee

Our faculty committee plays a vital role in keeping the conversation flowing with our members. They're elected by eligible ISTD members, and you can easily connect with them via modern@istd.org for any queries or ideas.

Committee members

Ruth Armstrong
Valerie Jones
André Koschyk
Penny Meekings
Sadie Morgan
Elizabeth Reeves
Lyn Richardson

UK and around the world participating in online heats and live finals, showcasing diversity, talent, and individuality. The event celebrated professionalism and continued Cram's legacy.

We were fortunate to have Dancewear Central sponsor our event, providing vouchers for winners and the Elliott Clarke Teacher Awards. We also received support from The Butterfly Mind, offering training sessions to promote mental wellbeing for teachers and students, a first-time collaboration.

This event was made possible by our dedicated industry final adjudicators, including Vikki Bussell, Tracey Lee, Markella Panayi, Paul Robinson, and Sarah Wilson, who had the challenging task of selecting the dancers. Our classes were led by exceptional industry teachers Lucy-Jane Adcock, Joshua Baker, and Jasmine Shen, with support from class assistants Milly Fielding and Anne-Marie Wojna. We extend our gratitude for all of their time and expertise, as well as to our faculty volunteers and the welcoming Kenneth More staff.

Winners and thanks were published online after the event: www.istd.org/discover/news/janet-cram-awards-2023-results

Feedback from the day:

"I had the privilege of adjudicating this year's Janet Cram competition for the Senior and Premier classes. It was like going home as I grew up competing in the awards, I choreographed many solos for both the Marjorie Davies

Star Tap Awards and the Janet Cram and delivered classes as a tutor.

"There was a lovely atmosphere at the Kenneth More Theatre and all those involved in helping managed to make me feel welcome, whilst keeping the event running smoothly. The invited tutors delivered excellent classes that were pitched at the right level and were inspiring to watch. I am sure the participants enjoyed the classes too.

"These events are so important; they assist in building confident young people who have an opportunity to express themselves through the fantastic work of their teachers. I hope that events like these continue to have a place in the dance world, it is wonderful to see so much talent under one roof. Thank you, for the invitation I had a blast!"

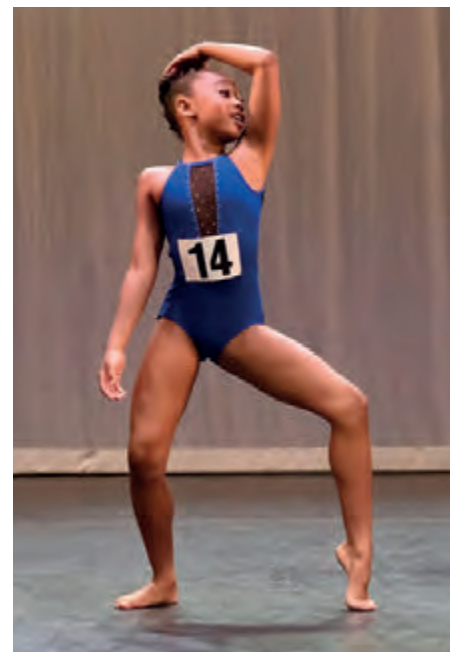
Tracey Lee, FISTD, Principal of Performers College

"The very specialness of the Janet Cram Awards is their unique difference from other dance competitions. From the beginning there has always been a focus on the class work as well as the rehearsed solo and the performance. The unseen nature of the classes gives adjudicators the opportunity to assess a

Championing dance excellence

The Janet Cram Awards, initiated in 1965, pay homage to Janet Cram's significant role in the Modern Theatre Faculty, honouring her as a mentor, ISTD teacher, and examiner.

The Janet Cram Awards, which emphasize technical and artistic training as reflected in our syllabus, encourage young dance artists and their teachers. At last summer's Cram Awards held at the Kenneth More Theatre, Essex on 25 June, we saw nearly 400 dancers from both the



Above Junior winner Kimara-Mai Petit

dancer's modern theatre technique and their ability to pick up the choreography with confidence and rhythmicity.

"Since its launch in 1965 the Cram Awards has welcomed dancers, teachers, and parents from all corners of the UK and in recent years, a wider international family. Pre-Covid there have been heats across Scotland, England, and Ireland, and more recently the move to online selection allowing all schools small or big the opportunity to join the Cram community.

"Many candidates have gone on to train professionally and pursue a dance career, but equally those that haven't moved into the arts have many happy memories of the Cram Awards.

"I first was involved with the Crams as a young examiner, helping in the dressing rooms or 'on the door' with Judith Hockaday. I was then invited to take the classes at Junior and Senior level and suggested a third category; Premier, for our more senior students.

"When I started, classes were accompanied by a pianist, often the legendary Sheila Lucas, which advanced to cassette, CD and now laptops and phones. I went on to help Joan Durrant with the organisation and running of the awards and on her retirement took over

that responsibility and still have the ledger with all the competitors from 1992!

"The 'walk round' still sends shivers down my spine. It was lovely to be back at the Crams and a pleasure to see so many new and familiar faces."

Sarah Wilson, FISTD, Head of Dance of Laine Theatre Arts

"What a privilege to be on the panel of adjudicators at the Janet Cram Awards 2023. To witness the next generation of talented and passionate dancers in such a lovely venue, was a joy and they were a credit to themselves, their families, their creative tutors, and school. The whole day was run by the very best and professional people who are passionate about creating a nurturing, safe and inspiring event, with a reputation of technique, enthusiasm performance and a love of performing!"

Vikki Bussell, Creative Director / Principal Masters Performing Arts College

"The Cram Awards is so much more than a competition as every student has something to take away from being there. All nine students were smiling when they left, and they all learnt so much. That's the whole point isn't it. I'm of course overjoyed

to have received my award, never expected as just being there with such amazing teachers and schools is enough."

Winner of Elliot Clarke Award: Kerry Buckby, Previous Principal of Kilburn School

"Our students once again had a fabulous time. Thank you so much for putting on this fantastic event, and I'm so delighted and honoured to have won the teachers commendation award"

Jody Squirrel, Ignite Dance Company



Janet Cram 2024

We eagerly anticipate your participation in our live regional and online heats in early summer (April/May 2024) and our Finals on Sunday 16 June at Kenneth More Theatre, Essex.

Stay tuned for dates and information, to be announced in Spring 2024.



Above Senior winner Evie Woodall



Above Premier winner Rudy Killworth

Past, present and future!

As we celebrate 120 years of our Society, we take a moment to reflect on our journey to 2024 from the inception of the Modern Theatre Faculty by our founder, Zelia Raye.



Raye, an experienced West End principal dancer, choreographer, and director in the late 1920s and 1930s, recognised the necessity for a dancer training system. Her creation of the modern theatre syllabus centred on a persistent drive for diversity, high standards, and quality of movement.

These values persist in our faculty today, nurturing dancers recreationally and professionally. This focus on 'quality of movement,' both in Raye's time and now, imbues our syllabus with a meaningful and purposeful movement vocabulary, ensuring its ongoing relevance. Raye drew inspiration from her travels in the USA and Africa, incorporating diverse musical accents and cross-rhythms into her work, emphasising the interconnectedness of dance.

Past pioneers

During her travels, Raye encountered influential modern dance pioneers like Emile Dalcroze, Katherine Dunham,

Lester Horton, Doris Humphrey, and Matt Mattox. Humphrey had the most profound impact on her, and her themes of 'force, suspension, relaxation,' and 'fall and recovery' became the cornerstones of Raye's modern theatre syllabus. Humphrey's focus on breath control, dynamics, inner rhythm, and 'feeling' were also crucial.

These influencers highlighted various training elements, including floor limbering, barre exercises, focused centre work, and travelling sequences. They emphasised style, individuality, syncopation, and use of space – all vital for supporting choreography and performances.

Raye remained committed to staying current and innovative in the dance world, embracing emerging trends. Her favourite quote, "Feeling makes the form," underscores the importance of emotion and quality in movement – a principle cherished by our past and present committees.

Raye's work flourished with the creation of the official syllabus in 1932. Examinations began in 1933, during which a young Janet Cram underwent examination. The first official Stage Branch committee was also formed at this time. The committee consisted of Doreen Bird, Marjorie Davis, Moyra Gay, Sheelagh Harbinson, Patricia Hutchinson, Joyce Percy and Daphne Peterson. The committee continued Raye's collaborative style. They worked with innovative dancers and artists from across diverse styles and countries.



Embracing the future, enriching tradition and expanding possibilities.

Their aim was to deliver fresh and inventive ideas and theories for dance training through the newly formed syllabus. This was accomplished at various courses and congresses.

Rudolf Laban was one such congress lecturer, who's themes of the body's motivations, relationships to space and choreographic influences were absorbed into the fabric of the syllabus. The committee played an integral role in initiating the essential regional network of teacher's groups. These groups met regularly for workshops and mutual support. They collaborated, reviewed the syllabus, and discussed industry trends. Over time, this network evolved into our current regional groups. These groups are now led by our Lead Lecturer, Tereza Theodoulou (see page 6), who works closely with our talented teaching team and advances our teaching course concepts in collaboration with our committee.

In the 1950s, dance took a prominent role in musical theatre and film, influencing our modern theatre syllabi. Renowned choreographers like Jack Cole, Agnes De Mille and Hermes Pan were pivotal. Our syllabus evolved to challenge advanced students, keeping pace with the demands of sophisticated professional dance theatre.



Under the astute leadership of Murielle Ashcroft, affectionately known as 'Mrs A,' a new generation of ISTD creators emerged. They undertook the task of revising the layout and



procedure of our syllabi. This effort led to the development of a unique syllabus that matured over time, incorporating the latest trends and insights from the dance world. The result was an in-depth and appealing modern theatre training program designed to benefit professional performers, students, and children alike.

In the early 1990s, Mrs. A invited Doreen Bird and Daphne Peterson to develop new vocational syllabi and jazz awards. They collaborated with emerging talents, including Christina Ballard, Barbara Evans, Pamela Eddleston, Karen King, Katie Morea, Justine Murray, Lyn Richardson, Petra Siniawski, Tereza Theodoulou, Francesca Waite, Ian Waller, Alison Willett, and Sarah Wilson. Together with Raye's dedication and faculty pioneers, they laid the foundation for modern theatre's growth in the UK and worldwide. This positively impacted British theatre's dancing standards, inspiring countless performers and teachers, shaping high-quality training for generations.

Modern day influences

In the 2000s, our committee updated the syllabi, influenced by contemporary thinking and choreographers like Alvin Ailey and Bob Fosse. This enriched our syllabus with a variety of jazz and contemporary styles, including African, Street, Latin, and Lyrical. It sustained the

longevity of our syllabus and celebrated our musical theatre heritage while incorporating methodologies from our dance pioneers and new creatives.

“
We've made changes to our syllabus, making it more inclusive, regardless of gender.

In 2019, our modern theatre committee expanded our musical theatre legacy with progressions and amalgamations across grade levels. This provided teachers and pupils access to a wider array of musical theatre styles and qualities. The new syllabus drew inspiration from iconic themes and choreographers like Fred Astaire, Andy Blankenbuehler, and Ron Field, inspiring a new generation.

The dance industry and training methodologies have shifted significantly since Raye's era, and so we reflect this with the addition of the optionality in our syllabus, which now offers opportunities for all dancers to experience our syllabus, irrespective of gender.

Our committee and external stakeholders are researching and trialling free music playlists for our grades and Intermediate Foundation, and developing our Modern Theatre class examinations. Retaining its core values and essence of past pioneering work, we step forward into the future, paying homage to our jazz and musical theatre roots and how these have shaped our dance form.

We continue to strive towards the demands of a vibrant and ever changing world of dance, whilst supporting and developing our membership at home and internationally.

This article was inspired by Pamela Eddleston's book *Zelia Raye and the development of Modern Theatre Dance* and it is with her support that this article was produced.

Far left Zelia Raye (1900–1981)

Centre Murielle Ashcroft (1912–2012)

Above left Daphne Peterson accepting the Imperial Award from Dame Beryl Grey

Below Dancers from Tring Park and Dance Dynamix at the Theatre Bursary 2020 at The Place Theatre for our Musical Theatre Amalgamation showcase

BEN SIMONS



Pippa Cobbing
Head of Faculty Development
for National Dance
national@istd.org

For all faculty events, please turn to pages 58–59 and visit **istd.org**

National Dance

Inspired by this promising start, Amoyo Foundation has continued to develop the online dance workshop model as a way of connecting with dance communities internationally and can now offer dance and performing arts schools an exciting and culturally enriching isiXhosa and Zulu-influenced African dance experience, either virtually or in person, in the form of one-off bespoke workshops or programmes of study.

Participants gain a memorable cultural experience and contribute to cross-cultural learning opportunities by supporting Amoyo's programmes, which positively impact more than 150 impoverished and at-risk children every week.

The national dance syllabus in Folk Dance Studies, medal tests and vocational exams, offers candidates the option to perform dances from non-European countries in examination so registering for one of these workshops would be the ideal opportunity for teachers to learn from the experts. Full details of these syllabus requirements can be found online: **www.istd.org/examinations/theatre-dance-syllabus-outlines**

For more information and to register for the online African dance workshops, visit **www.amoyo.org** or email **sharon@amoyo.org**

Below African Dance curriculum

i

National Dance committee

Our faculty committee plays a vital role in keeping the conversation flowing with our members. They're elected by eligible ISTD members, and you can easily connect with them via **national@istd.org** for any queries or ideas.

Committee members

Tanya Allen
 Heather Burns
 Cathi Conroy-Jones
 Anuschka Roes
 Barbara Simons
 Jayne Wing

Exploring cultural enrichment

Non-European dance enhances the national dance exam experience.

Back in 2020, during the first summer of the pandemic, the National Dance Faculty worked with Amoyo Foundation, a non-profit organisation dedicated to improving the lives of at-risk children in underprivileged communities in Hout Bay, Cape Town by offering creative, equal-opportunity, after-school programmes. Online African dance workshops, open to access for our members around the world, were taught by Amoyo teachers to primary school children in the northwest of England.

i

Grandison Clark Awards live!

The National Faculty was delighted to see the return of the Grandison Clark Awards on 26 November 2023 at Scarisbrick Hall School in Ormskirk, Lancashire. It was wonderful to come together again at a live event and we are looking forward to sharing a full report in the next edition of Dance magazine.





Left Front row (L to R) Beatrice Cameron (Junior Bronze Medal), Clare Lowe (Junior Bronze Medal), Audrey Irenheard (Junior Bronze Medal). Back row (L to R) Nagisa Inoue (teacher), Gabrielle Klemm (Folk Dance Study), Alexandra Amaro (Folk Dance Study), Carolina Luiz-Pereira (Folk Dance Study), Lauren Goncalves (Folk Dance Study), Mara Jezenik (Folk Dance Study), Heather Rees (Examiner)

Nagisa Inoue's inspiring journey

Empowering Toronto's dancers through ISTD national dance exams.

The ISTD National Dance Faculty offers several exam options: folk dance studies, graded examinations, vocational graded examinations, and medal tests. There are many benefits of taking national dance exams and classes. Students will learn steps that are based on the traditional dances, improve their musicality by being exposed to music from various ethnic backgrounds with intricate rhythms, develop confidence through presenting solo dances, build up their skill to work with others as well as expand their knowledge about different cultures.

Since 2013, I have been encouraging my students to take both folk dance studies and medal tests through Pia Bouman School for Ballet and Creative Movement in Toronto, Canada. I find my students broaden their horizons by presenting their dances and discussing their projects as part of the exam. It is certainly a fun way to learn a new movement and, to eventually, help them achieve their goals.

In the exam preparation, both students and teachers have this great opportunity to study different cultures and choreograph their dances based on their own in-depth research. This 'continuous learning' in our class makes us feel fulfilled while supporting

our teaching career. National dance is a very inclusive artform and the students always gain a great sense of accomplishment through their exams.

Testimony from Nagisa Inoue's students at the Pia Bouman School for Ballet and Creative Movement in Toronto, Canada:

"ISTD national dance is a wonderful and unique dance syllabus that allows dancers to explore the cultures of the world. I have been studying ISTD national dance for the past five years and my growth as a dancer has been dependent on it. It not only teaches and refines folk dance technique, but also allows dancers to explore other cultures. Having the opportunity to study the ISTD syllabus has been a tremendous benefit to my dance career in all aspects."

Martina Tsebelis

"I have been studying ISTD national dance for eight years and it has been one of the most beneficial parts of my dance training. It has taught me about musicality and helped me express myself. It has also helped develop my technique and given me an understanding of cultures that I was not familiar with. I am currently majoring in dance at a college. Part of our training is to understand the history of dance, and the ISTD national dance syllabus has given me an advantage in understanding and respecting dance history. I would not be the same dancer without it."

Alaia Rustecki Lopes



Folk Dance Studies

This lovely, flexible syllabus is ideal for teaching to all ages 5–90 in your dance school and in mainstream school settings as well. Teachers can take inspiration from the National syllabus or research their own dances, and the submission of non-European dances is encouraged. Taken in units, you can teach the dances at the end of, for instance, a ballet class and students collect bronze, silver, gold and gold star medals as they accrue units at their own pace.

Full information on Folk Dance Studies can be found here: www.istd.org/examinations/theatre-dance-syllabus-outlines

For more advice about Folk Dance Studies, consult our expert committee by emailing: national@istd.org

Amanda Tapp
Head of Faculty Development for
DFR and Street Dance
dfdr@istd.org
For all faculty events, please turn to
pages 58–59 and visit istd.org

Street Dance



Dancing toward success

Committee member Michelle Arnell LISTD, highlights the positive impact of our recent Street Dance Competition on students.

On Sunday 9 July, the DFR Faculty held another exciting Street Dance Competition in Portsmouth. With eight schools participating it was set to be a lively and exciting day.

As the doors opened lots of smiling faces poured into the venue ready in costume for their first event. Dancers were able to dance in various age-specific categories competing in Solos, Pairs, Quads and Crews. In addition to these categories, we added a fun Parent and Child event, providing parents with a chance to showcase their dance moves alongside their children.

The events were adjudicated by Samantha Vale, who had a very hard job as the standard was so high.

In summary, we had a great day of fun street dance events, which were thoroughly enjoyed by everyone.

Looking ahead to 2024, we are excited to announce that we will be hosting two Street Dance Competitions: one on 7 July in Portsmouth and another on 3 November in Essex. If your school is interested in participating, please don't hesitate to get in touch with us: dfdr@istd.org





ISTD teacher, Gail Henry, shares her perspective on the day:

"As a school, we already participate in the DFR area competitions, but this was our first every street competition. We arrived early on Sunday morning, nervous and not knowing what to expect. The sports centre was busy with dancers and parents, and as we entered the sports hall we were greeted with an atmosphere of enthusiasm and excitement for the day.

"The first event to run was solos. Competitors danced in their solo routines in their own space on the floor, whilst the adjudicator walked around and had the tough decision of who she wanted to call back to the next round.

"Next up was the crew section. We watched some great group choreography in different street styles. We saw some talented groups of dancers and it was just amazing to watch.

"The quad event then followed, which was a new concept to us. The music was set for each age group in this event. My dancers really enjoyed dancing as a four and the new choreographic challenges it gave them.

"To wrap up the day we had the pairs event. The dancers continued to deliver high energy and enthusiasm, providing a lovely conclusion to the competition.

"My dancers relished the opportunity to immerse themselves in a full day of street dance. We are already looking forward to participating again next year!"

Navigating street dance examinations

Tips from ISTD teacher and examiner Nigel Kirk.

Entering your students for street dance examinations can be a daunting prospect, especially when it's a new genre or faculty you haven't explored before. Nigel Kirk, an experienced ISTD teacher and examiner shares his insights and advice on this exciting journey into street dance examinations.

Get informed

Begin by arming yourself with knowledge. Download the Syllabus Outline from the ISTD website and invest in a copy of the glossary of technical terms. You can also acquire a DVD that breaks down all the essential steps, available from the ISTD shop.

Seek guidance

Don't hesitate to reach out to fellow teachers or colleagues who have experience with street dance examinations. Their insights can provide valuable guidance on how these examinations work. Additionally, contact the ISTD dancesport examinations team or the DFR Faculty at dfr@istd.org. They can address your enquiries or connect you with knowledgeable teachers in your area who can help.

Dive into street dance styles

Street dance encompasses a diverse range of styles, including, Popping, Locking, Breaking, Waacking, Vogueing, MJ style, and more, with new styles emerging continually. Utilise resources like YouTube to familiarise yourself with these styles. To seek inspiration for choreography through informal discussions or private lessons, don't hesitate to reach out to our faculty administrator, Penny Childs, at dfr@istd.org

Understand examination levels

Street dance examinations encompass various levels, from under 6 to higher awards. Familiarise yourself with the requirements for each level and avoid rushing your students to higher levels prematurely. Let them develop their skills gradually, which will create a solid foundation for future performances.

Embrace authenticity

Incorporate authentic street dance styles into your teaching. This approach not only helps students master the necessary movements and choreography but also fosters musical appreciation. The rich history of Hip Hop, with its diverse range of music, provides a deeper understanding of the genre compared to relying solely on contemporary pop music.

Prioritise fundamentals

Resist the urge to overwhelm your students with complex choreography right away. Instead, focus on teaching the fundamental elements, especially in the foundation styles. This approach ensures that your students enjoy the learning process and gradually develop their skills in this dynamic genre.

Access support

Remember that the DFR Faculty committee is available to assist with any questions you may have. You can reach out to them via our faculty Facebook page or email dfr@istd.org. Don't hesitate to seek their support as you navigate the world of street dance examinations.

In conclusion

Lastly, embrace all that street dance has to offer. Immerse yourself in musical appreciation, explore endless choreographic possibilities, consider examination work, and even delve into the world of competitions, including pairs, quads, and crews. Embracing this genre can also lead to increased revenue for your business. Enjoy the exciting journey ahead!

Left and above left Participants in our Street Dance Competition that was held on 9 July 2023 in Portsmouth, UK



Street Dance CPD

Look out for ISTD Street Dance CPD in 2024!

Look out for our refreshed Street Dance syllabus, supported by digital resources and CPD from April 2024. Our Street Dance syllabus is available to all members, so book onto a course and find out more.

Jason Di Mascio
Head of Faculty Development
for Tap Dance
tap@istd.org

For all faculty events, please turn to
 pages 58–59 and visit **istd.org**

Tap Dance

**CPD is like a
 booster for
 your dance
 teaching career.**

i

Tap committee

Our faculty committee plays a vital role in keeping the conversation flowing with our members. They're elected by eligible ISTD members, and you can easily connect with them via **tap@istd.org** for any queries or ideas.

Committee members

Andrea Ashton/Yeates
 Antonio Barone
 Nick French (co-opted)
 Andrew Hindley
 Jackie Hutt
 Aaron Lissimore
 Carole Moseley

both the Bronze, Silver and Gold Tap Awards and Intermediate syllabi, these were my first face to face courses since 2019. Sharing the floor with so many teachers who enthusiastically absorb our work and freely share their teaching methods was once again truly inspiring.

The Bronze, Silver and Gold Tap Awards with new music playlist was certainly well received by all. The updated syllabus book with lots of space for notes was needed as we danced through three warm-ups, three close work timesteps and nine amalgamations. The awards offer a great performance exam opportunity for your students to demonstrate their tap skills as well as being a great tool for teachers who maybe need to combine graded classes or offer alternative exams in-between the grades.

Our revised Intermediate syllabus continues to be extremely popular with our teachers and the refresher course offers an ideal opportunity to refine the details of the syllabus. We discussed the examination format and all options within the work so teachers can best prepare our students. The Intermediate content provides such solid tap foundations for the vocational levels and our new course 'Bridging the Tap' explores how we can develop those foundations to more advanced levels.

Expertly led by our Lead Lecturer Alison Forrester, the tap teaching team strive to deliver courses that provide the opportunity to enhance your technique, syllabus knowledge, and overall teaching practice. Our teaching members also contribute so many ideas to the courses and the sharing of teaching tips, methods and strategies is something I especially enjoy. The opportunity to connect with other tap teachers and discuss our teaching experience is such a valuable aspect of the courses that benefits all our delegates. I encourage all our teaching members to look for opportunities to attend our courses, invest in their professional development and share a shuffle or two with us.

Sharing the floor

Aaron Lissimore, a member of our committee and a lecturer in our teaching team, underscores the advantages of CPD (Continuing Professional Development).

I'm sure everyone who taught tap on Zoom during the pandemic or beyond will share my excitement of being back in the studio with live, in sync, tapping sounds. I was thrilled to deliver live studio courses earlier this year on behalf of the Tap Faculty, at ISTD HQ, London and regionally in Yorkshire. Covering



Left and above right Aaron Lissimore delivering a studio course at ISTD HQ, London



Why is CPD important for dance teachers?

CPD is like a booster for your dance teaching career. It keeps your dance classes exciting and helps your students stay creative and inspired.

Continuing:

No matter if you're a new dance teacher or have been teaching for a long time, there's always more to learn. It's vital to keep up with the latest changes in what you teach and what's popular in the dance world. When you take CPD courses, you learn from experienced teachers, and then you share that knowledge with your students, who might become teachers themselves someday. It's like passing the dance wisdom from one generation to the next.

Professional:

As a dance teacher, you should always aim to be professional and deliver high-quality teaching. This means giving your students the right information and making your classes interesting by connecting them to what's happening in the dance world. When you participate in CPD, it shows that you're committed to being a great dance teacher, and this makes both you and your students proud to be part of the ISTD dance community.

Development:

Learning more and improving your skills can only make you a better teacher. CPD courses give you a chance to refresh your teaching ideas, share your experiences, and work with others in the dance field. You might discover new ways to teach or come up with exciting concepts to make your classes fun and inclusive. Whether you want to learn a new style of dance or get better at the basics, it's important to keep your brain and body active. Just like you challenge your students, you should challenge yourself.



New and improved Tap Awards Syllabus out now

The revised Tap Awards Syllabus book is now on sale in the ISTD shop.

This newly branded syllabus book contains the latest analytical amendments and has also been revised to include the additions from the graded syllabi to the choice of amalgamations at each level.

In addition, the book has reverted to an A4 format, which should leave more room for any additional notes that you may feel you would like to add.

Visit: <https://shop.istd.org/faculties/tap-dance>

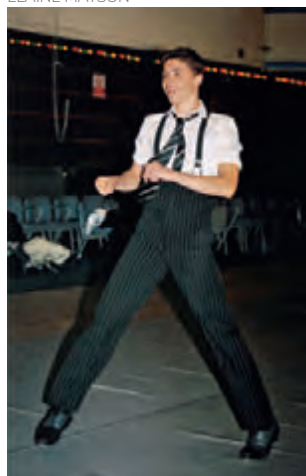


ELAINE MAYSON



Easy style

ELAINE MAYSON



Easy style

HARRY DREWETT*



Rhythm tap



Natural relaxed opposition

Line and style in tap dancing

ISTD teacher and examiner, Heather Rees, shares valuable insights on achieving graceful arm lines and style in tap dance training.

Line and style in tap dancing can be difficult to achieve, particularly in the early stages of training.

When training young students, introduce arm lines into the basic vocabulary steps. Aim to develop freedom of movement, clarity of line and artistic quality – occasionally hit and hold – a picture – a photographer's opportunity for a good snapshot. The training is particularly challenging if tap dance is the only genre studied. The younger children are often devoid of any line and style and the mature student perhaps a little too busy.

A 'rule of thumb' for tap dancers – the arm lines and movements should occur as a result of the movement in each step, or they should assist the step. (Use of breathing and strength in the core are also important for good style).

Consider a vocabulary of arm lines relevant to tap dance; natural opposition; natural parallel swung loosely; side

Above (L to R) Past Marjorie Davies Star Tap Awards participants, Philip Gould and Doreen Wells

Right Eddie Brown with Althea Waites. Promotional photo is from RHAPSODY IN TAPS, The First 35 Years! Video Anthology, with permission from RIT Artistic Director, Linda Sohl-Ellison

opposition in line with shoulders – level or high to low; stylised movements such as a high parallel – with straight lines or slightly curved; movements that move quickly from one to another; or held in position, etc. But for rhythm tap arms simply held in front of the body or hanging loosely.

Basic arm lines provide a good start. Avoid stiffness and placing of the arms. Allow the elbows to bend a little and hands to relax within the

movements. Introduce a little jaunty feeling for fun with youngsters helping to encourage the natural look. Develop breadth of line in side opposition.

Introduce natural opposition when demonstrating any type of 'walking' steps such as step and heel-beat, tap step ball change or riff walks. It should not be a stiff, stilted and placed arm. It is important to encourage ease and relaxation with release of the elbows and relaxation

in the hands – in the fingers particularly. Ideally these steps should be taken at a steady tempo initially, particularly tap step ball change and riff walks – thus avoiding tension in the movement due to trying to achieve a quick tempo.

Try 'swing time' at 120 bpm or less initially. (Use slightly quicker speed for step heel-beat thus matching the speed of alternate foot action). Steady Swing time is particularly useful for developing the natural rhythm and technique of tap step ball change; move to a quicker tempo when the technique is established.

A gentle, low swinging parallel would give feeling to ball-beats and heel-beats – or to stamp and ball-beats out and in. Swinging parallel or swinging opposition can accompany shuffle hop step travelling backwards. Decide where the arm swing will

PHILLIP CHANNING (1991)

Rhythm tap



LOIS GREENFIELD, NYC



Side opposition

ELAINE MAYSON



Opposition with 'Fosse' hands

ANTHONY CRICKMAY*



Musical theatre

ELAINE MAYSON



High parallel with curve

finish on the step backwards to avoid the movement becoming unwieldy. (Practise without the extra heel-beat initially until the technique is secure). Swing time at steady tempo affords opportunity for the ease and relaxation which enhances the style. Shuffle ball-change could use the swinging parallel or opposition. (Starting with shuffle and 3 ball-changes initially helps with the weight changes involved).

Opposition sideways is good training for breadth of line. To add interest it could accompany a step to the side and 3 toe-taps, thus covering style and balance.

Many teachers are faced with developing style on higher levels with students who have limited experience of dance in other forms. They may be technically good but their style does not match the rhythmic ability. Consider using simple combinations with the emphasis on the use of line and style. Sensitivity in the hands as well as breadth of line and ease of movement are often a problem.

The basic exercises for the young levels are useful at all levels, the emphasis being on natural, easy style with the occasional extra highlight.

Combine hand exercises and arms with simple steps to assist achieving easy line and style with movement. Keep the sequences basic to concentrate on developing purity of hand and arm lines.

The following are a few ideas as a catalyst for creating more. The rhythm is free choice and the exercises could be lengthened or joined.

Hand stretching and throwing

– to develop artistry in hands
Arms held in loose parallel front. Hands clenched.
Heel-dig RF (splay hands with stretched fingers Fosse style):
Close RF to LF (clenching hands). Repeat LF ad lib.
Throw RF fwd with relaxed foot while throwing arms forward with floppy, relaxed hands. Close RF to LF and release arms to loose parallel. Repeat ad lib.
(Also ideal for developing technique of progressive shuffle)

Natural opposition or parallel and long opposition

Riff LF forward to RDF with swinging natural opposition or parallel. Retain position in jazz 4th on bent knees (heel beats on LF – optional) while lifting arms slowly to long opposition with slight waist turn LA low to RDF RA high to LDB (feeling breadth across the back). Step: step.

Natural opposition and side opposition

Spring RF toe-tap
LF behind RF on low level: Repeat LF

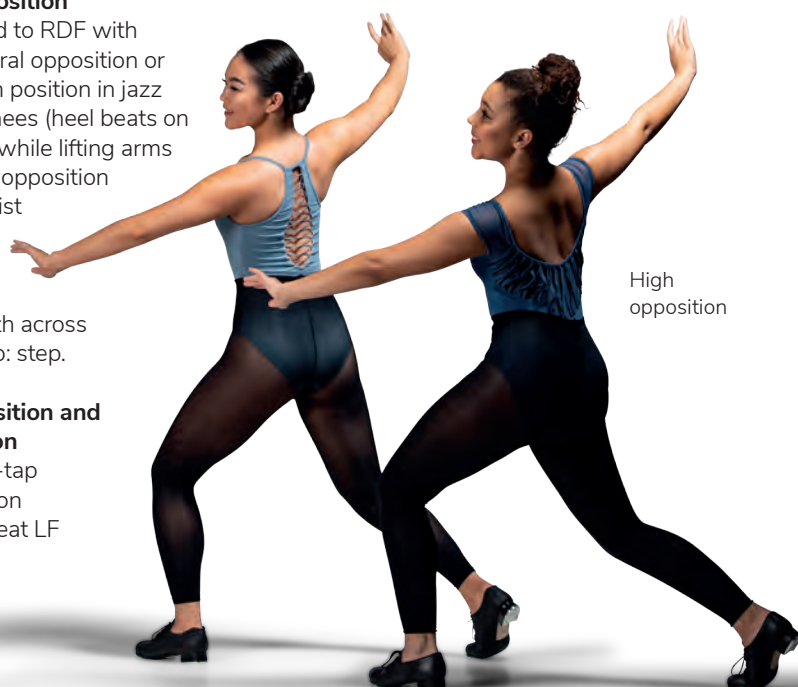
with two toe-taps: using a natural relaxed opposition arm line.

Large step RF to side to almost upright position; toe flam LF and hold with a long, easy sideways opposition arm line. Hold position.

As students progress with their training, more sophisticated arm lines can be added; but always check that each individual student looks good, with aesthetically pleasing line and movement – making adjustments within the style if necessary.

Above all – make it fun – make it an enjoyable experience – and keep tapping!

Heather Rees



Above (L to R) Fred Stickler; Star Tap participant; Doreen Wells, and another Marjorie Davies Star Tap participant

What's on

Dates for your diary

 For more information on our events and courses visit www.istd.org/events



Imperial Society of
Teachers of Dancing

Graduation Ceremony 2024

Tuesday 13 February 2024

The Royal Geographical Society

Email graduation@istd.org



Invest in your CPD

14 Jan 2024 Modern Theatre – Grade 4 and 5 New Floor Sequences and Progressions | Norwich, UK

23 Jan 2024 This Mum Moves: Physical Activity Awareness | Online

28 Jan 2024 Modern Theatre – Revise and Regenerate Part 2 | Essex, UK

28 Jan 2024 Tap dance – Bridging the Gap from Intermediate | Yorkshire, UK

3–4 Feb 2024 Modern Theatre – Revise and Regenerate Parts 1 and 2 | Cesena, Italy

4 Feb 2024 Cecchetti Classical Ballet – Focus on Pointe Work and Pirouettes in the Cecchetti Method | Hybrid

4 Feb 2024 Modern Theatre – Grades 4 and 5 New Floor Sequences and Progressions | Bristol, UK

Spring Programme 2024

2–12 April



PLUS...
Residential
Summer
Programme
12–18 Aug



To book visit www.istd.org/events

14–16 Feb 2024

Contemporary – Intermediate Foundation | Online

16 Feb 2024

Contemporary – Structured Improvisation | Online

18 Feb 2024

Imperial Classical Ballet - Pirouettes, Elevation and Pointe Work | Online

25 Feb 2024

Classical Greek – Licentiate and Fellowship Guidelines | Hybrid

2–3 Mar 2024

Cecchetti Classical Ballet – Intermediate and Grades Refresher Pietà, Malta

14 Mar 2024

Safeguarding: Attending or Hosting Events | Online

2–12 Apr 2024

Spring Programme | Online

5 Apr 2024

Classical Greek – Grades 3 and 5 Coaching | Hybrid



Membership 

Bursaries

Apply for our funding opportunities (see page 18)

Find out more at www.istd.org/fundingopportunities

Our events Jan–Apr 2024

ISTD celebrating
120
years

Check www.istd.org/events for the most up-to-date information on all our events.

Cecchetti Classical Ballet

11 Feb 2024 CICB Selection event | Birmingham, UK

21 Apr 2024 Cecchetti Day | London, UK

Disco Freestyle, Rock n Roll

Area competitions 2024:

14 Jan Salisbury (Five Rivers)

21 Jan Essex (Greys)

11 Feb Hants Dorset (Bournemouth)

17 Mar Hemel Hempstead (1)

21 Apr East Anglia Clacton

21 Apr East Anglia Sudbury

Other DFR competitions:

03 Mar 2024 Imperial Championships | Staines, UK

Imperial Classical Ballet

13–14 Apr 2024

Junior and Senior Ballet Awards | London, UK

Latin American, Modern Ballroom and Sequence

14 Jan 2024 Medallist Series competition Canvey Island, UK

28 Apr 2024 Medallist Series competition | Wimborne, UK

Mixed genres

13 Feb 2024 Graduation 2024 | London, UK

Modern Theatre

Apr/May 2024 Janet Cram Live Heats (Various locations, UK)

Apr/May 2024 International Janet Cram Online Awards

2024 wall calendar

Enclosed with this issue of Dance magazine you will find a handy ISTD wall calendar.

Information correct at time of going to press. Events may be subject to change.



ISTD uniform launch imminent

We are excited to announce a new partnership and collaboration between the Imperial Society of Teachers of Dancing and Dansez.

As we celebrate our 120th anniversary in 2024, we felt this was an ideal time to refresh our dance uniform with high quality, flexible and sustainable dance clothing for both students and teachers.

We decided to partner with Dansez as they share in our values and led an incredible change in the use of sustainable fabrics and manufacturing techniques in designing dance clothing. From their own studios in Kent they have, for nearly 50 years, designed and produced stunning dance clothes for some of the UK's leading dance schools, colleges and professional dancers.

Since the appointment, we have been working with the Dansez team and our members to collectively produce a bespoke modern and forward looking ISTD capsule collection, where we embrace diversity and inclusivity at every opportunity. Our uniform will offer choice, flexibility and be part of a drive to make dance clothing sustainable and reduce its negative environmental impact.

Look out for more details in the coming months and a special feature in the next edition of *Dance* magazine.



Above and below ISTD and Dansez staff collaborating to create a modern looking ISTD dancewear collection.



SHADES

DANCEWEAR



Embrace your ethnicity. Retain your identity.



TAG FOLLOW SHARE

www.shades-dancewear.com
info@shades-dancewear.com





Our Reputation is Built on World Class Collaborations

Dansez new partnership
with ISTD shines a spotlight
on creativity, inclusivity
and sustainability

Featuring Brandon Lawrence, Principal Dancer Ballett Zürich, wearing items from his design collaboration with Dansez

lovedansez    dans-ez.com

Dansez supports the Healthy Seas Initiative

DANSEZ 
PLANET FRIENDLY DANCEWEAR