

DANCE EDUCATION CONFERENCE PAPERS

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DANCE EDUCATION CONFERENCE PAPERS

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EDITORS' NOTE:

It is a pleasure to present the Dance Education Conference Papers on behalf of the Australian Association for Dance Education. These papers are an edited version of the talks and discussion of the Dance Education Conference held in Melbourne in August 1977.

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At the time of printing (March 1978) the A.A.D.E. is alive and flourishing with a National Committee and a Committee in every State and Territory of the country, with a general membership of approximately 600.

Warren R. Lett
Shirley McKechnie Editors.

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SECTION 1.

DANCE IN EDUCATION IN AUSTRALIAMajor Issues

Warren Lett

Welcome to the conference. I congratulate you on your good judgment, and I hope that you find it to have been worth while.

I would like to introduce to you the working committee who have planned this seminar, but prior to doing that I would like to share with you some of the antecedents to this conference, which really go back at least ten or eleven years. I think that probably it began with the appointment of Dame Peggy Van Praagh to the Australian Ballet Company in the early sixties. That she is here tonight is something which is a particular pleasure to us since she is the person who is the connecting thread through most of the events I want to describe leading up to tonight's circumstances. Would you join me in welcoming her.

Strangely enough these events began in a country university of New South Wales in New England around 1967 with the first of a series of four dance conferences organized through various people, particularly Dame Peggy and Mr. Bernard James, who works with the Department of University Extension at the University of New England. They planned, with the help of the Australia Council, the Myer Foundation, the Gulbenkian Foundation, and some other sponsors, a series of four dance conferences, held in 1967, 1970, 1974 and 1976. Initially the conferences were designed to be instructional, in a sense. They talked about the history of Classical Ballet, going on to Contemporary Dance, while the third of these branched out into a Choreographic Workshop format as well as having instructional sections in the dance area, which led into the fourth of these conferences to a section on Dance Criticism and Aesthetics.

That series ended in 1976. In the meantime the Theatre Board of the Australia Council had decided that the time was right to hold a Dance Education Conference. This was held in the Sydney Opera House in 1974 in the Green Room. Donna Greaves, who is with us tonight, organized that on behalf of the Dance Panel of the Theatre Board. That was a conference by invitation, and members of education departments, companies and other interested persons were brought together to take an initial look at some of the problems of the performing arts companies, and dance, and its relationship to education in Australia.

We foreshadowed at that time that there should be a subsequent conference and this really is it. But in the meantime, in 1976, Mr. Peter Brinson was brought out to be one of the principal speakers at the fourth New England Conference. He had discussions with the Australia Council at that time with regard to the possibility of a co-ordinating Dance Education Conference.

A third thing happened. The Schools Commission decided that it was also time to hold a national study of the Arts in Education, as many of you will know, because you have been called upon in the last 18 months to make submissions. That study has taken place, and is now more or less complete.

In this national study of the arts in Education there was not only a national study, but there were also state studies from committees in each state. In addition we had a special role to explore Dance in Education in Australia as a particular focus in that study.

In planning this particular conference we have tried to have the results of that study available to you, and the two papers which we have made available represent the Victorian report, which perhaps is one of the fuller state reports, and the background paper for the national report, which will appear in much reduced form in the National Report. We have presented both of those papers to you in full as this was part of our charter in foreshadowing this conference.

All of these things have come together at this particular occasion. We felt that with a national study of the Dance in Education, we wanted to bring together people who were interested and concerned to share the findings of our study and also to try to establish some kind of an organizational structure whereby we could have an action group working in the Dance Education area.

That brings us to this particular moment, and I would like to introduce to you all of the members of the committee who have worked enormously hard to provide this occasion. Let me say that we have been very greatly helped by the sponsors. We had a grant of \$300. from "The Age", \$750. from the Victorian Ministry for the Arts, \$3,400. from the Australia Council, \$4,560. from the Gulbenkian Foundation. That sounds a lot of money. I assure you it will all be used. It is very expensive to run a conference of this kind, but we were grateful to receive the funding to allow us to run a conference of this size with 240 in attendance.

Of the members of the committee, Dame Peggy I have already introduced. She is well known to you. She has been an enormous strength to us, and while I was away during the last month she has taken over the chair. Shirley McKechnie, known to many of you, is working at the Rusden State College, and is in the process of having introduced the first full four year programme of Dance in Education in Victoria. Donna Greaves, known probably to everyone as the former Dance Panel representative on the Theatre Board of the Australia Council, for a number of years, known to dance audiences around Australia, and to many committees. Heather Dawson has been our secretary, and she has been the one who has borne the brunt of the particularly laborious job of enrolling 240 people. I would like to introduce also Hilary Crampton who has volunteered to be our official recorder. I do want to introduce to you Mr. Peter Brinson. Mr. Brinson is the English Executive Director of the Commonwealth Branch of the Gulbenkian Foundation. He has been an extremely significant figure in the Dance World not only in Britain but in Australia, Canada where he has lectured, and elsewhere. He is the originator, and still the director of the Ballet for All Programme of the Royal Ballet. He is the author of a number of books, and many papers, and is one of THE significant figures in the Dance World. He is with us to speak to us, to share his knowledge and experience with us over the whole conference, and it is with tremendous satisfaction and pleasure that we welcome him.

I would like to take approximately ten minutes to speak about the results of our survey and to try to focus on what I believe to be, from my point of view, the major issues facing Dance Education in Australia. I must stress that this is a personal view point, though I think it reflects fairly much findings of the various committees. Each one of us has his own personal view point so I speak only with the authority of my own experience and invite you to do likewise throughout the weekend.

The first point I want to make about Dance Education is that I believe that in the dance community itself, apart from the community at large there is a need to find a new articulation of dance to the broader community, and I am speaking here to the professionals in the dance field. Is it possible for the performing arts in dance to find a new way of reaching the Australian community? I believe that we cannot continue to do as we have been doing. What are the possible ways of finding a new articulation for dance?

One is clearly by demonstration, that is, the companies must present work of high quality to the community. We have observed that. We know for example that there was an audience of 1,000,000 people for the Australian Ballet Company in Australia last year. However, we also observe that numerous of the state companies have failed in the last five year period. We have to ask ourselves the question why is one group successful, why are a number of other groups failures? I believe there are some answers to this. I think that is well discussed in our report. I won't spend a lot of time on it, but I will say that we cannot have state companies imitating the national company on limited funds and limited numbers of dancers. We cannot have mirror images of a very successful company, because they are not organized to do mirror image work. I believe that the small companies must find a new image, and a new role, and must make a new kind of statement to the Australian public. They must find a language which makes dance accessible to the average person if we are to extend dance in the community. Demonstration is one way. Is it the only way? I think not.

A second method seems to be that of having dialogue or verbalization. I realise that there will be a number of dance people who will say "the dancer makes his statement without verbal language". I understand that, but I want to say to you that this community of Australia is, by and large a dance illiterate community. The language with which the professional dancer speaks is not the language of the Australian community. It is the language of a small educated minority, and if we are to work with people beyond that group there must be an informal dialogue, there must be bridges between those two systems, the one symbolic based on images, the other based on verbal discourse. We must make paths between those two areas. This leads on to my third point.

Another avenue in which a new articulation of dance may occur is by participation. It has become very popular for people in education to say that everything must be by participation, and nothing by instruction. I don't agree with that as a general principal, but I do happen to think the average person must somehow have an involvement which gets a commitment out of him to participate more fully than simply going along and being entertained once a year or once every second year at a grand spectacular. I say this in particular regard to children in schools where I think demonstration must continue, where discussion must continue, but where the critical emphasis will lie in involving students in participation which is not simply being an audience and viewing. There must be a much more active involvement of students in the dance movement experience.

My second issue is with regard to "the fringe" - this is the avant-garde of the dance world, and of any art form which must be supported. The experimental fringe is essential to finding a new articulation of dance. I believe that innovation in this way must be supported by funding bodies. But in addition, they must find support by the fact that small performing arts groups moving within the community, relating to those communities, finding the dialogue, symbolic and actual with those communities which has meaning and relevance. This will mean that we must find more organizational structures in performing arts groups, and in particular dance groups. In our study we have suggested that we must bring together such groups as education departments, small companies, state ministries and local government. We enquired as to the involvement of local government bodies in the fundings of the arts, and found that very little support is given. This is partly because of course, the local people don't see the local government as necessarily being involved in community arts. We believe that the nucleus of arts ministries, local government, education authorities, and local community is where the new form of the performing arts which is relevant to Australian communities will be generated.

I have already said that this is going to require working through the images which derive from particular communities. Whilst it is true that the great cultural works of the past are relevant, are informative, and are rich in aesthetic value, it is also true that they are frequently misunderstood in local communities. We cannot expect the presentation of those great pieces of art to necessarily have any impact at all upon local communities. I cannot stress that too much. All of these things must happen at once, but we must find the movement language of the people. In this community I believe the greatest movement experience is in sport or gymnastics, or ballroom dancing, or discotheque dancing whether that of a school or of a community. It is between those groups, that a common kinetic language exists through which we must build the bridge into movement in a more organized and more aesthetic form. How to build that bridge is one of the critical issues for us in this dance community to work on.

My third issue is that in this country we need to attend in a very particular way to the further education of dance teachers and dancers. It seems to me that dance is the only art form which treats the intellect as an occupational disadvantage. Dance is seen in this community as an anti-intellectual activity, it is seen as light weight, as having only to do with muscles and the body. It is certainly true that dance is concerned with the training of the body. It is concerned with technique. Without adequate technique the imagination cannot translate feeling into form. But when you bring the experience of a trained body together with an imaginative mind you have the possibility of new art forms being developed. The dance is also concerned with knowledge, and with aesthetics, with criticism, and with the images of man in his world. It is also concerned with pure shape, form, and colour, but it does at its best allow for a full expression of the intellectual, the artistic, and the expressive. It is my belief that in the dance schools around the country we must have a much broader approach to the understanding of dance, and of dance in relationship to other art forms, if the dance schools all over the country are to be an avenue for community education, rather than being only the avenue for training young dancers, who may or may not become the dancers of the future, but who may dance in the future. But there is a world of difference between THE DANCERS of the future, and people who dance. There is also a very critical role for those dance schools in the community as an avenue of community education. I hope this is an idea that we may take up in a very considerable way in this conference.

My fourth issue is a related one; there is a tremendous need in this country as all round the world for a retraining opportunity for the dancer at the termination of his dance career. The notion of the dance-artist-teacher in the school and community is something that we have talked about which is happening in some institutions. However, one of our problems is that the unions in the teaching professions are on a collision course with themselves regarding teacher employment. Elements of the contemporary movement in education tell us that education is the province of the community, that we must use the community resources in education. Yet, at the same time, we find the teachers' unions saying the only people who can teach in the schools are people who have x years of tertiary qualifications. The last two notions are in fundamental contradiction. If the movement towards community resources being used in schools is to be promoted there are all sorts of people who are useful in education and who are at present in the community outside the school. These people must be brought into the school. We must find which qualifications for people who have experience in the professional dance world and in the performing arts world at large are necessary, so these people can work in schools and work as school/community personnel in the performing arts arena.

If during this conference we are able to form an association for Dance in Education in Australia, as I certainly hope we shall, it is my hope that this group shall become an action body which will take up just such issues as this. I do not believe that there is any point in forming the association which would meet once a year or twice every second year, to have a conference. We are all going to the same conferences. This association, if it is formed, and formed throughout the country, must establish priorities, must become THE ORGANIZATION which is able to speak to other organizations. There are many round Australia in the dance education world who know perfectly well what they want to do, but as an isolated individual it is very difficult to act when you have to confront the entire Education Department of N.S.W., Victoria, etc. I think the response to this conference certainly indicates that we are of a mind, that it is time we got together to develop a platform and to speak with some sort of authority so that the Cinderella of the art forms may take its place beside the other established art forms and have an organizational structure with which to address other organizations. Unless we do that we will not progress. One organization speaks very well with another, but an individual doesn't do so well speaking with an organization.

In the training field we have devoted therefore a number of sessions of the conference to discussion of the retraining of dance artists, training of performing artists, and people interested in the performing arts from the beginning of their careers. We are also interested in floating a new idea for multi-disciplinary community arts groups there might be a training programme in certain colleges to equip these people for work that I might call total theatre in community. There are many possibilities to discuss in this area.

The fifth point is that I believe there is a very important need to define the role of the performing arts companies in terms of their functions and their purposes. You will read in our report a fairly extensive comment on the difficulties of a number of the dance companies and other companies for that matter in doing their educational work. So often it is the case that a particular performing arts company sees itself as dealing primarily with performance. It deals in a secondary manner so often with schools, as maybe a useful adjunct, but an unfortunate adjunct to the activity of the company. It can no longer be the case in my opinion that performing arts companies can content themselves with doing one-off circuits of performances in a school once a year, or less often. It is a disservice to the schools, it is a disservice to the art forms, it does not raise consciousness about the art form, and it frequently creates a misunderstanding of what art is about, and becomes the subject of jokes in the locker room. We must rethink the educational function of performing arts groups to have an aware set of purposes where they work with children in schools or where they work with community groups. We have people appointed into the performing arts groups who do not have an idea of what schools are like, of what children are like, what is appropriate, the need for continuity in working with groups of children and staff in any particular area. My challenge therefore under this heading is that we must find a purpose and a role for performing arts groups which is useful to the art form and used to educate and re-educate the community in the dance art form.

My sixth point, I believe is extremely significant: dance will not move into schools in one style only. Some may think that what we are aiming for is to bring classical ballet as a complete syllabus into the schools. I don't think that is a sufficient aim just as I don't think some aspects of human movement given by a physical education teacher are sufficient in themselves. I do want to say on this point that one of the most critical things to this activity, as to all compositional activities, is the cooperation which occurs around our

As many people have said before me, and will say after me, the most critical dimension in our meeting will be that of cooperation. There is an enormous diversity of experience, prejudice, and opinion, represented in this gathering tonight. People have barrows to push, people have worked hard to press a particular view point. I do want to say, to warn you, that if this association is formed it must be broadly representative. That is the only way in which that spectrum of things from human movement through creative dance to dance, contemporary dance, ballet, ballroom dancing, whatever you can mention, can be represented as they must be. All of those things are strongly represented in the Australian community. There can be no monopolising voice. If this dance-movement-education activity is to proceed, of course we need this diversity. Particular groups will have particular strengths, and will persevere with those, but it must be a cooperative endeavour. And so, on to my final point.

I want to say that within the school and within the community dance will take its place within the total arts programme of the school and community. Too many subjects per se are clamouring for space within the school curricula. Not all of them will be able to find the space which they require. This is a reality. For so many years within our schools, and within our state and federal organizations we have seen arts forms competing for resources, for personnel and for space. I believe that one of the most significant findings which is coming out of the National Study for the Arts in Education is the need for the arts per se to be seen as a major curriculum in the school experience. We are on the verge, I believe, of an articulation of the nature of that curriculum. It is the task of the next five years for the various associations in the arts world to come up with a clarification of what they wish to represent, and their separate and related curricula. But the arts in schools and communities must be co-ordinated and interrelated.

One of the tasks of our association I am sure, will be to try to propose the nature of an arts curriculum in which dance has a significant part but in which it is seen as related to other art forms. I believe we must find within the arts curricula a core programme which is the central set of ideas and experience which is available in the arts. It may be to do with history, it may be to do with composition, but whatever it is we have to find it, to find a way in which each art form can exist separately, but interweaving with the other art forms so that the language of the arts is understood in its complexity but in a wholistic way. I think we cannot afford to compete against each other and to ignore each other in the schools or in the community.

2. Dance Companies in Australia.

Donna Greaves

It is good to see so many familiar faces. It cheers me to be here tonight because this is something for which we have all been working for such a long time.

The area that I am going to deal with is the performing dance organizations, that is the dance companies. I would like to qualify that just a little before I start. When I talk about companies, what I mean is those companies that are funded at state or federal level or both. I realise that there is a tremendous amount of activity, and a number of people involved in companies that can claim to be working at a professional level. What I will be doing is actually describing the status quo as it relates to the actual funding system that is applicable at this present time.

One of the most worthwhile aspects of the study of Education and the Arts (and it is really a wonderful unexpected bonus) is that for the first time it has made a group that is notorious for non-verbal expression, i.e. the Dance Community, document and set down clearly their ideas. Prior to this I have had a great deal of experience of receiving written submissions for funds at the Australia Council from organizations who simply list their repertoires and works that they want to do, and claim these to be their artistic goals. This to me seems terribly flimsy, and simply not good enough. I was really cheered to see in the submissions coming in to the study, and the discussions that we had with a great number of people, that people have more clearly come to terms with what they are about. This augurs very well for the future, and I hope that we will move on from there.

I would like, at this time, when describing the status quo, to give you an impressive list of activities and organizations. I would like to be able to say it is 1930, August 12. Unfortunately it is not 1930, it is 1977. I would also like to be able to say that like the United States there are 200 companies actively involved in dance, and 70 of those are working out of Melbourne. I can't say that. The situation is, that there are about nine companies, at the moment, fully professional, employing perhaps about 150 dancers. In addition to this there would be about another fifty people engaged in either artistic direction, production, choreography, and short term guest artist appearances. That is not very many people working actively at a professional level in dance in Australia, a country of 14 million people.

In one way I am presenting you with a fairly dismal picture. I think that is perhaps one reason why we are here, to have a look at what actually is the situation, to pull the threads together, to be able to move forward, and talk sensibly about the place that dance could play in the Australian structure at this time. I don't think, however, that we need be morbidly depressed about the situation, because dance has already played a fairly vital role in Australian society.

It often seems to me a little curious when people talk about dance development. Take 1939, (the advent of Borovansky) or even a later date, 1963 as the starting point for the development of Dance in Australia. 150 years of white man's settlement, and 30,000 years of aboriginal settlement just seem to be ignored. I don't think that during that time people sat around doing nothing or waited

for the development of the point shoe. There was a great deal of activity.

I read in an article written by a wonderful lady called Jean Garling that D. Parnell and Mrs. Parry danced the Drunken Swiss at Governor Hunter's theatre in Sydney. I can't find any critical appraisal of that performance, but the intervening 150 years will allow us to be kind. Certainly the gold rushes of the 1850's brought a host of entertainers. Lola Montez is credited with being the first solo dance artist to visit Australia, and I believe pieces in her repertoire were "Eh Ole", and "Spider's Dance." I certainly would like to have seen that Spider's Dance.

By about 1899 J.C. Williamsons, (or if you want to affectionately call it "The Firm") was advertising for ballet girls. Right from the beginning of this century there have been many visits of dance artists, and companies to Australia.

- 1913 Adeline Genee visited Australia with a company.
- 1926 The first of the Pavlova visits.
- 1936 The first of Colonel de Basil visits.
- 1939 Gertrude Bodenweiser came to Australia.
(J.C. Williamsons actually brought her).
- 1948 The wonderful company of Ballet Rambert.

All I can say is "thank God" for Ballet Rambert, and for Madame Bodenweiser, who has given us people like Johanna Exiner, Keith Bain and Shirley McKechnie. We owe an enormous debt to all those people.

It is perhaps significant that we are still relying on those people, and on the import of ideas, the import of structures, and the import of personnel. I am not going to advocate an aggressive Australian dance pattern, but what I am saying is that if you are going to bring experts to Australia, if we are going to make them leave what they have got in England and bring them out here, we are going to have to be very sure what we are about, and we are going to have to be sure that we use those people very well.

Unfortunately I have witnessed over the last few years, an ever increasing sort of junk pile of artistic directors, choreographers, or whatever, who have been brought to Australia, and then the people who have brought them here have suddenly discovered that they didn't really want to use them, they didn't want them to usurp their power, and they really might as well pack up and go home. They had nothing very much to teach us.

So I am not advocating an Australian dance, because I think that dance is a very individual thing and it is much broader than Australia, it is something that everyone finds for themselves. What I am simply saying is that in the twentieth century there are so many options open, in whatever art form that we are dealing in. Unless we make a positive decision of which way we are going and follow that through, we are going to find that all we have got probably is a whole lot of "Pepsi Cola" dance companies.

I am going to skip a whole host of years and bring you up to 1973. In 1973, I returned from Europe, and was appointed by the Australia Council as their Dance Officer. It was very exciting time, and I think we went through something that probably I won't ever go through again because the situation was open and hopeful.

The Labour Government gave an enormous increase in funding to the Arts, and subsequently to the dance area. But what the funding body was faced with was a curious situation of, at one end, two highly polished and well established organisations of international standard and reputation, namely the Australian Ballet Company and the Australian Ballet School, and I don't think anybody would want to argue with that, at the other end you had very much a home-spun situation, a large number of companies operating in various states, claiming that they were the legitimate State Company. Alongside of that you had a whole lot of interesting work being done and people were managing to stay alive simply by cutting corners. We have a few people here today who cut the corners very well and are still surviving. Margaret Walker of Dance Concert in N.S.W. being one, Ruth Galene - New Dance Theatre, N.S.W., being another, and the Perth City Ballet, which was much the same sort of thing. All these tiny companies, and by tiny I mean tiny in terms of activity and in terms of budget, were all shaky financially. The Queensland Ballet had undergone an eastern tour, and just collapsed financially, Western Australia had done pretty much the same. This was all in 1973. The Dance Company of N.S.W. was simply acting as a company that did performances in schools. In S.A. the A.D.T. was surviving financially at that stage very well, but I remember at one meeting with its Artistic Director discussing the actual level of salary that the dancers were receiving. The dancer who was receiving the highest salary in the company at that time was actually getting \$50.00 a week which didn't seem very much. Tasmania had a fairly loose type of organization where the Australia Council gave funds each year for the company to employ a guest artist so that they could mount a production.

Now funding brought with it some changes. It meant that with increased funding came increased responsibility and increased credibility. It also meant that there were funds available for people to study overseas, so that dance people could go away on travel grants. The fact that there was funding enticed people back to Australia, who were hopeful that perhaps something could be done.

In 1977 we still have much the same names, but we certainly have a very different picture in terms of performing arts in Australia. The Queensland Ballet Company is now fairly firmly established under the directorship of Harry Haythorn who is an Australian who has spent 35 years overseas, and his last position was with the Scottish Ballet. That is a company that does principally classical work, with some modern repertoire as well.

The Dance Company of N.S.W. now has as its Director, Graham Murphy. He is another one who I think the funding situation encouraged home. I think perhaps one could best describe what Graham is doing as Modern Ballet. Also in N.S.W. we have a new group that formed about last November, called the Dance Exchange, made up of individual artists who simply like to work together. We still have Margaret Walker's Dance Concert which is continuing in its quiet, subtle way, in the In-Service training of teachers, attempting to get dance introduced into the schools, and in the meantime having a small performing unit.

Coming down to Victoria, unfortunately we lost our Ballet Victoria in October last year. Following that, the State Governments of Victoria and South Australia got together, and started to fund the Australian Dance Theatre now under the directorship of Jonathan Taylor, to cover both states, since both the Australian Dance Theatre and Ballet Victoria had closed. At this present time that seems to be going extremely well.

In Tasmania in 1976 the State Government came good with funds, and the company that was loosely operating and calling itself the Tasmanian Company, became in fact the state company. It services Tasmania in terms of performances and school work.

In addition there is the Kolobok Company, which all Victorians, and people who have seen the company in other states know, presenting a programme of character and ethnic dance work both in schools and also in adult performances. This company also is finding financial survival difficult.

The situation in Western Australia remains much the same. You have a small company - the Perth City Ballet - which has received state funding and only a very small amount of funding from the Australia Council. It continues to exist by cutting corners, the dancers work with a low rate of pay, and we still have a fairly small company - the Western Australian Ballet Company which does predominantly schools work and some adult performances.

So broadly speaking that is the situation of what I call the fully professional dance organization. You can argue with that later. It is only a way of clarifying those companies that receive state and federal government funding.

One of the things that I think we must come to terms with besides just the actual companies that exist is the actual role that they play in Australian society. I know that the Australian Ballet Company has internal problems, and they hopefully at some stage will be sorted out. I know that the dancers work too hard, I know that there are too many performances, that there is not enough rehearsal time. All those problems are inherent to a large organization, and they are internal problems. Externally the charter of the Australian Ballet Company is well defined. It has a very potent title, people know what it is about, and it certainly has an international reputation.

The state companies, unfortunately are not in such a situation. Their charter is much broader, and their work usually suffers from falling between things, trying to do dance performances and trying to tour the state in order to fulfil the conditions for state and federal government grants, and also trying to act at an educative level. This seems to me the rock that is breaking these companies. These are not my own ideas, they are theories and thoughts that have been put forward by frustrated artistic directors, tearing their hair out wondering what they can do about it. The other thing that the state companies have tremendous problems about is in terms of personnel. Most dancers graduating from wherever look to the Australian Ballet Company first. It is the company that they want to join. But what happens to the other companies if they are going to survive. They are working at a very different level, working in an area where they probably need in one sense more mature artists than do the people entering the first year of the Australian Ballet. In a state company you can't hide behind a cushion in Romeo and Juliet, you are out there in a very exposed position and there is virtually no insulation in terms of large numbers around you. The sort of work at an educational level that these dancers are expected to do is extremely difficult. Most of them have had very little experience in terms of education. They have been solely concentrating on their own personal development as a dancer. Then they find they are flung into a situation where they have to cope with an immense amount of work, and at the same time be able to convey ideas to the school children, and have all the skills that perhaps some of you as teachers after a great many years of experience still haven't acquired.

The need to look at the structures has already been mentioned. This seems to be a great need if state companies are going to be able to fulfil a worthwhile role in the community. They must be supported to find the work they will be best able to do.

That is something that perhaps we will be looking at in terms of all the sorts of recommendations that have been made tonight, in terms of artistic personnel working within the education scene. Perhaps they can then act as a communication link between the actual companies coming into the schools and then moving on. I think perhaps nothing is more disastrous to school children than what I call "the hit and run" performance where a visiting company simply fills their pockets with the money, and runs away. There is very little residual, and I think that sort of work is absolutely detrimental. Most artistic directors I think would agree with me, and few are working at the moment in that anachronistic way. But still it is definitely a great problem, one that won't be easy to solve, and that will require expertise. Unfortunately, the dance profession, with the cost of the tremendous backup staff that it needs in terms of stage managers, production people, lighting designers, teachers etc. and the lack of training, is absolutely rife with professional amateurism. I don't know how we can overcome that, but perhaps that is something that we will have to look at.

Another problem is that facing the performing arts groups, and one that we will have to come to terms with, is the role of the artistic director. I am not at this moment talking about groups who work on the non-hierarchical structure, i.e. those groups who work on an ensemble basis. What I am talking about is the system where you have as in the Australian Ballet Company the artistic director at the top, assistant artistic director, ballet mistress, etc. Somewhere we have to make a dividing line between artistic decisions and financial decisions. By this I don't mean that an artistic director should be given half a million dollars and allowed to run riot. That would be foolishness. But once the board or the administrative officers who are accountable to the funding bodies have set the budget, then it must be very clearly established that they must hand over the decision making power to the artistic director. Too often have I seen people collapse in the Australian situation because they have been enticed here from overseas, and offered the position of Artistic Director. The director infers that he was directing the artistic policy and not accountable for a lot of artistic decisions back to a board, which is too prone to make decisions based only on box office. So we must try to clear up that situation.

I hope that the picture I have given you is not too dismal. I don't think that longevity in terms of institutions and companies is what we should be looking for. All right, I am disappointed that Ballet Victoria died, but by Ballet Victoria's existence and the funding system at that time, it allowed it to bring out people like Jonathan Taylor, and we go on from there.

So these points I would like you to consider as landmarks in development, rather than collapses and dismal failures, in terms of the performing arts scene in Australia.

3. Description of the Status Quo - School Systems
 - Private Schools of Dance

Shirley McKechnie

My role in this first session of the National Conference on Dance Education is to acquaint you with what is referred to as the Status Quo - the situation currently prevailing both within the school system and outside it. Most of the statistical material available to me was gathered by the Victorian sub-committee in Dance which consisted of Donna Greaves, Linda Lipski of the Institute of Early Childhood Development, Linda Tenenbaum of Rusden State College and myself. We four met fairly consistently over a period of three months towards the end of 1976 to plan how we would conduct the enquiry in Victoria, and we eventually settled for a format which provided us with a very wide range of information covering most of the dance activity throughout the state. All the evidence from the other states suggests that the trends which become apparent in Victoria were repeated with dismal regularity in all the other states, - the problems, the hopes and the dreams are shared by all of us and it seems apparent that unless we agree to share the responsibility for doing something about them the problems are likely to remain unsolved and the difficulties perpetuated ad infinitum.

Almost all of the state reports commented on the differing attitudes and philosophies prevailing among their leading dance figures - is it to be classical ballet or contemporary dance, - dance oriented towards professional standards or dance as "creative movement" for the average child of average ability? Is it to be ethnic dance, modern educational dance, jazz ballet or community dance or perhaps a sampling of the entire range? These are some of the questions which will certainly occupy us over the next three days, but before we begin our exchanges let us look at some of the facts.

There are at least 800 private ballet schools functioning throughout Australia. This figure was provided by the Australian Ballet School which auditions children from a number of these schools for entry into the Australian Ballet School. The state of Victoria accounts for about 180 of these schools and a conservative estimate based on figures provided by the Royal Academy of Dancing, The Imperial Society of Teachers of Dancing, and The Borovansky Memorial Australian Academy of Dancing suggests that between 8,000 and 10,000 children attend these schools on a weekly or more frequent basis. As the Victorian figure is less than a quarter of the national figure one could presumably make an educated guess that there must be between 40,000 and 50,000 children currently studying classical ballet at local ballet schools throughout Australia.

The positive aspect of these figures is of course that so many children have the opportunity to partake of what is clearly a popular and rewarding activity, much of which is deeply committed to the promotion of ballet as an art form. The negative aspect of these statistics is the fact that while the numbers seem large they are only a small proportion of Australian children as a whole - the vast majority of these have no dance experience whatever and of the small number who do, the experience is often minimal and sometimes of questionable value. In addition we must acknowledge the fact that the whole business is very female dominated and that men from the age of four up tend to act as if it isn't there.

In Victoria the state committee made an extensive study involving over 1,000 primary school children and over 500 secondary school students from various schools throughout the state. The response from primary school children placed

dance as a 23rd preference in a list of 26 possibilities - but it is notable 56% of all responding children indicated an enjoyment of dance, "it was fun". Secondary school students, perhaps surprisingly, listed dance as a 22nd preference of 53 proffered activities - 22nd place along with dressmaking, instrumental music and film appreciation. It would be very interesting to know what activity was actually placed 53rd. These figures are given in more detail in the Victorian report on pages 23 and 24. All the evidence to hand suggests that very much the same trends are apparent in the other states. The conclusion to be drawn is that children are certainly more interested in dance than we might have supposed, particularly in the secondary schools, but that they have had little opportunity to develop this interest at any on going level.

In trying to discover more specific information with regard to the attitudes of school principals, head mistresses, general studies teachers and teachers of arts subjects we conducted several in-depth interviews with several qualified school teachers who are actually managing to teach dance within the curriculum of some of the state's high schools. We asked questions not only about the attitudes of other members of staff, but also about facilities or lack of them, the encouragement or otherwise for both sexes to participate and the responses of the children involved in the dance activities. What these interviews revealed was that if dance occurs at all in a secondary school it is because a member of staff is either a trained dance person (a rare occurrence) or has a particular interest and commitment to dance because of a belief in its value and is prepared to work hard against a general atmosphere of disinterest and rejection to make some kind of dance experience available to the children in her care. These people are seeking knowledge and support from dance professionals and educators - for the most part they are voices crying in a wilderness, and while the issues raised by this situation are certainly contentious, we must recognise that teachers in this situation need and deserve help in what they are trying to do. All of the secondary school teachers whom we interviewed whether trained dance people or not were in agreement on the three major difficulties, i.e.:

- (i) The attitudes of principals were generally conservative, uninterested and unhelpful. "P.E. is physical training and not part of an education course." Dance is even more suspect.
- (ii) The attitudes of other staff were generally constructive if also involved in the arts - music, drama etc., otherwise indifferent. Low status was accorded to dance and P.E. because of the lack of H.S.C. requirement, no vocational accent.
- (iii) Facilities in most cases were absolutely minimal - the most urgent need is in this area. "One must beg musical equipment from the music department."

There is now further information available regarding attitudes to dance in secondary schools and this comes from several of my senior students of Rusden State College who are in their third year of dance training - they are studying for a Bachelor of Education degree in Drama and will also be credited with a major study in dance. Throughout the year they have conducted a series of demonstrations and workshops with large numbers of high school students and these have been on the whole enormously successful. The reasons for this are I think fairly clear.

- In each case they have been invited to the school by classroom teachers who are themselves interested in dance and have therefore generated quite a bit of interest and enthusiasm among the children before the group arrives in the school. I have actually witnessed large numbers of high school boys lining

up to take part in a dance workshop after they have seen the demonstration and then crowding around the dance students to ask questions about the training, the courses available and so on. It seems perfectly clear that where the dance material is stimulating and can be made relevant to their own needs, there is no longer the terrible prejudice among boys that we have been accustomed to for so long.

At Rusden College this year we enrolled 37 first year students in dance and exactly 19 of these are young men - admittedly they are all starting late - we are all familiar with the difficulties of late starters trying to become proficient in dance techniques - but it is a start, and the point I am trying to illustrate now is that young men are interested, and there never was a better time than now to engage this interest and we should start wherever we can find it.

In addition to the situation I have described with regard to dance in secondary schools, my committee was able to document a wide if somewhat thin range of activity throughout our tertiary college system - that is mostly within the State Colleges of Victoria, which are entirely concerned with teacher training. The situation is similar in all the states where C.A.E.'s are usually responsible for teacher training as well. Seven of the ten constituent colleges of the S.C.V. in Victoria list some dance activity as part of courses offered to teacher trainees, and a great deal of general information about dance electives has been gathered from the various State Colleges. The lecturers in charge of movement programmes have offered their basic philosophies of dance in support of the programmes.

In all cases except one (Rusden State College Drama Department) these courses are based very largely on the theories of Rudolph Laban and are offered as part of a more general programme in Physical Education, Creative Arts or Drama. There is some involvement in "community dance" and dance as part of games and recreational programmes.

Almost all of the lecturers currently working in dance in the State Colleges of Victoria have gained their experience of dance through Laban oriented studies in England and not through experience in the art form as either dancers or choreographers. Some of the courses offered in the colleges are for one or two hours per week for one or two years. Occasionally they are offered as one unit of study - a single subject studied for one term only. One college offers a course of 12 hours in dance, 6 sessions of 2 hours each.

In February 1977 the Victorian College of the Arts assumed responsibility for the 60 full-time students enrolled in Ballet Victoria's professional course. It is expected that the first enrolments of students for the revised secondary course will occur in 1978. We received quite a substantial submission from the director of the Victorian College of the Arts - the College, as many of you may be aware, has advertised internationally for a Dean to establish its proposed school of dance for training professional dance artists. Mr. Parr the director of the College, has pin-pointed one problem of which most of you are aware, and which will certainly be among the issues discussed over the next few days. He says, and I quote:

"Dance education merits particular concern. At present in Australia a young person wishing to train as a professional dancer enters a Ballet School as a full-time student at about the age of 15 years and terminates normal secondary education as a result. He or she thus abandons prospects of tertiary education and is unable to gain a qualification which might allow entrance to an alternative career such as teaching. Only a limited number of dancers make successful careers in the art and, of those who do, most retire from active performance before the age of 40 when, lacking a sound educational

background and without qualifications, they face a future of limited prospects. We view this situation with grave concern and are anxious to establish a school wherein young dancers can prepare for professional careers whilst completing secondary education and undertaking accredited tertiary courses."

This of course brings up the whole question, not only of the education of the professional dancer, but of the possibilities for retraining once the dancer's performing career is over. Before I discuss this and other issues relating to possible changes for the future I would like to restate some of the problems I have touched on with regard to the negative attitudes which have impeded the acceptance of dance as an appropriate area of study within our education systems so far.

It seems to me that in spite of my hopeful remarks re men in dance, that many Australians still regard dance as an effeminate activity, alien to the Australian temperament in the form in which it has generally been presented in the past.

- In the form of nineteenth century ballet, still the most popular form with regular ballet goers, it lacks relevance to our attitudes and concerns - the image is one of an age remote in time and experience.

- Australia has no folk heritage of music and dance with which to identify. The urban experience has glorified sport and the sportsman, we have no history or tradition of a "folk" population rooted in the experience of the past other than that preserved by the original Australians.

- The frightening intimacy of the instrument of expression, the human body, has no parallel in the other arts. The puritannical repressions of an earlier age have inhibited the acceptance of dance as a major art form.

- Understanding and appreciation of the other arts is frequently rooted in scholarship and research which has grown out of centuries of developing aesthetic theories. Dance did not have a theory or an accepted body of conceptual knowledge until the latter part of this century.

- Ideas of form and structure are still foreign to large numbers of dancers and teachers who engage in otherwise advanced technical studies.

- Composition as a basis for the study of the art is not the concern of those who regard technical performance as the central goal of the dance student.

Balancing the public apathy and disinterest arising out of these issues, is a heartening indication of changing attitudes. Submissions and requests received in connection with this study do indicate and highlight the enthusiasm shared by many educators and members of the dance profession as well as the growing interest and demand for wider dance experience among the younger generation of students.

One of the most heartening things to happen within the past couple of years is the investigations conducted by the Schools Commission and its Report for the Triennium 1976-78. Dame Peggy and Margaret Scott and I were responsible for a submission on dance education to this enquiry - Miss Scott and I were eventually subjected to a very searching discussion on the problems connected with dance programmes within the school curriculum. I will discuss this proposal in more detail at a more appropriate time in another session - for the moment I would like to acquaint you with the actual recommendations made by the Schools Commission with regard to expansion of the School Curriculum.

EXTRACT FROM THE SCHOOLS COMMISSION REPORT FOR THE TRIENNIUM 1976-78.

- 10.8 Allied to the tendency to broaden the range of learning activities is an implied reassessment of the status usually allotted to each section of the curriculum and to the traditions which have virtually excluded some types of activity - for example, dancing - from many schools. Partly this may represent a recognition of the wider role of the school, partly a response to changing values in the society, but perhaps mainly a desire to provide better for the different needs of individual ...
- 10.10 Problems occur in providing opportunities for children with particular talents (often called 'gifted') or wishing to develop special interests. This problem is especially acute in fields where considerable time must be spent at comparatively early ages in acquiring particular skills, for example, music and dancing. Those with particular interests in these areas will not be able to pursue those interests to the highest levels unless they acquire the necessary physical development and discipline at an early age from professionals of high skill.
- 10.10 In cases where the students' special interests or aptitudes lie within the normal curriculum, the introduction of greater flexibility in school organisations can allow them opportunities to study at higher levels ... Facilities may be provided in tertiary or other educational institutions for example, ballet schools. Similarly, the experience acquired in the development of learning exchanges may help to develop methods of learning other than those used within conventional schools ...

One very interesting recommendation concerns

SPECIAL INTEREST CENTRES.

- 10.13 The Commission feels that the solution to this type of problem, basically organisational in nature, is the development of Special Interest Centres in which highly skilled staff can be made available to supplement the learning experiences of students with the strongest motivation and greatest aptitude for intensive development. Only in this way can the necessary specialised staff resources and equipment be grouped to best effect. The pattern adopted in Western Australia, and a similar pattern about to be implemented in South Australia could provide one model. High schools are designated as special for a particular interest such as music, ballet or drama; interested students may apply to enter those schools irrespective of their place of residence ... Since not all students undertake the special interest, the course is in some senses integral to a normal school, and in other senses supplementary to it.

Now some of the recommendations which have come out of the state reports deals quite explicitly with these issues which have been highlighted by the Schools Commission's report - and during our deliberations over the next few days I hope we will be looking at them in much more detail.

The question might well be asked how one could go about implementing some of these suggestions, and one possible model for primary schools is offered as a specific recommendation in the Victorian report - this concerns the role of a Specialist Dance Teacher servicing perhaps several schools within one area.

Such a person -

1. would work with teachers, giving workshops and in-service courses on the use of movement in the classroom,
2. she would give demonstration classes, visiting in the classroom and initiating a movement programme the teacher would then pursue on her own,
3. she would help the classroom teacher to plan movement experiences related to the curriculum for a particular class,
4. she would supply records, rhythm instruments, and resource materials on request by teachers.
5. she would plan assembly programmes to give children the opportunity to perform dances they had created or learned,
6. she would conduct a dance club for children interested in more intensive study,
7. she would invite guest artists to the schools, and would prepare introductory materials to present to children before scheduled performances.

Extract from -

TEACHING DANCE
The Specialist's Role
by Betty Rowan.

With regard to secondary schools, it seems that one must look initially to the teacher training colleges. It is imperative that courses in dance in these institutions be upgraded to the point where they can be equated with professional requirements in other teaching areas. If dance is to have the status of other school subjects, its teachers must be seen to have backgrounds of training and experience at least the equivalent of that expected from a good teacher in say maths or science or languages - an hour a week for one or two terms is simply not good enough.

SECTION 2.

4. DANCE IN EDUCATION:An Overview

Peter Brinson

It was mentioned last night how it happened that I helped weave one of the strands anyway, which has become this conference, at the University of New England 18 months ago, at the Australian ballet seminar. Since then I have watched this strand mingle with other older ones and be put together by the committee, until now it has given shape and form to something that is a real need, an Australian need, and an expression also of an Australian awareness of the tasks that desperately need to be done. Yet having said that, and having emphasised the Australian nature of what we are talking about now, it is still not an isolated event, because in fact, it is part of a tremendous international movement, an explosion of dance interest among young people, and it is something that I have witnessed right across the world. What Australia is doing, what is happening in this room can be matched also in other countries in any continent, and this I think, is part of the period of change and reassessment in which we are living. The point about this conference, I think, is that unless we step in now, unless we take part in this reassessment, this thinking of change, unless we put our own dance house in order, we are going to miss out, and miss out for another decade. It is certainly true of Britain, and I suspect it is true here.

On the one hand you have a questioning of established government structures, at every level including the government of education, a questioning of the priorities of economic cut back, and also a questioning in education generally. The reason, perhaps, and I got this impression so strongly last night is that demand for the right to dance is to demand the right to choose, choose something different from the way things are, and that is a challenge.

On the other hand there is the positive uplifting interest among young people, an interest in the arts, and all this offers a tremendous opportunity to teachers to which they have reacted with questioning on their own, and debate among themselves in the staff room. If you don't find it you can start it. I have seen this in North America, and in Europe and Britain as well as in Australia. So I think that one of the things we need to do at this conference and afterwards in the national organization which I hope will develop, is to take from this international experience ideas from abroad which are useful. There are lots of them, but let us take just a few examples.

France: When dancers are unemployed they should have free classes. That is what happens rather than be penalized economically for what is an essential for them, and a unique preparation in the business of getting work.

Sweden: Pre-vocational training and vocational training is all conducted within the state system within selected state schools so that the future professional is not educationally isolated, nor separated from the greater resources of the state system. Every potential talent, every child who might be a potential professional dancer is thereby covered.

Canada: The example from York University, Toronto, of what tertiary education can add to the status and quality of dance in a nation.

U.S.A. An imaginative use of dance artists in schools so that children meet real dancers, dance with them, and watch them at their creative work. We have developed this too in Britain in a lesser way, and it works.

Britain: The concept of open education in primary schools, where nowadays they are basing so much of their current new work in the arts in schools, plus the development of community artists, including dancers in all sorts of new educational situations.

That is some of the input that might happen.

With all this activity that is going on there is an extraordinary paradox. We still have to make the case for dance to so many people, and when I thought about it while I was writing these notes, it is even odder because actually the case for dance was made by Moliere, and he made it perfectly.

This is now he made it:

"all the ills of mankind, all the tragic misfortunes which fill the history books, all the political blunders, all the failures of great commanders have arisen merely through lack of skill in dancing"

Do you doubt it? Right, here is the proof!

"When a man has been guilty of a mistake either in ordering his own affairs or in directing those of the state, or in commanding an army, do we not always say - 'so and so has made a false step in this affair', and can making a false step derive from anything but lack of skill in dancing"?

Extract from
Le Bourgeois Gentilhomme.

All of us here will agree I think with Moliere that dance lies at the root of human endeavour, but we will need to stand together with all our allies from the past, all our allies from the present, in order to persuade the rest of the world that we live in. So I listen with immense interest to the new voice of Australian educators. I note how strong this voice is becoming, and I hope that it and they will join the rest of us in a permanent dialogue through some kind of international liaison committee which between us we have got to set up. Now it was because of the importance of this kind of dialogue on a national scale in strengthening and developing our own and public knowledge about dance in education that the United Kingdom and Commonwealth Branch of the Gulbenkian Foundation convened in 1974 an action conference of leading individuals in the dance field. We made sure that we started in the way in which we meant to go on, by sustaining our international contacts. Of course we have contacts in Europe, since we are a European foundation, but from America came June Ayring, from Canada came Grant Stroud, and from Australia came Keith Bain. The conference, you note, was of individuals, because it was clear to me that if we asked representatives of organizations, the rifts and the rivalries between these organizations would have dominated the conference, or we would have not perhaps even have got started. So we asked carefully chosen individuals, and by chance those individuals happened to come from the organizations that we wanted. It was marvellous to see. Famous people in their field of dance, people who had worked and sacrificed say thirty and forty years in the cause of perhaps Greek Dance, or the Joos Leeder method, or this or that kind of classical ballet, or the principles of

Laban, or a well known physical education college, or some kind of country dancing, people expert in these individual fields, people working the same field, colleagues, next door neighbours you might say, that had never met before, and this I thought was both marvellous and terrible, and it explains a lot about why we are where we are now, and why we are not a lot further forward.

I believe passionately, and I think you do too, that we have to get together, not just our own little bit of dance, but all kinds of dance coming together. In the United Kingdom the entire world of employed professional dancers in ballet, in modern dance, in musicals, films, television, allowing for those who are resting, and the more elegant kind of stripper, amounts to no more than 1,000 people, and that is it. The estimate for Australia is hardly more than 300. The first returns on the Gulbenkian Dance Study in Britain suggest that all the private teachers in Britain in all kinds of dance except ballroom, (we only left out ballroom because it is not statistically significant in British schools), all kinds of dance teachers totalled between eight and ten thousand people. That is all. In Australia I would be surprised if it was not a good deal less than half that. So we are too small to be divided, in our own interests. We need to form national organizations which can speak to government, and speak to local government in the cause of all dance education, as a single voice, and as a single pressure group. It can be done.

We went into that action conference in March, 1974 with the one idea at least of coming out with a national forum. In fact we came out with two major results. First we got our forum, and the forum, a little to my surprise was as a result of the initiative of the Royal Ballet School which called together people who have become now a National Committee for Dance Education, and this really does represent everybody, from Laban teachers in the state schools to Cechetti, the R.A.D., B.B.O. and contemporary dance, and it is just about to acquire a paid director and paid secretariat, funded by the subscriptions of contributing organizations actually working together. I think this is not a bad achievement in a matter two years. So you see, we can establish a national centre with which government and local government can deal. Our profession deserves to match in status that of the doctors, the teachers and the architects, all of whom have got one professional organization. They benefit from it too.

The other major result, I confess I had hoped for secretly, but really not expected, was some means of knowing ourselves, of gathering such facts and figures and arguments, that governments and local government, schools and parents, and all our doubting fellow dancers and teachers would be forced to take us seriously because the portrait is true. We don't really know the first thing about ourselves, how many we are, where we are, what we teach, how we teach it, and so on, and yet without this we are an army without intelligence, and thus without a strategy.

So as a result of that action conference we set up a national study of dance education, and this I think is the first time that all the resources of the dance education of a nation have been put under the microscope - the public sector in the schools, the private sector with its studios, and so on. We started work in November, 1974. It took over a year to set up, and I must confess it proved a bigger task than I had expected, an immense task in fact involving a national sample survey of dance activity in all the primary and secondary schools in Britain, - England, Scotland, and Wales, a national seminar of those schools where dance is actually a major part of the curriculum because people kept saying, "Oh well you know, you can't timetable it, it wont work." So we got all these people in that had made it work, and found

how they did. So we proved our point - a complete survey of all the membership of the Royal Academy of Dancing, the Imperial Society, the B.B.O., the National Dance Teachers' Association, and so on in order to find out the nature, the size, the location, the range of teaching, and so on of the private studio teachers. It took some working out, but now I think we do know how many teachers there are, and where they are, and what they teach. Well we are still going, and we are not going to be publishing the report before January or February 1978, but so many of the issues that we are facing on that study are so similar to what you are discussing here at this conference that I thought you might be interested on a purely personal basis from me, without committing any of my colleagues in England, to hear some of our experiences, and perhaps some of the solutions that we have tried to put forward for the problems that we are discussing.

Now what are the problems, what are the issues? The main ones, I think are these:

1. What should be the relationship of the private sector to the public sector, if you like the private teacher to the teacher in state schools? What would be the future of that private sector, that private teacher if the state teacher gives more and more support to dance?
2. What is the need, and what are the arguments for a greater share of state funds for dance education, and where is the money going to come from? I will try and answer that in a minute.
3. The isolation of the private teachers, both socially and within the education system as a whole. This is a problem.
4. How to discover and assist talent, especially the child gifted in the arts.
5. The problems of grants, grant aid to individuals and students.
6. Teacher training problems.
7. Examination and evaluation problems.
8. Finally, the general state of education today as it relates to the arts. Let us have a look at that general statement.

There is, as you know I think, what is called "THE GREAT DEBATE" now happening in Britain. It is a great debate about education, and it is always spelt with capital letters. It is the whole future of national education. It was launched by the Prime Minister nearly a year ago in September. It is being conducted by the Department of Education and Science in all parts of Britain. Now in all these conferences, all the millions of words that have been trotted out, in all of that there has not been made one single reference so far to the place of the arts in education. Now this doesn't mean that there isn't a great debate going on of the place of the arts in education, but it has been going on a lot longer than "THE GREAT DEBATE", because this problem cannot be swept under the carpet, because the place of the arts in education raises the whole issue of what education should be about. The place of dance in education in particular epitomises all the inequalities there are in education.

Now we have found in this discussion about the arts in education that the more the human purposes of education relating to values and feelings and personal growth and fulfilment of young people are being debated, the more

it becomes apparent that the state school system may be systematically ignoring precisely those elements of teaching and learning through which the human purposes of education can be most effectively realised. In other words there appears to be a strong possibility that the failure of schools to direct their efforts more purposefully to these human considerations and to respond more effectively to the affective needs and concerns of children is linked more directly than we previously supposed to the historic neglect by schools of arts, crafts, and the humanities generally.

But this lack amounts to an entire area, an entire dimension of human life. If a concern for the arts, and by direct implication therefore for the emotional, perceptive and expressive development of children has existed at all in our schools, and I am sure this is as true of you as it is of us, it is being viewed chiefly as a luxury, and it is there because some one individual put it there, and for no other reason. The real emphasis on education is quite elsewhere, deriving from the emphasis of society, and it is a different emphasis from that which we are talking about. This neglect therefore has led to inadequate treatment of aesthetic values and artistic concerns at every level of teaching, teacher training, and educational administration, and let us not forget the power of the educational administrators. So by embarking on the case for dance in education we can't avoid questioning current values. We are challenging current values, so we the people who are doing the challenging have to be specially well clued up when it comes to taking part in theoretical, philosophical, and practical discussions about what we want to do, and we can't do all this ourselves, so we need allies from the education world, from the administrative world, who are fighting these battles in their own way. Therefore we added to our new National Committee for Dance Education educational administrators, education officers and so on alongside the dance experts, and without this alliance we could not do our job effectively. Let me give you two examples.

Ultimately we are going to need more money, so we have to come clean about that. Nevertheless we have to be realistic and practical for now, and this means that we have to make do within current budgets. Now, how do we do that? We do it by arguing and winning the case for re-allocation for certain resources within education, or if you like, they call it technically, "redeploying resources against revised objectives". We are pretty certain in Britain that the education machine in general has unused resources, time, and space, which could be made available with better organization. It is our job to prove it, and we can prove it by allying ourselves and working with these experts that know their stuff. Say for example, the time assumed to be necessary to study A levels, (equivalent to H.S.C. in Australia) is in fact too long. This we think is the case anyway in Britain. It could be reduced from 20 hours to 15 hours a week. The five hours thus saved could be used, we say, for arts activities, to get better A Level results because you have broadened and enriched the learning of the children. One of the problems in education today surely is that the traditional approach to children, plus bureaucracy, wastes money. Now we suspect that there is therefore more than enough room within the existing system for the arts, for the disadvantaged, and also for what is going on as well. But it is we who have got to do the proving, and that is one of the tasks of this new National Committee that we have set up.

Second. Take the effect of present priorities and thinking on something as practical as buildings. The spaces needed for traditional activities like sports are so automatically accepted that there is no question of those spaces being left out when there is a new building or a new design being put up. Dance, music, and drama, and so on have never been part of the common core of education so their space needs don't necessarily form a part of a new school building design. What is the effect of this on the children? The

effect is automatically to limit the options open to them because they are preconditioned inevitably by the staffing, the buildings, the resource allocation grants available, and so on, so they are channelled even before they walk into the school. All this reflects in effect, the thinking of "The Establishment" in education. In the U.K. anyway this discrimination against the arts is particularly noticeable in the grants system. The arts receive what are called discretionary grants. The authorities may give them or they may not, and in the present cut back they don't. Naturally the nett result of this is to threaten the existence of some major centres of arts education at the moment, both music colleges, and the Royal Ballet School. There are children being turned away because they cannot get a discretionary grant, whereas those for other subjects - say the study of history, of languages, of engineering - these are mandatory grants, which have to be given. These established attitudes have created a whole hierarchical approach to education which oversupplies us with teachers of some subjects, and undersupplies us with teachers of others. I think that we shouldn't shirk from a direct questioning of this system. To put it bluntly, why should a hockey player be fulfilled and a dancer or a musician not be fulfilled? Yet the battle to change this is going to be hard, and it is going to be long, but I believe that in the end it must go in our favour, because we are fighting to put into education what is omitted now, the elements which are beyond the printed word, and beyond traditional concepts of learning, the things that cannot be expressed in words. "If I could tell you" said Isadora Duncan, "I would not dance it".

We have a lot of internal conflicts of our own to consider. What, for example shall be the relationship between the private and the public sector? Now long term, I think we are all agreed we want dance to be accepted fully and regularly as a school subject, a regular part of education taught at the best possible standard in the schools. We want this not only because we believe dance is a necessary part of education for all, but because it is the only way ultimately, in which the professional dance world is going to be sure to draw on all the talent that is available. From this a need follows, it seems to me, for some kind of rationalisation for dance education across the nations, and the establishment of a national standard.

This is another thing for the profession. We don't want outside people organizing something that can be done by the profession itself through its central body. If that happens, what then is going to be the position of the private studio teacher, who feels inevitably very threatened in this situation, and understandably so.

To begin with we think, quite frankly, that he or she needs a much broader education than in the past so that they can take their place with much more confidence besides their colleagues in the public sector. The old apprentice system really is not on anymore. The teacher training course at the Royal Academy of Dancing is no longer adequate, and in fact at the R.A.D. it is a regularly accepted fact now that you do a fourth year so that you would come out trained and able to take your place in the public sector, if that is what you should wish to do. It is the only way to get equality of status, and the same is true of the London College, in fact all the main teaching centres. Well then are they going to lose out if this happens? It so happens that we have been carrying parallel with the dance study a similar study in music. This music study has noted, because it is a little bit ahead of us, that in spite of the growth of music in schools, or because of it, there is a continuing demand for private teachers, and in fact that demand cannot be matched by the teachers. So it doesn't necessarily follow that if dance spreads through the state schools, and is taken up, that the studio teacher is going to be done out of a job, anymore than it followed that when records were made

orchestras went out of jobs. In fact the truth is that the private sector should be seen as a resource by the public sector, particularly the administrators, and used as such. The public sector should be seen as a potential ally by the private sector, the studio teacher. This is already beginning under some authorities in England. One of the hindrances to it happening is the relative isolation of the private teacher within the cocoon of their studio, and the dance skills which they are teaching. Their range of social contacts as we have found, is terribly limited, outside interests very restricted, contact with the public almost nil, knowledge of the public sector almost nil. You could also say incidentally that the public sector doesn't know much about the private studio teacher or their problems either. As we have gone around the country talking with teachers about this sort of problem there has come up a suggestion that there ought to be regional dance councils. How this is really taking something out of the note book of the sports world. There are sports councils around the country, and they represent every sporting interest, and allied interests as well. If we could do this in the dance scene, if we could genuinely bring together all the particular interests of an area, it would have very valuable, and probably practical results. For example as I have been around the schools quite often a teacher will come up and say, "look, I think so and so has got some talent, can you tell me what to do about it?" If you have these councils it wont be too difficult for somebody in the public sector to come up to a studio teacher and say "Can you come and look at so and so, and tell me if I am right"? This would have very practical and valuable results for the children themselves, but if this development occurs within the public and the private sector, what about the traditional relationship between dance and physical education?

I suspect the position in Australia is probably much as it is in Britain. The dance we have in our schools we owe to the world of physical education, and to the work and dedication of teachers especially in primary schools, who did not necessarily take dance as a major element in their training. Where we are now, we owe to them, but even so it is the unanimous view of our dance study and of teachers and of many physical educationists across the country that it is time for dance to leave home and stand by itself, aided I might say by the appointment of regional consultants for dance in each authority. This we think, is essential for its development as an important educational subject, and also for its professional status. We stress that we wont be too rigid about this because there are areas in which the drama people are immensely helpful to dance, and areas in which the physical education side is immensely helpful to dance, and it is silly to destroy something which is already going well, but this still doesn't change the need for the principle of gaining separate subject status for dance.

Now we say this because we also think not only that the balance of the curriculum needs altering to include dance, but also the dance which is taught in the schools needs broadening. We are still talking about this on our committee, and I am sure we shall go on talking about it for quite a long time to come. But let me say this. We are not thinking of taking classical ballet, or Graham technique as it stands, straight into the schools. We are not thinking of that at all. It would be stupid. We are thinking along guidelines which suggest that the overall aim of teaching dance or movement in schools is to enable the child to express with his or her body as many ideas about themselves and about the world as possible. That is the general strategic aim, and to achieve that we are thinking about eight guidelines. I stress - thinking - we haven't come to a conclusion yet, but for what they are worth here they are

1. The atmosphere within a child's dance class should be as free and open as possible, actually the word we used was permissive, but I thought you might mistake me.

2. The child should be helped to discover for himself the potentials of his body movement - discover for himself.
3. His adventures should not involve a right way and a wrong way, or indeed a right or a wrong system. At this stage it is not particularly right or wrong.
4. The movement tasks should draw upon a child's imagination, inventiveness, and experience.
5. The movement will probably begin by being individual and will then involve others.
6. There should be a close interrelationship between movement-dance and music, art, drama and so on.
7. The teacher should have movement experience and training, but should not impose the dance images.
8. As the child grows older, he or she will feel the need, and be ready for a development of technical skills and composition under the expert guidance of a teacher of dance bringing much more specialised instruction into the classroom - a big step forward.

There is general agreement in Britain that the level of skill acquisition in dance is too low, and the demands on the child not high enough. There is also a growing demand right across the country for some kind of technique as the child gets older, though the great debate is actually what kind of technique, and let us return to that later on.

All of these demands of course have got to have a considerable impact on the nature and content of teacher training, and here I must explain that the effects of the closure of a great many teacher training colleges throughout Britain as the result of cutback right now, has been to eliminate a number of colleges which were particularly good for teaching dance. They didn't close them alas with dance in mind, they closed them with other things in mind, but the nett result is that the dance teacher training system, such as it is, which has grown up in Britain since the end of the war is to a large extent destroyed by these closures. It is generally agreed also that students in the professional colleges, i.e. the college of the R.A.D., the Imperial Society, and so on, should qualify to teach in the state system by an extra fourth year, and it is possible that we are going to introduce degree studies into these colleges too, so there is a chance of a much closer integration in teacher training now between what you might call the private colleges and the public sector, and we think that is the way forward. I am pretty certain that is what we are going to recommend.

We did a sample survey as I told you, of all primary and secondary schools in Britain. Most of the results are still coming off the computer but I have brought with me a sort of a portrait, a statistical portrait of a primary school, and a secondary school. This shows that 68% of the primary schools in Britain admit to teaching some dance, 32% none at all. Of those schools that do teach dance, the typical one is a mixed junior and infants school of about 250 children, half boys, half girls with ten full time and three part time staff, one third of which will be male, and two thirds will be female. In these schools dance is taught once a week for thirty minutes, to mixed classes, but there is a steady decline the older you get. In other words you will get 47 lessons in a school year if you are in the nursery, but you will get only 29 if you are around the age of twelve. The most popular form of dance taught is folk or national - 76% of the schools teach that, plus a sort of movement P.E., which as far as I can see is largely derived from Laban. In addition,

there is BBC Music and Movement, a great standby for a wet afternoon. Anyway 89% of the schools use that.

Who teaches? It has actually got quite a wide spread. When you remember that the full time staff is ten, 50% of the staff take part in the teaching of the dance. Actually five female, and one male, and the part timers step in from time to time. Almost invariably the dance is taught in the assembly hall. Nobody every questions this, because in fact there is nowhere else to do it anyway, so they never thought of an alternative. What is sad is that in this typical school there is no school club for dance, no visits to dance festivals or other dance events, no display or performance by the school children themselves of what they have done for their parents or whatever, no visit by any dance group. You may, if you are very lucky (51% did) go once a year to a professional dance performance. In this kind of situation not surprisingly, no pupil in the last three years has left school to go to a full time dance school. There is no scheme to identify talent or to help it. That is the Primary School.

What does the typical teacher in the primary school look like? Well she is a "SHE", the rate is 89% female, and full time. In a normal week she spends two hours teaching dance, which represents just 8% of her time, excluding preparation and so on. She will have been teaching dance in this way probably for around ten years, will hold a Certificate of Education, which includes either a subsidiary course in dance or dance drama. Just under half held those qualifications, and the other half held no qualifications at all. She holds no other qualification in dance teaching, she is not a member of any of the professional organizations like the R.A.D., nor has she attended in the last three years, any inservice training in dance, and she considers one lesson a week is quite sufficient for her pupils.

Secondary School.

Now what kind of an image is that? Well, rather to my surprise, 68% you remember I said taught dance in the primary school. In the secondary schools, the figure is 60% and I was surprised that it was quite so many, but of these the huge majority is comprehensive, so if you wanted to study dance in secondary schools you would have to go to a comprehensive school, make sure of that. Of those comprehensive schools 81% taught dance only to girls, very few ever included the boys, and 94% made dance the responsibility of the Physical Education Department. The average length of a lesson was 43 minutes with an even spread between Laban, folk, and national. The teaching staff in the secondary school is usually two full time members of the physical education staff. Half of them will use the assembly hall, the other half will use the gymnasium, and this female secondary school dance teacher will teach dance for about four and a half hours a week. That is roughly 29% of her total teaching hours. She has been doing this for about six years, having had a specialist training in physical education, where about 34% take a main course in dance, 2% a subsidiary course, and the rest, nothing. She holds no other qualifications at all, and she considers that really two periods is adequate for her pupils. Neither she nor her primary colleagues considers that dance should be examined.

Just a word on the examination system. The Department of Education has what we call a Mode 3 examination, where the school sets the exam, and an outside examiner comes in and actually takes it and judges it. That is the examination system in the public sector, and personally, and also as a committee we find that this adds a very important status symbol to the subject both among the parents, and among the educationists. Also now, for

the first time an Honours Degree in Dance is available at London University's Goldsmith College, and a number of other Honours Degrees are available where dance figures as a major option. In fact it is possible in Britain, if you are very lucky, to acquire an interest in dance at the primary level, go to a secondary school which happens to have it as an important subject in the curriculum, and then go on and take a degree in tertiary education which includes dance as a major option. That was unthinkable even seven or eight years ago, so we are moving forward.

The Gifted Children.

The arrangements as you can see are really quite inadequate. They are non-existent in the state sector, and in the private sector it is largely selection by cash, so that the result is to make ballet an overwhelmingly middle class subject. In fact we reckon that the Royal Ballet School for instance, goes to enormous trouble in selecting and choosing and drawing forward for audition the youngsters, but in fact, it is only drawing on about 40% of the available talent in the country. We have more to say on gifted children I know, but there is an extraordinary kind of class division developing, in this sense, that 99% of children that go into the Royal Ballet School, in fact come from the private dance studio, where the children's parents have paid for the education. 95% at the intake judgment of those going into the Laban College to take this dance degree, or who are going to the School of Contemporary Dance in London, come from the state sector, not from private dance studios, and this development has happened within the last three or four years. It is a very interesting phenomenon.

So just to sum up - some general thoughts.

1. Until the dance experience is available to children at whatever level, there will be no great growth in the art, either in audiences, or in creation. So the future growth of dance depends upon winning the battle to translate dance from the non-essential into the essential teaching area. The future of the art depends upon the future of the art in education. I would put that as a general proposition.
2. The specialist teachers we will need for this operation will have to come from three sources - inservice courses for existing teachers, former dancers whose professional career will need to be accepted by the unions as the equivalent to a certain period of training (we are suggesting in England two years), and new teachers trained in a broader teacher training syllabus.
3. We need to hammer home the truth, I think, that movement is the core of all art experiences for the child, and therefore it could be said to be the core of all learning. This is the nub of the case for dance, and its special claim to be included in a crowded syllabus. We have got to face this battle to prove our point, plus the fact of course, that it is a link subject, drawing together music, history, geography, art, and so on.
4. By Dance in Education we should mean, not just the schools, but the universities, the polytechnics, the further education areas, and adult education, where we can find time for experiment, thus enriching the art itself. Experiment takes time, it doesn't necessarily cost time and money, and we have time in education. We should also not be too exclusive. We should relate to discos, and ballrooms and gymnastics, and to the interests of young people on as broad a front as possible.

Lastly just a story. There was a school in London that we went to which had every kind of disadvantage. It was mixed racially, it was intensely deprived among its children, the area round about was so vandalized it looked like a bomb had hit it, and yet the school itself was relatively an area of calm. Now dance in this school was a main subject in the curriculum. So we said to the headmistress, "What is your educational argument for putting dance as a main subject in this kind of school of all kinds?" She said, "Well, there are five reasons, and they are in this order:"

"First of all dance gives the children a command of their bodies, a knowledge of their bodies and of their physical potential that I don't find any other kind of physical education gives them. I would wish my children to go from this school as well educated in their bodies as they are in their intellects. That is my first reason."

"Secondly, because of this" she said, "there is a psychological benefit that the children have. For example, knowing how to walk, knowing how to hold themselves, a boy or a girl can walk in for an interview for a job with more confidence than they might otherwise have done. There is a definite psychological advantage."

"Thirdly, there is a social advantage, that if they are dancing they have got to relate to each other, they have got to communicate with each other, they have got to touch each other. There is a community advantage, and it might be," she said, looking around at one or two broken windows, "that we are less vandalized than we might be because of this."

"Fourthly, there is a tremendous aesthetic training in that if you dance you have to relate to music, you have to relate to shapes and colour; there is a whole imaginative training there. That is the fourth reason."

"And fifthly" she said, "we might find another Margot Fonteyn, and if we did we would pass her on to the right place, but that is not why we dance."

I thought if there are other headmistresses like that, and there are teachers in this room who are like that I know, then we don't need to doubt that there will be dance in education.

Discussion: Response to Peter Brinson.

Allan Coles - University of Queensland.

I have always been interested in dance, and my role will be to introduce a better dance programme at the University.

Could I ask Peter to go further with one point: "Deployment of resources in terms of revised objectives", how can we do that? What approaches would you recommend for us pragmatically and in the short term in order to persuade people that dance and indeed the arts generally need to be much more central in the educational system.

Peter Brinson.

I am going to be very practical here, and simply quote my own experience. We don't have in England unfortunately, any university that actually has a dance degree course of its own. The one which I quoted at Goldsmith's College which is the Laban Centre which has now moved to Goldsmith's is not really a full member of the University of London, and therefore this new honours degree in dance has been validated by the Council for National Academic Awards under my chairmanship. But there is a technological university (I won't give you its name, because the debate is still going on) not very far from London, where over the last three years, I have been conducting discussions with the university staff to the end that that university will become the first university in Britain with an Honours Degree in Dance. I can only say that I did it first of all by going right to the top and getting hold of the Vice Chancellor. I persuaded him that it was essential for the balance of his university between technological studies, engineering studies and so on, and the general life of the university campus that he should strengthen the arts side of the university. I am glad to say that he accepted the suggestion. We gave him a very detailed brief in writing, all the kind of arguments which I have put forward this morning but elaborated a bit. Although he is actually himself a scientist he absorbed this, put it to the senate, got it through the senate, and as a result there is now a special committee of the senate established to work out the actual costings and problems.

Now this is where the nub is of course, that what they have got to do in the present economic situation, is persuade the engineers who are the strongest faculty of that university that it is in their interests to take a little bit less cash in favour of dance. I have a feeling that having got this far that vice chancellor is going to win out. That is the sort of problem that we have to face, and this is why I said that when we have our own national organization we've got to pull on to it all sorts of other allies who are not just dancers but specialists in their own field, and we need their help.

Anne Silvey - C.A.E. Kelvin Grove, Q'land.

The thing that probably does not relate in the U.K. nearly as much as it relates here is the problem of facilities, and from my point of view working in a tertiary institution I feel that a large part of the Australian education system has tremendous problems with facilities. You mentioned in the primary schools that the dance classes were taken in the assembly hall or the gymnasium, and not possibly with terribly much enthusiasm about those areas, but I know in

Queensland, and in the northern parts of Australia anyway, the dance classes have to be taken underneath schools on concrete, and teachers are faced with sweeping away lunch wrappings to take their classes. I know down south there are more rooms available and we are seeing a change in Queensland now. They are building us music rooms that can be used for dance, but by and large the facilities are simply not available, and consequently teachers have so many more problems facing them.

Peter Brinson.

Well of course there is no quick answer is there? Really it is not just in Queensland. I was looking at a report of a survey of dancing schools in the United States, and the commonest place for dance to take place was in the cafeteria where they had to remove the tables and so on. In the School of Arts for example, which is one of the best schools where dance takes place in the school curriculum, it takes place actually in a passage. The headmaster is immensely supportive, and therefore has given the teacher double periods, so in the middle of the class there is a terrific sort of bell sound and a thousand people go right through the dancing class.

This is a major problems that we are only going to solve long term, and that is why I made a special point of mentioning the administrators. One of the things that we are doing in England (actually the Gulbenkian Foundation is doing it) is to convene seminars for educational administrators to put this kind of thing across, but it is going to take time, and this is why it is so outrageous that the new buildings and so on should be allowed to be designed without the spaces that we need for the arts. That is what makes life so impossible, because those buildings are there for years.

The other thing that I think is important is to develop some kind of ongoing communication with these areas - with the education field and the education administrators. This new Committee for Dance Education in Britain is probably going to develop its own journal, because we've got to have a permanent means of communication for putting across our opinion and conducting seminars. It is going to be a long propaganda battle, and I am grateful to Anne Silvey for allowing me to make that point. There is no short answer. We've got to fight all the time.

Bob James - Knox Grammar School, Sydney.

I want to make a comment that might be of help to teachers wondering about their space. I have 200 boys per week at present at Knox Grammar School. I have been using assembly halls, gymnasiums, and under the trees, but we have got an Innovations Commission, and I have just received a grant from them to set up a studio next year. It works out at about \$5,000 and the school is matching that. We are setting up video, lighting and all sorts of equipment. I think one of the problems is that we just don't go to the trouble of applying for these sorts of things when they are available.

Caroline Hueneke - Curriculum Development Centre, A.C.T.

I would suggest that we need to make greater use of the media to put these ideas across. Knowledge of things like the programme that Bob James is running in Knox Grammar School, which is quite an innovation, I should think needs to be disseminated through radio and television so that other people in the community can take up your ideas, and the kind of ideas that we are enunciating at this conference need to be put across the greatest educational voice which is surely television.

Peter Brinson.

Can I make a point about the media? We set up a liaison committee with the BBC and the Independent Broadcasting Authority because we accept that it is absolutely important. Let me give you one little illustration - the school of the Paris Opera which is the equivalent of the Royal Ballet School has a far higher proportion of boys than the Royal Ballet School has. I was very surprised about this and asked why. They don't do anything special, but they do have one advantage. Claude Bessy does a regular television programme about what it is like to be a dancer which has interested the children right across France and the school of the Paris Opera assumes that this is why they have so many boys.

Donna Greaves.

Another cap that I wear is that I am a councillor for the Schools Commission. I was amazed looking at submissions this year in Victoria, that there were absolutely hosts of applications from drama teachers, from science teachers, from primary schools for innovation programmes. If you remember my opening remarks last night what excited me about the study into education and the arts was that for the first time I could see that a group that is notoriously non-verbal have come out and documented their ideas. There are opportunities available, but the dance community as such are rather slow to take those up. I was distressed when going through applications from drama teachers to set up all sorts of wonderful programmes that there was not one that concerned or covered dance in any way. Perhaps that is something that you could look into. The Schools Commission advertises for grants up to \$12,000. The actual states consider those grants, and any grant over that goes to a national committee. It has to be for a worthwhile project. Now the audio visual people have been very good at applying for all sorts of equipment, and some of the schools in country areas are, in terms of facilities, tremendously well equipped. So read the papers and look out, and try to get some of your requirements documented.

Warren Lett.

During the recent Arts Educational National Study we did have a discussion about the possibility of establishing as a principle for the Schools Commission, a funding of arts complexes in schools along the line of the library and science complexes. The Schools Commission has set its face against that at present, so it is clear that they will not be building special arts complexes as a matter of principle. The reason for this is of course that every school will then find that is the innovation which becomes a fashion and there would be an enormous amount of money to be spent on that. The Schools Commission is open to particular proposals within schools for building facilities in the arts area, but there is a distinction between establishing a national policy not to do that as against receiving a proposal by a particular school to do something special in that area.

I did want to suggest however, that in looking at new facilities for funding we must rethink the network in which those facilities might be funded. For example in Victoria the Ministry for the Arts has been funding the development, dollar for dollar, with local communities of recycled premises for the arts, but of the something like 16 country towns where a space has been recycled, in few cases has there been any close co-operation between the local arts community and the education community in development of that space, and that seems to me to be an absolute tragedy. If our notion of a relationship between the school and the community is to develop it must be expressed architecturally in

the community, and there must be a shared activity between the local arts people in the community and the school arts people. There must be the beginnings of the sharings of those facilities, and we must think of the arts activity within the community as comprising both the people and the buildings which relate to that activity. If we think of that we wont be thinking only of the school as the sole venue, and arguing with the educational authorities only for funding.

Merle James.

I am also a member of ACTAC (The Australian Childrens' Television Action Committee), and I thought you might be interested in a couple of suggestions which we have made to various educational bodies on dance. These are just brief extracts of what we have been pressurising for, for some time. The first one went to the Senate Standing Committee on Education, Science and the Arts in 1973:

"To many children television viewing is the sum total of their dramatic, informative, artistic experience, but in all three categories television claims to supply that need."

And in this more recent one to the Senate Standing Committee on Education and the Arts, which is still sitting, we said:

"Art gives meaning to life, and there is both intense pleasure and personal growth in the artistic experience, but through television children are conditioned to accept and expect only the mediocre and the superficial as a mere time passing occupation whereas television could be the vehicle for introducing the arts to many children who would otherwise have no experience in these fields of entertainment."

Now I believe that your committee should put in a submission to this investigation on the introduction of dance particularly through television, to children. I think when we realise the average Australian child watches between two and five hours of television per day we are missing an enormous opportunity to contribute to their experience and to make future audiences, and in every way educate the public to dance.

Sylvia Rice.

I would like to ask a question about the disentanglement of the teacher of dance from physical education. I have suffered from this myself personally, and I think it is still a big problem in most Australian schools. The Phys-Ed. teacher is mostly responsible for dance - I don't know of many areas in which there is a specialist teacher in any sort of primary school unless it is by some internal arrangement. In the secondary schools I know that there is a tremendous pressure against removing dance from the control of physical education. I have been pushing for this, and I come up against this wall of opposition. If you take away periods from physical education then you are doing your colleagues out of a job. Under whose aegis does dance lie? Nobody wants more teaching periods. This is the sort of thing I am running up against all the time. We are only just in the process at my institute of developing a degree course in which dance is an elective of some sort at 4th year level. How did you in the U.K. set about disentangling your dance educated people?

Peter Brinson.

There is no easy answer to this. Quoting from our own experience in Britain with somebody from the Phys-Ed. world, we agreed that there comes a moment when each P.E. person will have to make a decision: do you stick to P.E. or do you go to dance? It is a choice which you yourself have to make, but of course there has to be creative deployment within that sort of a question when it is raised, and answered in the affirmative for dance. There is perhaps further to go here than in Britain. All I can tell you is that the P.E. world itself accepts, to a very large extent, that dance now should be a separate subject, that it should have separate subject status, and this has come about partly I think through the dance explosion and the pressure which has come from people that are interested in dance, the demand in the poly-technics, and in the colleges of education for a separate study of dance. The Council for National Academic Awards has responded to this by creating and validating appropriate degrees usually of two kinds. You can have what is called a combined studies degree or you can have a degree in the performing arts. The performing arts will usually be Drama, Music and Dance (there is one example actually of mime) but usually you take a major option in music, dance, or drama and the others are minor options. This creates a whole new climate, and I don't see how else you can move forward except in that sort of way. There is no way of disentanglement except when the climate itself changes. That is why I say there really has to be a debate, there has to be this constant pressure, and one has to draw thankfully upon the help which the students themselves in their enthusiasm are giving us. In many cases they are leading the staff.

Sylvia Rice.

It really has to be an examinable subject before it is granted status.

Peter Brinson.

Quite right. Although there are many sorts of question marks hovering over the General Certificate of Education O Level Ballet Exams, we are glad they are there, because they give status to the subject both to parents and to educationists.

Mary Emery.

First of all a plea to use the available resources that are already there. It is possible in N.S.W. in the state system anyway to have dance in the school. In my own school I can have dance as part of sport. Instead of one group going off to do tennis, and one going off to do squash I have one group doing dance for two hours. It is only once a week, but it is something.

I certainly support the idea of dance as a subject in its own right, because I think one of the realities of the situation in schools is that unless it is a subject in its own right it remains peripheral. It is unimportant unless it is there solidly in the school curriculum, so that when they are doing five periods a week of science, they are also doing five periods a week of dance. But if we wait around for the ideal facilities we are just never going to get there.

Following that, there has to be some sort of dialogue between people who are administering the schools and the dance teachers from the private sector. I think there is an abysmal ignorance of the realities of the school situation,

and I have found this even among teachers themselves. There are drama teachers coming into the schools, who get their hearts broken by finding the school situation overly bureaucratic. They tend to write off all principals as being anti-art, which is not quite so. There are all sorts of pressures on the Principals too. If I for example, said dance is compulsory in my school, you will all do 10 periods a week, that time has got to come from somewhere, so I say we will cut down maths to 2 periods a week. Apart from the fact that I would probably be out on my ear, I would have every enraged parent attacking me in the school.

There should be a greater awareness of the power structures that exist in schools, and the subject empires. All of these things can be used for dance, and there are a lot more sympathetic principals than might be believed. As part of this reality at a higher level, I think that in any proposal that a national association might put forward, please be aware of the financial situation. If you go along to a state department in N.S.W. and say "I have got this lovely proposal for dance education in all state schools in N.S.W., it is going to cost you \$5 million, you are not going to get to first base.

Lets use existing resources while we fight for the best possible conditions, but lets get into the schools in the first place.

Anne Butt - Macquarie University.

Could I come in from a slightly different angle, from a personal level about us and status and what it has done to us to have no status. Could I come in from the level of us as dancers being defensive, self conscious, and treated as though we have no brains. Dancers don't talk, we move. Can I talk about the last ten years even trying to prove to myself that I could learn and study and think in an academic way because I really wasn't sure that I could.

At Macquarie University special interest seminars for university students are offered by the tutors. For the last two years at Macquarie I never took up that option as a tutor because I didn't think personally that dance had that status, and there was nothing I could do. This year I decided to have a go, and see if I could break down some of the barriers that exist at tertiary level. I offered a Dance in Education course at the beginning of this year. All the academics advised me not to use the word "DANCE". They said, "Look, come in with Creative Movement in Schools, that will get it off the ground." I thought about it for about a month, then I decided that it was about time that I put "DANCE" up in capital letters and stood beside the label proudly. So I offered Dance in Education at the first semester, and didn't get one single applicant, so I went home and cried. Two people came up afterwards and said "If we had only known, it has never happened before, give us time, don't be discouraged". So I offered it again this term, and we have got our first Special Interest Seminar started there labelled Dance in Education with a maximum load of interested students. It is not much but it is a start. I felt that if we could somehow not be so defensive, and be a little bit more proud that perhaps it could be the beginning of a change in attitudes towards dance as an educational subject.

Johanna Exiner - Institute of Early Childhood.

We have talked a lot about administration, funding, status, facilities, dissemination through the media, and under what umbrella dance should be. I wonder whether any of the speakers would like to answer a question of how we can concern ourselves with the quality of what is being disseminated, and who is going to decide what is needed in dance which is a term that covers a great

multitude of facets. What is actually needed in education for the growing child? I believe that this is actually the crux of the matter.

Peter Brinson.

You are absolutely right. It is the crux of the matter. The way we are tackling it in Britain is through this committee for Dance Education. One of the great problems is, if you are going to teach a technique, what kind of technique it should be, and they are working that out. It is going to take us five or six years to do it properly and to do it sensibly, and it is going to have to be based on research at two or three centres. But an awful lot of the educational arguments for dance have already been put and made. Isn't that so?

Johanna Exiner.

I don't think the arguments of what is actually the need have been crystallised.

Peter Brinson.

But would you say that we should do nothing in dance at all until those questions are answered?

Johanna Exiner.

It should run parallel to the advances made in bringing dance into education.

Peter Brinson.

Yes it should run parallel to activity which is now being carried out, and there ought to be a measure of this activity and a proper research to evaluate what is going on. This is what we are setting up. We feel very strongly that it is best done under the aegis of the profession itself if it can be done that way, and so far the committee for dance education has not fallen apart under the thought of doing this.

Patricia MacLoughlin.

When you were talking about Le Bourgeois Gentilhomme I was thinking about the view of dance that comes from this book. Moliere uses it to avoid reality and avoid the issues of human experience. I was just wondering if in persuading education committees and so on of the place of dance in schools, how you can manage to break down the barrier that that is what dance is. We talked about the place of the arts in Britain. I can't agree with you that it is an old argument right now. I think it is at least a ten years old argument going through the newspapers, and it seems that there is indeed prejudice especially about dance. It is assumed that it is for people who want something peripheral to do, and nothing to do with the issues of human life and human existence, and why you want to grow and why you want to be educated at all in the first place. I would like it if you would give us your own views on the growing element that dance is, and why you do want it in British schools.

5. Bringing Artists and the Community Together.

Elizabeth Sweeting

First of all I should like to say that Peter Brinson is not difficult to follow, as an act, he is impossible, and in some ways I am sorry that I have to deflect your attention when you were developing such interesting discussions to topics that might seem only fairly remotely related. But I am slightly consoled by the fact that my own very long life has had a curious coincidence between the performing arts and education, and in the work that I came to South Australia to do I have found that the territory of the Arts Council impinges so often on the territory of education, and that in a friendly and co-operative way, that this very daunting title about bringing the arts to the community seems to follow on.

That is a phrase which reminds me of an interview I had with Philip Satchell very soon after I had arrived in South Australia. He is one of our best known South Australian Chat Show people, and he started off the interview absolutely marvellously by saying to me "What exactly is the Arts Council? I have an image of it as something that deals out doses of culture". I said how extremely grateful I was to him for using that phrase because there is a certain image of the Arts Council, and not only of the Arts Council, but also of any organization that assists people to travel round as being patrons in a patronizing sense, and sending out arts, artists and so on into the community because it is considered good like medicine that they should have, these people and these experiences. Even if they are not so pleasing in the process, the product may in some obscure way have turned out to be good for them in a way that nobody can really define.

I wish also that I could say that I could make this splendid sense which I'm flattered to hear, that I once made of some other problem. I wish I could make the same kind of sense of this great question of 'Bringing artists to the community'. There is one fatal flaw in that phrase which I shall not dwell upon, but artists are already part of the community, and they have to be accepted as such. I have a strong feeling that if the ideas and the ideals that are being debated in this conference come to any kind of fruition we will come very much nearer the situation where we don't have to talk of bringing artists into the community as if we were transporting them from outer space for a speedy visitation, and the sooner they go the better because they cause such a hideous lot of trouble. So I think and hope that we will get rid of that misconception before we start, and we will assume that artists are very much part of the community.

We must not alas assume that they have the importance, the status which makes not only the educational process, but the enjoyment of performances, the appreciation of the arts, the enrichment of life, the fun, the entertainment, the sheer pleasure. I must insist on bringing this word "ENTERTAINMENT" into an atmosphere which is heavily laden with education. You'll have to forgive me for that because I've been concerned all my professional life with the performing arts, and I expect the audiences will enjoy themselves, and that they will find what we do entertaining, and what artists have to give entertaining in the fullest possible sense of the word, all of which pious thoughts said, and having established from the beginning the importance of the artist, I will now proceed.

I only went into theatre administration because, not having any creative ability of my own I wanted to spend all my time, life and talent making possibilities for people who are talented, smoothing the path and communication between them and the people that presumably they were sent into the world to reach. Whether we bring them into the community or not they are there.

So Philip Satchell is really one of my starting points in this 'doses of culture' business because I think that organizations like the Arts Council do sometimes have a kind of unfair image. I came from England where, as Peter has pointed out, the problems of the arts are fairly basically the same, but they are wholly different in the mechanism and the problems which are thrown up by the sheer shape of Australia, and in South Australia which is my parish so to speak, by the actual geographical factors. This is something which I think lies behind a great many of the things which you think of as problems. Perhaps you know these factors so well that you forget them. Because I have only been absorbing them for just over a year they are very much with me, but the things that strike me and that really affect all our planning and our distribution are things like the vastness of the areas and the fact that in terms of actual communication it is costly, difficult and slow. Therefore, when we are sending out companies, when we are enabling people like Jonathan Taylor's company to go out, travel and transport loom so large in our budget, and they eat up so much of our money that such operations really have to be fairly few and far between however much we would wish the process to be continuous.

This knotty question of venues is really, to me in some ways a serious problem because of the public halls and public facilities that performing companies are expected to use. There must be people whose responsibility those halls are, and I think that a combination of effort from state government and the local authorities could make a very great difference to the comfort of the performers and the means of attracting an audience. The needs of course are extremely great - they are very much greater probably than in England because of the greater isolation and, paradoxically, because of the cost involved, the need is that much greater. When you do finally send a company or an individual or a small group of individuals to some of the really tiny places (and I am not talking about Wakery which Jonathan Taylor says is the absolute outside end of S.A.). I am talking about a place that I think is called Kingoonya which had a population of 80 registered. We sent a group there, the numbers of people who were present at this entertainment were over 80, and this was really very exciting and sent our averages up for the purposes of statistics. There is one other funny thing about that. I was told also, and this is perfectly true, that among the 80, since it was the entire population, there was of course the station master who left briefly at one point to let a train through and then returned. Therefore you see when you do really get hold of something like that, when you really do make an impression, these 'doses of culture' are really quite palatable.

Those are the difficulties that the Arts Council has, but the advantages I am discovering are very great indeed, and they are quite different really from anything I have ever encountered in England because the Arts Council here in every division, in every state and the Northern Territory and the A.C.T. has branches. We have nearly 40 in South Australia, and these branches are made up of local people who do the incredible boring repetitive and time taking tasks without which no one could go out into the communities and perform, or go into schools. They are the liaison between us in the centre, and the communities which they serve, and they are absolutely wonderful. Having gone through all the traumas which are very unfamiliar to them, and

I mean they are not the kind of things which we expect them to be all knowing about, particularly in the country, getting in touch with the media, advertising, publicity, booking the hall, looking after the lighting and so on - having done all that, the final thing they do is to cook an enormous banquet which they serve to the performers after the performance. Farther than that no devotion can go.

Quite seriously, what is amazing and what enables us to reach the communities so splendidly and so easily, and in such a friendly way is that the local Arts Council members know people throughout the community and I must be very blunt here and say that the people on whom we rely, the lively people, the activators, the people who beat up the audiences and remind people of the date and so on, do not always include as many teachers or people in the education world as we would like. We have a schools officer permanently who works with us, and this schools officer looks after the arrangements that we have for schools work, but I will come to that in a moment. I would like to feel that when we move towards the increase of teachers who have this special interest in the arts, they will move not only within their schools, but within the community because it is very important not to divide the community into children on the one hand, and the community and adults on the other. The adults are, after all, usually the parents of the children, and sometimes a rapid growth of the arts or a rapid growth in interest or teaching of the arts can in fact be a divisive thing unless the parents too understand what the children are on about, and the children, when they go home and are talking with their parents, can really make known what their interests are in a kind of two way process.

Now having said that, we have this centre point from which we send out the companies. What do we supply? We have this network which has been set up and which is inherited which seems to be working. It has, I do admit, in some ways the anachronistic features which were mentioned yesterday, but in S.A. we have a kind of pattern with the South Australia Theatre Company, the State Opera, the Theatre in Education, and very recently we have Jonathan Taylor's Dance Company which has just returned unscathed so far as I can judge from the first foray into the country. I have got from the office some statistics about the numbers which were reached on the tour which went only until August 10th. which was when I came over here. In the week or so when the company had been travelling over a great many miles, they had done three adult performances, general performances that is, and in those three performances they had played to 961 paying people. There must have been quite a large fringe of the helpers and other people concerned in the mounting of the performances. Now the main purpose, and I think and hope that this is a shared belief between us in the Arts Council and between the Australian Dance Theatre, the great benefit is really derived from the work in schools - and there were 15 workshop sessions over that time. Sometimes there were two or three during the day, and in that they have played to nearly 1200 children. That was in a very short, very concentrated tour.

I want to dispel some of the feelings that the work in the schools is thought of as a kind of appendage by these state companies. I don't really think that is so in S.A. because we've been so thoroughly into this, and the results and the comments in the schools (we always have feedback forms) seem to point to the fact that they are of benefit and they are quite specifically not watered down versions of whatever is done for the adults in the evening. It certainly is not true, I admit, that all members of the company are equally good at doing the kind of work which is supposed to be the stimulating and the interesting work in the schools, but any artistic director of a performing company is well aware of the distinctions that have to be made between these performers and what they do. I hope that when there is time and when the conference is over Jonathan and I and the rest of the Arts Council Officers will be able to get together and assess the value of this kind of work.

What I also wonder is whether all the teachers in the schools and the local amateurs in the community, and those in the community who are interested in the arts generally, realise the full use that they can make of these companies when they come and go. I know there are some schools where the teacher simply pack the children into the room where the performance or workshop takes place, and then hastily disappear, and we would like that not to be the case. We would like that to be a shared experience between the company and the teachers themselves, and I wonder whether also in a practical way the teachers realise that they have made a contact with professional people who know a lot of other people in the arts, and in the dance world, in the theatre, in music, to whom they can thereafter refer to for help and advice in a purely informal way. I wonder whether in whatever manifesto or observations that go out from this conference, one of them might well be an examination of the relationship between the so called professional artist and the education world, and an exploration of the ways in which the two can be mutually helpful. I mean that I know that I am going to learn a very great deal here today which I can apply to the work of the Arts Council, because that is what I am here for, which is to constantly assess and to change and to make the whole thing as flexible as possible. One general principle we are evolving, and I think it is absolutely unshakeable in all our work now, is that anything we do, whether it be workshop or performance shall not be the hit and run, shall not be an end in itself, shall not be solely for the satisfaction of the performers, but it shall be the beginning of something. Now if something is a beginning, there have to be people who carry it all on, and this is why I think and hope that a greater closeness between the educational system generally, and between the performers, the teachers, the artistic directors etc. can make this bringing of the arts into the community something very simple, something natural, something which is not a nine days wonder, but something which is part of the whole way of life.

The other thing that I want to say, is that we are trying in the Arts Council, to concentrate less on our inherited pattern of sending companies round, other than those which we have already in the state, which are dedicated therefore to the community, but we want to find a way of responding very much more informally to the demands that are made on us, and growing out of the communities in South Australia. I have whizzed around the state as much as I can, but I still have a vast amount to do, but the thing that has struck me very much indeed is the great variety with the communities. I mean when one talks about artists going into the community, we really must be thinking and keeping pace with what is happening, what is happening in different variety, and at different speeds all over the place, and it does seem to me that we have to make allowance for a margin for the real experiment, or new ideas for the work in different kinds of venues, and the new expertise which is going to be needed very much more than the more conventional ones.

What I am interested in is the matter which Peter has mentioned, and which has caused a lot of problems, and a lot of thinking in England, the community arts, a topic which has occupied a total conference in Adelaide for a long time. I wonder whether the repercussions of the discussions and the bringing together of ideas and people at the Second National Community Arts Compost earlier this year reached into the world of education? One of the things that we have to take note of certainly as sponsors and subsidisers of the arts in the Arts Council is this need which is a difficult undefined one, but which cannot be done by people who are simply 'do gooders'. It is an area in which all the arts overlap, but in which it seems to me that dance may be in the future of particular importance, because it transcends differences of language, differences of age, differences of background, and it is something that can be done in the streets, in the market places, and in the malls, and it really ties up with the pattern of activity that I was speaking about as among the main props of the Arts Council operations which seem always to be taking place inside. I should like to think of going through a number of

places, and thinking that inside all those schools, halls etc., there are children, teachers and people dedicated to the arts, performing and listening to them. If you try to explain what dance is, what drama is, and what music is, and if you think of them all as separated, then I think you don't get so far, unless there is some way of demonstrating to the ordinary people a kind of sample of what it is. Free samples of things come through our letter boxes all the time. They are given away in cornflake packets, and they are small counterparts of things that are large, that move, and they give you some idea of what the real thing might be. I would like to think that there is some room in whatever training there may be emerging for dance for this kind of overlapping, interchanging, fruitful sort of bringing together of the arts generally, the more so as you have all been saying and stressing the fact that dance is primal, absolutely basic to everyone's experience, and certainly we've got a concept which ties on to what I was saying just now about the perception of the differences between communities, and the differing needs therefore which have to be served.

We have been battling in S.A. for a long time with something called "regionalization", and it started in a quiet sort of way. People went out to various areas, and then various local people were consulted. The next thing that happened was that although there haven't really been full and extensive discussions with all the local interests, news appeared of the building or the setting up of regional arts centres. This in some ways, at first blush as they say, struck cold fear to my heart because I thought that perhaps we might be in for another era of the building of the monolith, the attempt to centralize things that are best not all scraped up and put down in another place which is less congenial to them. It does, I suppose, relate very much to this question of venue, but it relates also to the fact that buildings are not going to foster arts necessarily, the fact that bricks and mortar can in fact be a liability. For one thing these buildings simply slurp up money by just sitting on the ground. For another they may dictate by their nature or by their shape and position a form on the activities. They may fossilise something which should not be arrested, but should be left more fluid. What I want really to say therefore is that in the growth and the development of the arts, and I don't mean by education, just simply the work that is done in schools, but the turning out at the end of that process of appreciative people who understand the arts, and who think they are important, and who will give them status. I think that the buildings that are put up, and the venues should really only be a kind of cladding for whatever goes on already, and that is why in our own organization I am very anxious indeed that we shall not act any longer as a central organization sending out things, but as explorers into the hinterland finding out what is going on in the communities, establishing relations with them, and being fed from them to meet their needs and to provide for them in every way possible. It may be by sending out a company, it may be by stimulating workshops or work in schools, it will in any case involve co-operation with a great many people, but I would like to think that if we who have got a kind of overview, and that is what I am hired to be here for I suppose, and we start on this community work feeding from the outside inside, the regions will not be overtaken too soon by their buildings, and their practical provisions, but they will be strong enough, articulate enough, and recognized enough as forces within the community for people like government providers for architects and for local authorities to be willing and happy to subsidize their needs not in the way in which the authorities think they should be met, but in the way in which the arts groups and the practitioners and the artists know that they should be met, and they should be made as forward looking as possible.

I hope that makes some kind of sense to you as far as the work of the Arts Council goes, and that you perhaps like Philip Satchell may be converted to thinking of the Arts Council more as activators and supporters, as advisors and encouragers, and people who never cease to make a fuss about status because status and importance are really very important indeed.

The other thing I want to say is simply that a community implies having something in common, and I think that the arts can and should be a unifying factor in the community, and that sometimes we do them a disservice and the community a disservice by making decisions about things that are suitable for the young, for the old, for the cats and dogs, for the illiterate, for the specialist and so on. We should be working very much more towards something which is broadly established, and it can only be broadly established if we have a very clear idea of what the breadth includes, because breadth is made up of a number of units. By broad I don't mean sloppy, I don't mean vague, I mean having a broad view of what the community needs and trying not to cater for one kind of section at the expense of another.

There is really far more left to say. Somewhere or other I have a quote from Albert Hunt who has been doing great openings of doors and windows in the area of drama and the use of the arts. He says roughly, that we must keep rethinking the basic elements of education as well as the basic elements of the arts, and the basic place of the arts in education, and we must make sure that the arts don't simply become another teaching tool which can be a kind of danger. He puts into his own words the sentiments that several of you in discussion and in thoughts have already said about the arts as contributing to the true aim of education, that of giving people understanding, control, and the power to make decisions about changing their environment. If we, on our side continue in our curious way to bring artists into the community, and you on your side can establish the importance of the arts and the status of the arts, and particularly of dance as the unifying element of the arts within education, I have a strong feeling that we shall not need to go always to these commissions to which I must say Australia seems to be particularly prone. It always seems to me that you have to start by making some sort of philosophical statement about the whys and wherefores of the arts and the benefits of the arts. The time has come, indeed is long past when this should be taken for granted, and understood and accepted as an integral part of a beneficial element in the community. I think and hope that I am going to learn a great deal more from you all this weekend about how this can be done, and that I will be able to go back to S.A. strengthened in my belief, that we who work in the arts professional or practitioners' area, and in the enabling bodies such as ours, and in the educational world, that we will have something in common in which we will believe and in which we never cease to say that we believe.

and the country's... I have to believe

to... I have to believe... regional... for young people...

Discussion

Shirley McKechnie - Rusden State College

When we got together in Adelaide about this conference, you said to me, "What we really need is professionals who know what education is about - we need teachers who know what excellence is". Would you like to elaborate on that statement?

Elizabeth Sweeting

The second part is easier to answer than the first. What we really have to believe, in whatever capacity we work in the arts, is that only the best will do, and never compromise about deciding what that is.

Professionals who are teachers is a more difficult matter, since they are perhaps animals who can be trained to a certain extent, but who have to have a sort of inclination in that direction. I think that there is inherent in the performer a determination to communicate, and also that there are performers who are able to verbalise, to state to themselves and to others what it is they believe in, and why they are doing it. There are those who cannot verbalise, and why should they? I remember Benjamin Britten with whom I worked a very great deal very closely, would never speak about music unless absolutely forced to do so because he said that music speaks for itself. I think therefore, that any professional in a sense is a teacher in the sense that a good performance has something in it which is communicable, but not by words. I therefore think that the encouragement of children to go to performances, whether specially provided, arriving on their doorsteps, or making efforts to go to performing places, is absolutely essential. This also applies to the teachers who should recognise excellence (I suppose in a funny way this ties up with the recognition of the gifted child) then you must spare absolutely no effort whatsoever to see that excellence once spotted is cherished, and you must set up all the networks of communication which makes excellence pursuable and attainable.

Mary Emery - Director, N.S.W. Arts Council

Recently, the N.S.W. Arts Council asked me, since they now seem to be financially sound enough to tour dance, whether I thought the Australian Ballet would see fit to send 10 dancers to do Les Sylphides in the country. When I asked why Les Sylphides, the answer was that they had conducted a survey in the country which showed that overwhelmingly people did want dance, but overwhelmingly they wanted classical ballet. We may feel that we would like to give the country centres something other than classical ballet, but we can't ignore our market, and do we have a right to anyway? Should we impose our views on their's? So here am I in this position where I have to decide:

- a) whether we tour dance at all - influenced greatly by finance;
- b) what do we tour? I want to know such things as, should we be touring workshops, visiting artists to work in schools, private teachers, or something like "Ballet for All" in England which is classical ballet? Should we work towards regional centres as in Armidale, where the Australian Theatre for Young People has based a group which tours the surround-

Mary Emery (cont'd)

ing countryside? Should we be setting up something similar in dance?

Where do I get help for these decisions? If there is a national association formed out of this conference I hope there will be more information available.

Elizabeth Sweeting

S.A. faces a similar problem. The formation of the Australian Dance Theatre has been a comparatively recent one, and we had a meeting of our full committee for the Arts Council, which included a great many representatives from the country.

I actually have a copy of the account of the ATYP that was published in "The Australian" because it interested me in the concept that we are moving towards regionalization, and I am sure that there are two things that are needed.

One is the training of artists who are multi-skilled, who are actor/dancers, and understand the relationship and have expertise in this. Therefore I think any training for dance should include drama and music, and any training for drama and music should include dance. You have these young people who are few in number, and they can actually go and live and work in a community, because it is only by living and working in a community that you can understand it. Moreover it is only by living there that the community will trust you, and will allow you to do the interesting and unusual things that they would reject, and be unwilling to accept if sent from a central point. I think in future, the real continuity and growth will come from settling activating groups in the community whose brief is not simply to give performances, but who are teacher/actors, community oriented, who can give performances in the street, who know about street theatres and instant art, and all the other fascinating things that are growing up. These may not necessarily be forever, but are appropriate now while they are popular. I really think that no amount of talking, indoctrination, or individual visitation is going to have anything like that effect.

Here is the quote from the ARYPAA:

"One doesn't descend on an area with a company, and proceed to show the natives what theatre is all about, and in Childrens' Theatre, there is the danger of providing what we would like to see required rather than serving needs that actually exist.

The round robbin tour, besides being very hard on those involved, is financially impractical today, and that is becoming an inescapable fact. The point will come where one way and another we are simply not able to send out tours.

The project is intended to build, not spread, to foster the seeds perhaps from which more grass roots in theatre will spring, although of course such a company will not replace the occasional touring of large scale productions, but where the building and not spreading is one of your answers."

Margaret Walker - Dance Concert

I would like to endorse the remarks just made. Our experience in Lismore, Leeton, Cowra and Bathurst are particularly relevant. When we tackle tours with Dance Concert, we take what Harry Haythorn has kindly described as a homespun product i.e. not a company that sits the audience down to wait until the curtain opens - we involve them very closely. I have always been apprehensive of our success on country tours, as we undertook them without any assistance - we have managed to get hold of active people like Val Craig in Lismore, and Mrs. Kiernan in Cowra, and in these towns our performance consists of a basic programme supplemented by local dancers taking part. We send our own special choreographers in advance to train these people. We also find that performances by the Folk Dancemobile have stimulated the desire of children to share with mum and dad the great fun they had in the schools. Obviously if we just went in and did the show, and went the next day it would not be so successful, but it is the involvement of local people, the bringing up of young artists, and helping them to take part in an experience. Because of this involvement of the local people, the work has grown each year.

Elizabeth Sweeting

I would just like to say as a matter of extension of the previous comment, that I am more familiar with the way theatre works in a community than with dance, but I feel sure there must be, through this attitude of participation, ways of working through dance to an evaluation of life and the experiences of a community. This may possibly be through the history or the feelings of a particular community - that is one way in which I think that participation can be actively interpreted.

Jonathan Taylor - Australian Dance Theatre

The company that I direct has just done a tour of three states, and having undertaken that tour I have a certain amount of reappraisal to do. I would like to think that companies like A.D.T. and Dance Company of N.S.W. are a back up service to something that already exists: for example Broken Hill which was one of the most stimulating places we visited. Broken Hill has a very thriving dance scene. We gave classes, and their dancers joined in with us, and were our audience as well, so the audience was a sort of participation thing. We went to other places where we were fly-by-nights, in and out, and nobody even knew we were there.

What dance in Australia seems to lack, to me, is depth. The fringe must develop, because it is in the fringe that dance can operate on all its different levels. This does not exist in Australia right now, and centres like Broken Hill surprised me enormously, when I got there, to find that there are three companies in operation, all on an amateur basis. We had a look at their choreographic content and commented on it; we choreographed with them and found it quite stimulating. It existed on certain levels, and one could criticise it, but in other places it does not exist at all. You get a certain proportion of the ballet teachers bringing their pupils and that is the audience - the audience is almost always predominantly children - for some reason people think that dance is something for children. We took different programmes, and the evening show is not always for children. I am talking about four and five year olds now. 25% of our audience were under ten, and we could be criticised for the kind of show we put on at night for that age group.

We did workshops in schools, working with the children to give them an appreciation of dance. Sometimes the teachers were present, more often than not they left, and we were left on our own with thirty children, but at least we got through to them that we needed a clear space, and the children had to change. Often they came in ties, long trousers, black shoes, and short skirts for the girls. That precludes any kind of movement. It was this sort of thing that we managed to change. They did come changed as they would for gym. We got the clear area, and we managed to do quite a lot of interesting work with the children. However, it was a one off thing. They need residency, because the community will certainly benefit from artists in residence. Maybe they would have to operate from a large centre out to the smaller ones.

Johanna Exiner - Institute of Early Childhood

Teaching is a creative art in itself, a different art to that of a performer. Would you like to comment on that?

Elizabeth Sweeting

I wholeheartedly agree. In a different use of my time before I came here I did myself do a lot of teaching, not of dance and not necessarily of theatre. I believe the really enlightened teacher brings into play all kinds of faculties and sensitivities which are very like those of the performer, and that in so doing, by releasing and bringing together qualities in people they didn't suspect they had, there is a very clear creative process, and a simply wonderful one, because what you are creating is something which is lasting and living in a person, and which can be cultivated thereafter by them, having been evoked by a very fine teacher.

Valerie Smith - Eltham College

At present we are in the process of organising a residency with the Melbourne State Dance Theatre, and we have a problem about raising finance. I wonder if perhaps Elizabeth Sweeting or Jonathan Taylor could give some enlightenment.

Elizabeth Sweeting

I am afraid I would have to opt out of that because I find the funding processes in Australia simply magnificently complicated, and a pursuit in themselves. I have now learnt to work the system in S.A. You could get advice perhaps from the Victorian Ministry for the Arts, or the Arts Council to a certain extent, and certainly through your own educational bureaucracy.

Jonathan Taylor

It is just possible that if a company wanted to work there, and it was already state or federally subsidized, they could work there in residency and the cost of the company would already be borne by its granting system - if there are any other costs the company wouldn't be able to bear them, because it would have a full commitment for its budget.

Meredith Anthony - Adelaide C.A.E.

I was concerned and interested when Jonathan was talking about the number of children who were brought to performances, and I can see this is a problem. We are very child oriented in education naturally but of course education deals with people of all ages, and if we are going to get anything other than dance at the top and dance for the children in Grade III we have to really encourage those people who are already dancing, and I would suggest that these are the ethnic groups. Australia has an absolutely unique element of ethnic dance within the major cities, and I think sometimes people tend to regard it as really the property only of the ethnic groups. Ethnic groups are not really taken very seriously within the dance picture. This seems to be a social phenomenon which should be put right, and it is possible for organizations like the Arts Council to help.

Elizabeth Sweeting

We had a crie de coeur from Port Pirie last year. They were having centenary celebrations, and they wanted to have dancers from Adelaide which they hoped would help set up something in their own community. We had to scratch around and play the system, but we did finally send the ethnic groups with such success that they want it all again this year. I do endorse what you say about the importance of the ethnic groups, the variety of them, and the fact that they should be incorporated in your dance picture in Australia - it is a new and fascinating phenomenon to me.

Desme White

I would just like to get back to funding for a little while. I started teaching dancing in a primary school eight years ago, funded by the sale of potato chips for one hour a week. Five years later every child in the school was learning dancing, and I am now employed by the education department. This is how things can grow if you have a principal pushing for you. He is very innovative. We are in an underprivileged area with about 80% migrant children. We make use of ethnic groups - the Ukrainian community taught me dances last year which I passed on to the children at school, and as a result we were asked to appear at their Ukrainian concert at the end of the year. This year we are learning Bavarian dances. Once these communities are approached they are most willing to contribute.

At this school all the boys participate in dance because it is compulsory. This seems to work, because there are no boys on the sidelines to sling off at those who do learn.

Carolyn Hueneke

Do you see conflict or difficulties between the performing and the educative functions, or do you see that they actually can dovetail together?

Elizabeth Sweeting

I think that there is a danger of conflict and of bad results if artists erupt into a school, and have no idea about the psychology and response of children. I have known schools in England where a good performing group has gone into a school, but without any kind of knowledge of the built in controls that a teacher must exercise, and they think they have done extremely well when the children are worked into a state of wild enthusiasm, and are totally uncontrollable and intolerable for the rest of the day. It is often an artist's job to evoke response from the audience, but it is equally a matter of understanding how performance and response from children must be worked for. This is a question that can't have an answer, but only an opinion. We had a day long seminar about it in Oxford, when we were trying to set up a Theatre in Education. The hub of the matter was, should the team be made up of actors who were teachers or teachers who were actors? We had a huge body of education people from Oxford and the surrounding countryside, and they finally plumped for well taught teacher/actors. I think that this again ties up with the possibilities of groups within the community, and it may well be that these groups could be made up of well trained and imaginative teacher/actors already existing within the community.

Val Craig

I firmly believe that well trained teacher/dancers do exist, and can be found and used in exactly the same way.

Michael Hennessy - Melbourne State Dance Theatre

I am a qualified physical educator. Prior to joining the Melbourne State Dance Theatre this year I had very little knowledge of dance. Since I joined this group I have really been able to experience a lot about dance, and see the educative value of the programme. Amongst the group there are various qualified teachers - Ron Becker himself is a qualified teacher.

We run a series of schools programmes and public performances. Already this year we have had 125 performances. The degree of success has been indicated by the fact that Eltham College want us to take up a residency which is being held backly mainly due to finance. We are existing on a small grant from the Victorian Council, but most of our finance comes from performances. Dance is very important to us, and we realise that the programme we are doing does have a very real educative value. As teachers I think we are pretty well qualified to carry this through.

Elizabeth Sweeting

It is the choice of production as well as the actual production presentation which is very important in the schools work.

SECTION 3. THE TRAINING OF THE DANCE ARTIST

Dame Peggy Van Praagh (Chairperson)

I want to say a very few words before I introduce the speakers, and would like to welcome a few friends who have just arrived.

A great deal has been said in the last three sessions, so much so, that I find that everybody has stolen my words. There is really only very one large area that we have not yet touched on, and that is the education of the professional dancer, and this is what we are going to talk about this afternoon.

I don't only mean the vocational training of the dancer, I mean also the formal education of the dancer which is clearly a big problem. The first thing of course is the selection of talent. Now I think that all of us agree that the problem about dance is that because of the rarity of it there is not the opportunity for all to study in the early years, and that is the thing that we all want. Every child, female and male should have the opportunity of being exposed to dance in its early years. Then they can choose whether or not they want to continue. Potential talent will be found, and we will then have the problem of how to train them.

Now this is the subject of this session. We are going to talk about training in different skills, classical, modern, character, etc. But there is also this question of their formal education. The training of a classical dancer must start at a very early age, and this creates many problems, combining this vocational training which should start from the age of 10 or 11, with a formal education. In this country it is particularly difficult because of our geographical problems. Many children live miles away from a town, let alone a city. How do they get this specialised training that is necessary for a classical dancer? I am talking about classical dancers now because that is my own background, so naturally I know more about that.

The other problem is getting the young male dancers to train early enough. This brings in another subject that we have talked about, that of educating the parents, because when a young boy wants to start dancing and his parents won't let him, of course it is out of the question. Well, I am very glad to say that since I first came to Australia in 1960 there has been an enormous upsurge and interest from the male dancer. When I first came here I expected to see the most marvellous corps de ballet, having seen all those tennis players and the cricketers in England. I am terribly sorry to say I was disappointed. They really weren't so gorgeous. But I think they are now, I think we are getting back to producing a different type of male, I hope so anyway, and we are getting many more parents allowing their boys to train earlier. If they can get the training before their bodies are too set, then we can produce the marvelous male dancers.

The other problem that has also been talked about a lot is the training of the teacher. You can't get good dancers if you don't have good teachers, and to get a really high standard is what we are all about. We don't just want any old teaching, we want good teaching. So that is another of the problems that I hope will come up this afternoon.

The solution for the classical dancer in Europe has been of course the boarding school attached to a theatre - I mean of course the Paris Opera which was the first, and then the Bolshoi and Kirov Schools which are actually attached to theatres. We are going to hear about this from Ann Woolliams who has been involved in a theatre school in Germany. The school where you can get your professional training alongside the theatre where there is a professional company has been the answer in many cases in Europe, and this of course is the ideal for the classical dancer. The private schools have done an extremely good job in many places to fill in this gap, but unfortunately the trouble with the private school is that these are dependent on the parents' ability to pay, and therefore as we heard this morning only a small proportion of the population can afford to send their children to private dance schools.

But them coming back to the vocational training that must start with daily classes by at least 12 years of age, you have to make sure that their formal education doesn't miss out, because so many dancers (and I am sure that those of us who have spent a lifetime with professional dancers have had this problem) don't know anything about anything else.

I am hoping all these solutions can be found, if not immediately, then soon if we can form an association. Not only of course is it necessary for a professional dancer to be able to make conversation, the other important thing is when they have finished their careers if they don't want to continue to dance or teach they have nothing else to fall back on, so this is why this is such an important issue.

The other thing that we don't have is courses for all the related subjects and by that I mean dance historians, choreologists, critics, and of course choreographers. Dance professionals need a much wider education, and this again affects the image of dance. If we had courses in these subjects we could show the educationalists that we really mean business.

These are all the points that I hope will be covered in this session, and I am sure that some of the speakers will have others.

First of all I would like to introduce Miss Margaret Scott who will come and speak to us here about the situation in Australia. I don't think I need tell you that Margaret is the Founder/Director of the Australian Ballet School, but that she actually was born in South Africa and started her dance training there. She was at the Sadlers Wells School and then of course with Rambert, with whom she came out here in 1947, and luckily she was still here when I came out in 1960.

6. The Training of the Dance Artist

Margaret Scott - Australian Ballet School

~~I really feel that so much has been said that the only think I can do is to follow the advice of Mr. Brinson, and tell you what I have been doing here, and to let you know who I am and what I do. As a matter of fact everything I have done in my life seems to have been touched on here by some point that has been mentioned in the last few days.~~

My area over the last twelve years has been the training of the professional student in preparation for a career in ballet.

The School was established in 1963 by the Australian Elizabethan Theatre Trust as a second part of their overall plan for ballet in Australia. The primary purpose or aim was to provide dancers for the Australian Ballet, which had been founded the year previously.

At that stage, with the exception of what was then the Victorian Ballet Guild, the Australian Ballet was the only employment outlet. In view of this, it was decided to limit the intake of students to no more than forty (twenty per year). Forty students from throughout Australia sounds very few to be looking after, but I quite soon found two problem areas which caused much concern.

- (1) Student finance and the ability to pay, and
- (2) the discrepancy of standard due to the unequal opportunities for adequate early training.

Some students from the well-established large ballet schools had managed for a couple of years to take three or four lessons a week, and others with equal potential and talent had trained on as little as one hour per week over a period of six or seven months.

To solve the first problem the School implemented a scholarship scheme and went out to the private sector for donations. At the same time we applied to the Commonwealth Office of Education for the Commonwealth Secondary Educational Scholarships to be made tenable at the School. Canberra agreed to recognise our diploma at the technical level and allowed holders of Technical Scholarships to take them out at the school. This, I believe, was the first formal (if somewhat fragile) link with dance and education at the vocational training level. Subsequently Secondary Scholarships and later year Awards were also made available to the School. The effect all round was considerable. Students, in order to win a scholarship, had to prove themselves scholastically capable in their 4th year which, in turn, pleased their schools. Parents were relieved of financial burdens, and dance as a career became recognised and respectable, especially in some schools which hitherto had manifested considerable resistance to the idea of dance as a vocation.

So basically what started out as an exercise to solve a financial problem had quite far reaching effects in other areas.

The second problem is not yet fully solved, and won't be until the basic conflict between dance training and secondary education is eliminated. I am speaking now for The Australian Ballet School and the need of the talented child who is obviously heading for professionalism to get sufficient training along with secondary education.

When planning the school fourteen years ago, a royal commission of enquiry into the funding of Universities was in progress, the Australian Ballet was only one year old and untried, and money for the performing arts was non-existent except for the small grant administered through the A.E.T.T. It was clearly not the time to launch a junior and senior level ballet school with all the costly boarding and educational facilities required for interstate students.

There were other factors against starting a junior school apart from the financial ones. Australia had about 800 private ballet schools and some very good teachers. The Borovansky Company having finished, there was no outlet for employment of dancers from these schools, and so the best talent was being sent overseas on scholarships to the Royal Ballet School and other Companies. We felt it essential that the private schools should not only see the establishment of the Australian Ballet as an employment venue for their students, but should be encouraged to play an active role in its growth and development. A Junior school would have created a closed-shop situation and alienated the major dance element in Australia.

It was decided, therefore, to start the school at 4th form level, completion of 4th form being a condition of entry. The Education Department was pleased, but for us it meant sending young dancers back to school, and a maximum of three or four hours training a week at a time when they should have been doing at least a daily class. In some cases we lost them altogether. Now the pattern has changed. With the growing awareness of the arts in the community, the establishment of the State companies and other smaller groups, and the confidence which the private schools have in the National company, we feel we can make a move towards a junior level, combining both training and secondary education while maintaining a senior level which is still open to any student from the private schools throughout Australia.

The first step towards this was made two years ago through an arrangement with the Correspondence School of the Education Department, whereby students could do fourth form while studying at the School. Only one year earlier than before, but still a start! Over the two years the Correspondence School has been wonderfully co-operative, flexible with time-tabling and understanding of the special problems of dance students, and we are most grateful to the Principal and staff. We are also proud to have channelled so many good dancers, trained initially by private teachers, into the National company, and will continue to maintain close links with the private sector.

What the School is doing, however, is only one small part of the whole dance movement in Australia. We deal in the vocational area, but every child has the right to be involved in dance in any form and at any age - or for any reason. How to bring this about through Primary, Secondary and Tertiary education is the main aim of this conference. Special talent must not be disadvantaged, nor must the young child be given the wrong start by having unqualified and/or inexperienced dance teachers in the educational system. There are many problems to be solved. Previous speakers have suggested that the professional companies should be involved in dance education as well, and that it should not be left only to teachers and educators. I agree with this. Enjoyment through watching is important in stimulating the imagination. Clearly a cross-fertilization of all areas of dance must come about if any one of the issues being discussed here are to be clarified and solved.

7. Training of the Dance ArtistAnne Woolliams

Artistic Director, Australian Ballet Company (1977)

As Dance in Education is the theme of this whole conference I do not propose to enlarge upon the need for this - I am quite sure we are all agreed upon its importance.

I have only just arrived from Perth so I have not heard what has been said yesterday and this morning and, in order not to risk going over ground already discussed, Dame Peggy agreed I should tell you something about Stuttgart.

I am not sure if our experiences there are so different to those of any other country, and certainly I believe dancers themselves - with perhaps a few racial differences of physique - are as easily recognisable breed of madman, with similarities stretching beyond nationality. They all work hard, pull the same ligaments and tendons, have the same ambitions, covet the same roles - and never really grow old.

I also believe that the majority of dancers who are successful are intelligent. Healthy in body and mind means being co-ordinated and able to cope with problems (and dancers are not spared these). It also means having energy to observe and absorb. It seems a healthy, intelligent child has more capacity for humour, gaiety and love - all necessary attributes if an artist is going to survive in this gruelling career.

A dancer takes risks - and becoming a professional dancer means risking a lot. A career that is short (there are a few notable exceptions) always means that the long-term future is unsure - and this is where we have a great responsibility to see that a young person is prepared for a time when he or she can no longer dance.

I think this problem has been much more openly discussed and 'come-to-grips-with' in the last decade or so - and even those much maligned 'ballet-mothers' can no longer catch up on glamour through their forced and exploited progeny without some responsible teacher calling a halt - or at least I like to think so. Now that the standards of teaching children have risen so spectacularly, I think the main problem is to sort out the type of child who should be encouraged to train seriously and become a professional dancer, and those who should be discouraged from the wrong sort of ambition - or, even more important, the sacrifice of normal schooling at the feet of Terpsichor.

No one can guarantee success, but I do feel that the mistakes made in the last twenty years or so - of picking the right bodies and missing the right personalities are being corrected. Personally, I like to choose children for a certain 'light in the eye'. Of course they must have rhythm, aptitude and the right physical attributes - but this 'light in the eye' often denotes intelligence and I believe, is an essential ingredient for a successful dancer.

One of the first things John did was to establish a school. This used to take place for two hours in the afternoons after children had finished their normal school studies and from this seed grew the present John Cranko-Schule.

We found that after setting the financial go-ahead from the State three factors were the prime considerations. (1) Ensuring that normal education (side by side with dance training) was not neglected. (2) Seeing that adequate premises were available, and (3) Establishing a boarding school so that we could draw upon the best talent in Germany and abroad, and were not dependant upon only local children.

In Germany children are streamed from the age of 10 into Folkschule, Realschule and Gymnasium. I do not know what the equivalent is in Australia but it really means that from the Folkschule children leave aged 16; from the Realschule, they usually graduate at 17 or 18 into a Berufsschule (or training college) and at a Gymnasium, they can get a classical education, and after graduating, enter University. Now of course we found talented children belonging to all three of these schools and we therefore decided that instead of building a college and providing our own education, we would collaborate with outside schools on time tables and only the dance education would take place on our premises. This took some time to settle down - as you might imagine - but in the end it worked well. All our boarding school children would leave after breakfast and return for lunch with the day pupils. One advantage was that in Germany the afternoon is free for pupils to get through their large amounts of homework. We used to help this along by providing class rooms where children worked while not actually engaged in dance classes. The premises we acquired were right in the middle of Stuttgart and fairly large. (All this thanks to a most enlightened city council and state policies supporting the arts).

There is a boarding school for 42 children, a canteen to feed twice that number, music rooms, study rooms, library and staff and administration rooms. On top of this there are three dance studios used by the senior students in the mornings and the juniors in the afternoons, while the seniors worked in the company rehearsal rooms in the theatre. (These were always free from 1 p.m. till 5 p.m. while company dancers rested).

All this sounds quite Utopian and as if ideal circumstances existed in Stuttgart well, I can only say it came about after a fair amount of battling, but we were very fortunate in the help we received and the amount of enthusiasm that existed around the whole project. That is why I believe, where no such schools exist, every effort should be made to interest local government and arts funding bodies in establishing one because it is possible.

In Stuttgart the School consists of preparatory, junior and senior departments and I will be happy to answer any questions later about how these are divided.

From my experience there from 1963 to 1976 I learnt an enormous amount. It was so exciting and rewarding to be building something, and an inspiration to be working with John Cranko. Of one thing I became firmly convinced, a close collaboration should exist between schools and companies. So often students in their final year of study become little stars because they are undoubtedly the best dancers in their group, but they are not really prepared for what happens when they enter companies as the least of the corps de ballet, nor are they taught how to behave in professional rehearsals. It was also quite apparent that from 20 tenyear old pupils after eight years training an average of 1 or 2 could be expected to enter the company and perhaps 2 more other companies. This is a ratio of 1 in 5 and it compares very favourably to the Russian, Danish and British schools with whom I have swapped experiences.

This means of course that The School must be constantly open to receive new talent during the 10 year training period...which also means that the more schools there are working in collaboration, the more likelihood there is of talented children receiving a planned consecutive training right up to professional standard with plenty of competition all the way. It also means that children who stop half way, or even make it right to the end, and then find themselves are unable to get a job are really 'cared-for' so that the future is not too bleak. They have received a proper education which enables them to undertake another career whenever they may decide to do so.

I think another important aspect is the need to broaden dancers' knowledge of the other arts. So much time is spent perfecting the instrument, the body, or that there is a real danger of producing mindless puppets - in fact I think the contempt 'modern' dancers sometimes show for classical colleagues is based on this and, unfortunately, is occasionally justified. But it shouldn't be so - and it needn't be so.

Certainly, the worst omission is musical training which in many private schools is entirely lacking. This is quite criminal. Then there are the visual arts, history of dance, languages, anatomy, literature and many other subjects that I believe belong to a dance education. Obviously small private schools cannot supply all these things, but all teachers should be aware of the need for them and do their bit opening the pupils minds so that enthusiasm and curiosity will start them off on their own volition.

It is easy to stand here and preach about all these things - and quite another matter to get it all going - but I do feel it is possible and I do feel it is worth the effort.

8. Training of the Dance Artist

Nanette Hassell - Dance Exchange

The training of the professional dancer in the normal company situation has already been covered here this afternoon. What I would like to talk about is the training of the modern dancer, and those professionals who find themselves working outside of those traditional structure. Like Dr. Lett I feel that these hierarchies have to be expanded to include a variety of new structures. The language of dance, if it is to be a vital and dynamic part of our community has to be articulated in new ways. The artist's role in our society has been expanded, the artist is beginning to take his responsibilities as an agent for social education and political change more seriously. There has been a mushrooming of community projects, street theatre, environmental happenings for want of a better word, school and university performances, and in some cases, residencies. I feel such activities reflect the artists' needs to become more accessible to his audience, and a need to clarify misunderstandings, to educate, and many other reasons. It is important here to emphasise that I am not talking of those companies who feel it necessary to do these things as a means of fulfilling an obligation for funding, but those people who really feel that the work is valuable in itself.

In the past I feel our relationship to this kind of fringe activity has been haphazard, even negative. In many cases it has been considered an amateur concern. However, more and more, it is recognized as a valid realm of the professional, and our job must be to create structures in which the fringe can work effectively, i.e. a chance to explore together or in schools, or in the colleges or the community around them over a long period of time and in depth. It is no longer considered odd for a dancer to perform in a park, in a gymnasium, on a headland, in a town hall or in a public square. What does always seem a little strange to me though is if the artist tries to recreate the structure he has just left - for example in Sydney in one instance, a vast and beautiful space had a small area cordoned off, a sound system set up, and a dance choreographed with the same exaggerations in style and manner associated with totally different surroundings. The artists were trying to speak in new ways, and to different people, but with an old vocabulary that many people in the audience had already rejected in the past. I think the artist has to search for ways in which his art can more closely reflect his attitudes towards his human condition, his environment, his ideological stance - in this way I think dance will come to play again an important part in all peoples' lives. Such work would of course serve to bridge the gap between dance in the theatre and the community at large.

I think there are certain prerequisites for this sort of work to be successful. What type of group structure is best suited you may ask. What sort of person and what skills are necessary to be a fully functional part of that group? The kind of skills necessary for work in this field suggest to me three basic questions.

The What?	The artist should be clearly and skilfully able to demonstrate his work.
The Why?	Able to explain why he is doing it, able to explain, to clarify problems of form, give background information.
The How?	Able to include large numbers of people often with little or no dance experience or training in meaningful ways. This implies a way of working with people that recognizes pedestrian movement as significant.

Obviously a normal company hierarchy will not function well in this situation. Small flexible units are probably best. The dancer will need to be a very mature person. He will be expected to make decisions about problems that his peers in a company with a board, administrator, artistic director will never be required to make. He will probably be expected to teach numerous workshops and in addition to teach them in a way that puts his pupils in touch with their own bodies and their own unique way of moving. In a situation in which new works are being made new spaces, new situations etc., a repertoire becomes impractical, working is ongoing, the dancer is often expected to be the choreographer as well. Modern dance is an ongoing and ever changing process. It is committed to challenging contemporary thought. Jooss' "Green Table" comes to mind, Graham's "Appalachian Spring", Cunningham's "Winterbranch", "Rain is the Mind is a Muscle", and in our own history Bodenweiser's "The Cart", the work of Philipa Cullen, and more recently the work of people like Jacqui Carroll. But the history of modern dance in Australia, unlike its American counterpart has had a difficult time getting established. Unable seemingly, to convince the educational institutions, it was often shunned and denigrated by many in the upper echelons of the dance world. The initial work of Bodenweiser has been kept alive and growing by the dedication of a few people, like Margaret Chapple, Keith Bain, Shirley McKechnie and Margaret Lasica.

There has never been a full time professional training for modern dance instigated such as one finds in America at the Julliard School, or in London at the London Contemporary Dance School. Modern Dance companies in America survived in large part by what was called the college circuit. No such system was ever established here, and it is difficult for any company to seriously consider being together for more than a few weeks in a year. However, things are gradually changing. Personally I think that the training of the modern dancer is quite different to that of the classical dancer. His needs are often of a more individual kind and type, he is often a late starter with all the problems inherent in that. If he does take ballet classes they usually make him feel very tense and nervous. He will manage the attitudes and the arabesques, but it will take him years to master the glissades in between. There is a higher proportion of men to women that are attracted to modern than to classical ballet, maybe one in two instead of one in ten. He is usually as much interested in how the dance he is doing is being made, and often in making it himself than in "getting it right". He is also more likely to perform it in a manner that feels good to him than in the way he thinks he is supposed to do it. I will also have to admit to finding the dressing room conversation on the whole more interesting in modern dance studios, with some exceptions, than I ever did in the classical studios.

Bearing in mind the points we have made earlier regarding the changing role of the professional dance artist in the community, the following are some suggestions, and I only touch on them very lightly here.

Obviously a thorough technical training will be an advantage. The wider the experience and the greater the exposure to many different types of technique the better.

An inclusion of the study of pedestrian language will be necessary for those working in a community.

Modern dancers usually have an enormous interest in choreography, and therefore require a thorough understanding of that craft. Studies in formal design, exercises in the use of energy and time, opportunities for workshops and performances are necessary.

Studies in related arts, improvisation, should be included, courses in aesthetics, in history, and its accompanying changes in philosophy of dance.

The dancers and choreographers should have a chance to explore the use of traditional and non traditional performing spaces, traditional and non traditional methods of working on a piece.

For those specialising in working in a community, additional skills for researching, assessing and ways of meeting the needs of a particular sector of the community or the community as a whole will be necessary

For those supervising the education of the modern dance artist there should be courses on development of perception, on formulating questions encouraging observation in their students, both drawing from their real and imaginary world. I know too about the difficulty of training the body late and a knowledge of anatomy, kinesiology etc. on the part of the teacher could be invaluable.

9. Training of the Dance Artist

Margaret Walker - Dance Concert

Since receiving the invitation to take part in this conference I discussed the theme with many people, particularly school teachers in the schools in which Dance Concert is setting up weekly programmes of folk dance for all the children in the school.

Dance Concert, for those of you who do not know it, is a Sydney based organisation, established in 1967 to provide performing experience in character dance for ballet students and dancers, and this later developed into an organization dedicated to collect, preserve and develop the ethnic dance traditions inherent in our multi-national population.

This work is now carried out in a variety of ways - one is through the performances in city and country by the FOLK DANCE MOBILE - a small performing group which since 1974 has been presenting one hour programmes in schools covering performance of choreographed character dances and participation dances for the children to join in. This group reaches an average of 1,000 children and teachers weekly, and receives excellent support and response from its audiences. The establishment of this group was made possible by funding from the Theatre Board and Community Arts sections of the Australia Council.

This group has brought new concepts in dance to many schools:

It presents an exciting programme that all children enjoy;

It sets professional standards of presentation, choreography, and performance;

It establishes a good relationship with both teachers and children;

It presents important ideas to the children concerning the multi-national character of our Australian heritage and seeks to build a respect for the culture of other nations and thus an awareness of the need for us to establish an Australian identity.

The Dance Mobile's unique combination of performance and participation dances has given a tremendous stimulus to another aspect of the work of Dance Concert. This is the teaching programme which Dance Concert offers schools and community groups. This is a collection of 40 simple graded dances collected from international sources and with a developing technical line through the series which introduces the participant to the basic steps and patterns of folk dance.

This teaching programme was first tested throughly in Darlington Public School in Sydney. Darling is a school in an inner city area with a fascinating mixture of children from a wide variety of backgrounds, some disadvantaged in the extreme, others with many advantages. Migrant children from Europe and the Americas mingle with Aboriginal children newly arrived from country towns of New South Wales, children of intellectual parents working in Sydney University mingle with children whose parents have an extremely limited education in their native country and have had to master difficulties of language and life in a new land.

Every child in Darlington learns to dance, and the reports from the teachers concerning the advance in learning skills, in self-confidence, and social awareness of the children are a delight to hear. Just as rewarding is to see the response of the boys in the school and their desire to be able to tackle the growing technicalities through the programme of dances.

Integrated with this collection of dances are a series of simple challenging "isolations" rythmical activities wherein skills such as jumping to music over a rope, practice of sideways slip step developing to a polka, fast running in diagonal in pairs, threes and fours are interspersed among the dances. Some floorwork is also included. These vary the programme and are part of the creative aspect of the activity.

Thanks to the determination of Miss Margaret Beresford, the Principal of Darlington School, and the ready assistance of her dedicated staff, since the May holidays this year we have been able to enrol a group of 20 children who now work as often as possible in an after school group - 12 of these children come every day. It is our fault that we don't work on Sundays, as they would come then too if possible. As it is we work two hours on Saturday to make up for this. They practise gymnastics, basic character dance steps and exercises, new folk dances for thirty minutes, and we then spend thirty minutes each day on the performing repertoire of this group which is now known as the Darlington Junior Dancers.

The ballet is "Come to our Park" - a park peopled with the delights of childhood conveyed in dance. We have clowns who help an Ice Cream Man who cannot sell his icecreams. We have a weightlifter - Milad, the biggest boy in the school jealously guards this part, and woe betide anyone who tells him that dancing is for birds only. We have geese swimming on the water to a lovely Polish Folk song. We have caterpillars who turn into butterflies. We see what the wind does to the man sweeping the leaves, the hats and newspapers of the people in the park, we have a vandal who wants to chop down trees - the children deal with that in their way. These are some of the joys we share in our park.

Because this is a joy for the children and adults working with them, our communication has developed tremendously within the group and in the school. The dance group are seriously conscious of the fact that they now represent the school when they go to perform this ballet. They are united against the racist child who foolishly called two of the best dancers "Yugoslav Wogs" and said that the teacher was too bossy. Adults didn't have to intervene in that particular situation. Their teachers report that the school work level of some children in the group has improved 100%.

From a dance teacher's point of view we can see the big technical problems for these same children of relating right foot with the beat of the music, keeping the group formations, moving freely when required, putting their full imagination into the characters they are portraying as part of the vital development of the young artist.

It is the policy of the headmistress to provide the necessary facilities in the school so that this daily practice can be held, so that the extra education of the children in the Kodaly music system, in gymnastics, in gross motor skills is helping us to establish a formula for the training of the young Australian dance artist. Special excursions, visits by guest teachers supplement their experience as do visits to special dance performances discussions and films.

There are many important lessons from this experience - we regard it as a pilot programme which may be of assistance in other areas, and we invite you to visit us and see what this group is achieving, and how it can help other groups.

The Darlington project is significant because this school is the pilot in what has now become a greatly extended activity in Sydney inner city suburbs and in the northern and western suburbs in primary schools. In these last areas we are just beginning to establish some connections in high schools in the much deprived suburbs of Liverpool and Blacktown.

Thanks to funding from the Schools Commission, and the very strong support of the Committee for Funding Disadvantaged Catholic Schools in these suburbs, we are now teaching a minimum of 3,500 children each week in folk dance classes. These classes cover or have covered some 21 catholic schools for two terms each, and nine state primary schools. The reports from this extended activity indicate that this is a strong programme of dance that can be said to meet the following requirements.

1. It is greatly enjoyed by all the children. The music is lively varied and appealing - the dances are simple and are taught by doing, not by talking.
2. School teachers can learn and enjoy using the dances with their classes. Special courses for teachers are now being held in response to the demand for this. The demand for inservice courses is growing weekly.
3. The dance material coming as it does from international sources develops an awareness in the child of the richness of our cultural traditions. A Greek child learns not only his native dances, but those of other European, Asian and American countries.
4. The material has tremendous possibilities for a lively attractive creative dance performance as is seen in the various functions held at the end of each course.
5. The parents become involved in all schools with these demonstrations and participation activities.
6. A most important factor is that the dances can be done anywhere, and have proved their adaptability to a noisy dusty playground, small classroom areas, slippery floors in school halls. We don't condone these factors - we tolerate them only until they can be improved.
7. The Darlington project indicates that this basic interest can be developed to a deeper study of dance by children in their most important years from 8 to 12.
8. The dances provide a sound training for the daily dance practice, as the barre and centre work provide for the classical ballet dancer.

It fills a great need of all children. It frees the body, develops their souls by providing a wide variety of movement and artistic experience.

When asking about the future of the highly talented child, I have received many interesting answers. Perhaps the most significant reply is that of the Mistress of the Infants School at Northmea, Sydney - Miss Patricia Rohl, where the children and teachers are participating in the music education method of the Kodaly system under Deanna Hoermann, and where they are linking this activity with the Dance Concert programme of folk dances collected from international sources.

Miss Rohl's comment was, 'Well we don't know which children are highly talented until we offer all children the opportunity and education to develop basic skills and experiences - we can effectively do this by making it possible for the specialist teacher to work closely with the class teacher with the children'.

Collaboration with the class teacher is vital, and the quality and breadth of what is offered by the specialist teacher. There needs to be a deep interest in the education of the children on the part of these specialist teachers, with a good attitude to students, and stimulating material.

Our biggest problem is teachers, their training and the economic support to match what a school teacher earns, and the security they enjoy. Funding authorities cut off the support from Darlington School at the beginning of August, and much effort had to go into convincing them of the importance of this project. Even now we are only sure of funds until December of this year for this school. Our teachers have no security of holiday pay or a reasonable hourly rate of casual work. Our efforts to meet a big and growing demand mean that training must be limited, and it is much to the credit of the Dance Concert pioneer teachers that the project has made such an impact. We cannot meet the many requests from many schools in Sydney for this service.

Another factor that is vital is developing this work at professional level is the need for professional and appropriate administration personnel. Dance activity has its own requirements in administration, often compounded of many seemingly irrelevant or unimportant details. Much behind the scenes work in resources and research must be carried on if new material, new stimulating ideas and experiences are to be brought into practice. Conferences such as this and weekly teachers' meetings are vital. Transport and equipment requirements are also important factors to be considered in all developmental plans.

Much has to be done to establish the status of dance and to inform the educational authorities of what is being done. We need to establish and develop good relations with schools and staff.

If we dance people do not do it, and do it in a way to satisfy the people working at the point of contact - with the children, then it all remains theory.

We have to work with methods and materials that can be applied on a broad general scale, as well as the small demonstration activity. Therefore the education of the specialist teacher becomes the well from which the water is drawn to nourish the wide fields.

At the same time the education of the specialist dancer is already a vital question. We tackle this basically in the same way as we work with children - they learn to dance by learning dances through which the technique of the dancer develops. A dancer trained in Russian and European styles develops one aspect of technique, and in my view the basic one. Spanish, Mexican, Irish and Scottish and Hungarian bring footwork abilities; Asian techniques, especially the classical ones enrich the personality and the upper body technique. Aboriginal and Pacific Island cultures bring their own styles and approach to dance. The jazz technique is strongly influenced by the negroes. The Philippines dance background is significant for us in Australia, combining as it does the colourful native traditions, skill and ceremonial dances of the Spanish, Indian and Chinese traditions.

We have been fortunate that since we started to endeavour to establish professional opportunities in character dance we have had the help of the Australia Council and Michael Edgely to bring to Australia such magnificent teachers as Nelli Samsonova, and Anatole Borzov of Moscow, Csaba Palfi from Hungary, Lucy Jumawan from the Philippines, Krishnan and Shakurilala Nan from India, Guillermo Keys Arenas, Rolando Cano Flores from Mexico, and Ricky Holden from the U.S.A. who specialised in recreational folk dance.

We don't have a Marina Berezowsky in Sydney to bring up a company such as Kolobok - but together with the valuable work that this group is doing and the work of our resident and visiting specialists we are able to offer the talented character dancer the opportunity to acquire the basic skills and perform a wide repertoire drawn from many sources.

Just as importantly our whole programme of activities integrates the work of the performer into a programme of performing, teaching, organising, and helping to develop a wide base of support on which professional security depends. Our professional dance students of today become the professional dancers of tomorrow, and then the teachers, choreographers and administrators of the next generation.

10. Training of the Dance Artist

Donna Greaves - R.M.I.T.

I think ladies and gentlemen that I spoke at you for quite long enough last night. I really only want to refresh your minds about three issues that have been covered constantly and consistently throughout this conference.

The first one I think is the fact that the creative act is incomplete without an educated audience. If you regard the artist as not acting alone in the creative act, but with the spectator, that they are actually involved in sharing and in evaluating that work we then come very close to perhaps what is the purpose of a lot of contemporary artists or individual artists in the twentieth century, and that is that it is the audience who is the creative artist. Now even if you want to go with me as far as that, perhaps I can push you along to agree with me that any artist can shout from whatever rooftop that he is a genius, but he might as well jump off that rooftop without a parachute unless he has an appreciative audience.

Throughout this conference I have been listening and trying to sort out in my own mind how this audience is going to become educated in dance terms. Keith was talking yesterday about the Gulbenkian Dance in Education Conference that took place in 1974, and I was asking Keith what sort of coverage in the dance world was present at that conference. Really, even though it was a much smaller number of people it covered fairly much the same sort of categories that are present here today at our Australian conference, but with one slight omission, and that is that we haven't got any dance historians such as Arnold Haskell.

I am pleased to say that we have got people who are starting to document and set down our thoughts, people in the education area who are vitally interested. Too few commentaries are made on dance and what is actually happening in the dance world, unlike say the political scene where the political press actually pushes along and challenges the government at every turn. We don't seem to have that in the dance area. Artistic directors used to complain to me, that they got very little press coverage. Certainly companies such as the Queensland Ballet, who last year presented a new three act ballet with original music and choreography, was simply ignored by the local press. I see that as being significant and important, but I also feel that there is another aspect to that. I often feel that it is not lack of press coverage, but inaccurate press coverage that really troubles me. Too often things seem to be more highly praised than is their due. I think we have to come to terms with that, though I am not going to offer you any real answers because I am trying to sort out the problems myself. How do we get the audience informed, how do we change the situation in terms that we have used throughout the dance report? Australians are dance illiterate at the moment, and I think that we are all probably included in that. I found that with being with the Australia Council and being in close touch with the main artistic personnel in the dance world, it was incredible how little they knew about each other. Some were quite unaware of the existence of the other, and through conferences such as the one that was held in 1974 and through the Armidale seminars, the profession is coming together, so that at least we can choose to disagree.

Secondly, one of the things that the Theatre Board of the Australia Council has always been very concerned about, and so far have not been able to do very much about is the retraining of dance personnel or dance artists. (Keith affectionally terms it the "recycling of old ballerinas"). I think this is a great problem when we have been concentrating very much during this conference on how we train the child, how we give him the dance experience, and how we train the teacher. Fortunately there are a lot of people in the community who

have gone through all that grade training, and now want to go off in another direction. This presents a great problem. Studies in other countries, e.g. the Swedish Dance Report, say that retraining is going to be very difficult, because it is going to have to deal with individuals, and therefore it is going to have to be highly specialised. You won't find that every professional who wants to hang up their jock strap or tutu wants to be a teacher. There are so many other avenues in the dance world that they could play a vital and important role in. It saddens me greatly to hear that some of the dancers who were company members in Ballet Victoria are simply working in fields that have nothing at all to do with dance. I think we would be kidding ourselves if we thought we were going to get those people back into the profession. I know how difficult it is once you stop doing those morning plies to get back into condition. So, one of the things that continually worries me, and which should be one of the critical issues of any conference on dance, is how we cope with the recurrent training, how we deal with the people who we have at present as well as looking to those dance artists of the future.

Thirdly, I want to clarify how Artists in Residency programmes can really work. Two things worry me. Artists in Residency programmes usually fall between two extremes. Firstly, artists come in and get absolutely lost in academia, and nobody knows they exist. Most people attending the University or the Institute of Technology or the College of Advanced Education don't even know that the artist has been there at the end of his residency. In one sense that is fine for the artist, since he has been able to work in isolation, in a period of financial security. At the other end of the scale is the artist who is used by the institution but who meets very stereotyped expectations as to the type of role he is to play as a performer. I am coming to a firm conclusion that in any Artist in Residency programme that involves performance, the group or the artist must be given the chance to come in to work quietly, and to work out the possibilities for working usefully in that particular situation.

11. Training of the Dance Artist

Ron Becker - Melbourne State Dance Theatre

I think the best thing that I can do for this conference is simply to talk about what I have done in the last two years, and give you a brief background of what I consider my qualifications to work in the same area that I am working in at present.

I am an Australian born and bred in this country. I have spent the majority of my life with Australians. I have had the distinct pleasure of working with overseas artists who I have held in the highest regard and respect, and I've had the distinct thrill in my lifetime of having some respect fed back to me from some of those people that I have admired when I was setting out to become a dancer.

With reference to what I am doing at present I feel that I do represent in some ways a solution to Dance Education problems. I am a qualified school teacher, and have a considerable dance background. I use both of these in the work that I am doing currently to bring what I consider to be dance education programmes to schools. I worked with the Australian Ballet Company for about seven years, having passed through what is kind of the introduction into the company - the Australian Ballet School. Before that I had trained as a primary school teacher in Western Australia. I taught for a couple of years, so I had schools experience as well. Seven years in the Australian Ballet Company working with people like Fonteyn and Nureyev and of course Dame Peggy Van Praagh and Robert Helpman gave me a personal insight into dance. In many ways it was a realisation of an ambition. I wanted to be a classical dancer, and it gave me a lot of information on what dance actually is. That information I am still using today. I found that in many ways the company was unfulfilling, and that branches from the fact that the repertoire of the company to me as an Australian was not totally satisfying. We were doing works that were the invention and creation of largely overseas choreographers.

I think at this point I would like to review an introduction that I have written for the Melbourne State Dance Theatre booklet, because in some ways it summarises my feelings in this respect.

"The current dance repertoire available for viewing for dance enthusiasts in Australia is heavily loaded in favour of overseas creators. The professional dance scene in this country is something of a glass house for historical exotics and graftings of the latest in contemporary overseas choreography. There are, of course, arguments why this should be so, and indeed no one would deny the obvious importance of the availability of such works to Australian audiences and choreographers. However, it is also possible to argue that what the dance scene in Australia offers is little better than a very expensive course of study for presumably colonial and adolescent minded students. The more the professional scene insists we watch the product of other cultures, the more removed we become from our own, until sadly we will view ourselves as the cultural by-product of other cultures. This state of affairs leaves our dancers as little better than dance hall hostesses for visiting celebrities with an abortion rate for Australian choreography, that is almost absolute. I believe that theatre should be vital and functional, and if it is to be these things it must be rooted in its immediate environment. This applies as validly to dance as it does to any other expressive medium. The

encouragement and development of our choreographers is the single most important factor in the development of dance in this country, if it is to achieve any worthwhile standing or any state of maturity."

As well as for its educational objectives, the Melbourne State Dance Theatre exists as a vehicle for Australian choreographers. Its repertoire is built almost exclusively around the works of contemporary Australian dance creators. I desire to show these works as widely as possible, and so to acquaint the dance audience with the names and works of the choreographers who will, if given the chance, make dance into a medium of immediate cultural importance to our country and our time. It is surely a commentary on the state of dance in education and the professional scene that many of the dancers whose enthusiasm has shaped the Melbourne State Dance Theatre, have had their sole introduction to and involvement with dance through the Dance Theatre. I believe that this example demonstrates a wider enthusiasm and potential for involvement in dance in our community than has hitherto been allowed for or catered to. The cultivation of this wider enthusiasm is surely the basis for expansion of dance activity in our community that must challenge and ultimately enrich the position of professional artists working in the media.

I would like to follow that quickly by just reading what the Melbourne State Dance Theatre represented. This booklet was prepared about a year ago.

The Melbourne State Dance Theatre was created in 1975 in March. It is centred at the Melbourne State College in Carlton, Victoria. One of the prime objectives in creating the dance theatre was to have an "on campus" dance activity of a high professional order with an orientation towards dance education programmes which interested students of the college could avail themselves of. Supported initially by funding from the Student Association of the College, and the Australia Council, the work of the Dance Theatre was extra-curricular, and consisted very much of involvement experience or enrichment experience. The student response to this facility was very positive, and within twelve months the Dance Theatre had established itself as a sought after performing group with certain unique attributes. These attributes from particular insights into their work were contributed by the dancers and the teacher training programmes in which they were involved. It should be pointed out that the Dance Theatre has attracted the interest and participation of quite a number of qualified school teachers as well, all of whom are vitally interested in contributing to the progress of dance in education work.

The development of schools programmes structured appropriately to the different education levels - preschool, primary, post primary, and tertiary was begun almost immediately. By November 1976, the Dance Theatre had given over 100 performances in schools, community centres, Colleges of Advanced Education, and theatres throughout Victoria. In 1977 at this point this reads 250 performances to something like 150,000 Victorians. The Dance Theatre's contribution is by direct involvement and participation in dance activities for a wider section of the community and its achievement in bringing to a wider public, dance performances of new works in Australian choreography is, we feel, important. Dance in Australia has always enjoyed a surprising popularity, yet we feel that the professional dance scene taps such a small area of the potential audience for dance, and indeed of the potential talent for dance, that there is scope for much more activity. The Melbourne State Dance Theatre represents such an activity involving many people who otherwise might

never have participated in dance work, and disseminates its enthusiasm and knowledge directly through educationally based channels to an even larger number of children, students and adults. Young choreographers from the professional scene have worked with the Dance Theatre, finding opportunities rare in the professional scene to produce new works, reach wider audiences, and so develop their reputations and careers.

Those were the two introductions that I wrote into the Melbourne State Dance Theatre booklet. I feel one of the important contributing factors in the success of this programme has been my own background as a qualified school teacher. We find that a large amount of the feedback that we get from teachers is that the programmes have in fact been educationally designed, and that it teaches rather than simply demonstrates or performs.

I would just like to read a few of the teacher responses and people responses to the educational programmes that we have presented, just as an idea of the kind of wider acceptance of what we are doing.

The first one is from a pupil:

"I am writing to thank you for coming to our school yesterday. It was very kind of you to explain everything to us before you did it. The people who helped you were excellent, the costumes were good, but the dancing was best. I think it is a good idea to come out to schools and show the dancing to us. I also think it encourages more kids to go to dancing. I do not go to dancing yet, but I would like to. Thank you for showing us an older dance work, then a modern work. The floor exercises were good, and after the dancing you watched our own form doing creative dance with Miss ----. Thank you for your opinions. Thank you for everything."

From the staff of a primary school:

"The Melbourne State Dance Theatre company visited our school on Friday, and gave a performance which was enjoyed immensely by both children and teachers. Every aspect of the ballet including the story and movements was explained to the children so allowing for complete audience participation. A separate time slot was even set aside for certain children to work on a one to one basis with a dancer at the various exercises required in ballet. The educational value of this visit to the children was high because it introduced them to movement, mime and drama in such an interesting way. All children were enthralled at the talented performers and the teachers compliment them on the high standard of their work."

A parent:

"As a mother who attended your recent performance for children at ---- State School, I would like to congratulate you on the programme you presented. The content was educational, right at the level of the children's interest, and delightfully performed. Arranging a programme at which the children could actually participate as well as observe increased the involvement and heightened their enjoyment. It is a thrill to see children being introduced to the arts in this way, and stimulated to develop a healthy interest in dance and music."

I think I have simply used this material to try to point out to you that one of the things that has been very important to us is making education

programmes that work. The material has been very carefully selected, it is carefully presented at the levels that we perform at, and we find that the enthusiasm for dance is a natural thing. I am beginning to wonder if any foreplanning for dance educational work is being mindful enough of the fact that if dance education is approached in what I would believe to be the appropriate way, we are looking at not simply an introduction of dance as we know it into the education system, but an enormous expansion of dance activity by all the children in our country. Dance is a medium of expression, it is a way of people using the body, and understanding how the body can be used for expression. If we are to encourage that, we encourage it right across the board, not simply for people who have been sent down to the local ballet school by mum, or have asthma or something like that. We are looking at everybody. We are looking at everybody's right to dance, and we are looking at ways to try and encourage them, give them information on dance. If that is going to happen, then we are going to need dance education programmes from a lot of people with qualifications that quite frankly I do not believe exist very widely in either the dance world or the education world at present. We have to look at structuring new programmes of teacher preparation in this area if we are going to cater for this kind of expansion in dance activity. I think what we've achieved with the Melbourne State Dance Theatre serves simply as an example. I went to a college, where in fact, there was very little dance activity being undertaken, and the response has been fantastic. It has been a very honest, and a positive response. It has been people who simply wanted to know about dance. They wanted to work with people who earn their living by dancing. I earn my living by dancing. I go to people, and I find that people are interested in that commodity, which I am only too willing to part with at present, and that is the simple information on what dance is to me.

The Melbourne State Dance Theatre is a company that has won itself a tremendous amount of respect in a very short time on very limited funding. At present the company, when it went into the professional stage which we are trying to develop this year, is almost completely unfunded. We have, I think, assistance coming to us now from the Victorian Ministry which we welcome, but the things that we have had to do, we have had to do very much alone, and we have had to exist by the success of our programmes, both in schools and in the community. The things that are important to us, are encouraging an interest in dance, and finding opportunities particularly. Dance is all about people expressing themselves.

I simply want to tell you that we have done something and it is succeeding, and if there are more individuals who can stand up and make things succeed preferably without money, then that is going to do the whole dance education scene a lot of good. Imagine if every college in Melbourne had in effect a resident dance company, producing as we have produced in the last few months 22 works by Australian choreographers which are very warmly and enthusiastically received.

12. Training of the Dance Artist

Comment - Peter Brinson

Nobody has mentioned the relationship between the opportunities for jobs and the number of intake into the special schools. This is something which has got to be worked out, because there is no point in taking in people who are only going to be unemployed. If you remember, I mentioned Sweden this morning, and they reckon that they have something like 300 places a year, available. That is pretty well comparable to what we are estimating is available in this country. That is the number of dancers in employment. They reckon 300 places for dancers in employment and also teacher training, and it is reckoned that for that there are 25 jobs a year. On that basis they estimate the size of their schools and the size of the intake. This is really what we have to sit down and try to work out.

The question of employment has relationship of course to giftedness and to gifted children, and the spotting of talent. The problems vary enormously. We have undertaken several studies of it in Britain, and one of the major problems of course is actually how you study it, how you do spot giftedness. You need an eye. You need people who can spot it in the ordinary schools, and this is not very easy. In fact at the moment it is a very chancy job as to whether by luck the person that has the talent might happen to have a parent or a teacher or an aunt or something who actually spots the talent and then does something about it. So there is wastage, and an enormous amount that doesn't get by, plus the prejudice vis-a-vis dance. Although we recognize giftedness and nobody questions it when it comes to sport, but when it comes to other subjects then it is questioned in some remarkable way, and this kind of prejudice you need to get over. There is a problem too, I think, with classical ballet. I'm finding it now with "Ballet for All". We have done the same sort of thing really for quite a long time, about 14 years, and it is high time we rethought our methods. But it is very difficult to go and do residencies and all those things that the contemporary people do, with classical ballet. There is a remoteness that makes it very difficult to make contact. I think classical ballet has this problem of remoteness, this problem of involving people, which is much more difficult than it is with contemporary dance.

Finally the question of choreography and choreographic training. Australia is one of about five countries (one of course is Soviet Russia, another is America, another is our own country) which actually does something about trying to offer opportunities for young choreographers on a national scale. It would be a terrible pity if what happened in Armidale, which was a pioneer of its type, which preceded what we are doing now in the U.K. was allowed to be lost. I do think that the organization which emerges from this weekend will take up the problem of how to liaise with the University of New England and develop what they so richly deserve to be developed there.

Training of the Dance Artist

Discussion

Ruth Galene - New Dance Theatre

A propos recycling old, possibly tired ballerinas, I would just like to say a little bit about New Dance Theatre which is the company of which I am a director. Up to the end of 1976 we were minimally funded, and I think it was mainly our enthusiasm that carried us on. In 1977 we decided to turn the whole thing upside down and find out what we could do with our enthusiasm, and with our past experience, and the ideas and thoughts which we had accumulated. We decided to form an experimental dance group, doing inventions and experimentations at the Seymour Centre in Sydney so that we could take our time and find out different ways of moving. We are very fortunate to be working together with the music department in Sydney University, who are interested in improvisation and also composition and allowing other dancers to explore their inner selves. Hopefully out of that we will create some new works without any definite intentions in mind. I think once you have positive aims or dates you limit yourself very much to the idea of creation. Perhaps in the future we will move into workshops of an open or closed nature. From a financial point of view you require less of the thousands than you would normally need with a company.

Jonathan Taylor - Australian Dance Theatre

About five years ago in Britain a Rehabilitation Fund for dancers was started, paid for by the dancers and organized by the British Arts Council. Any dancer that has performed with any of the professional companies for about ten years or more can automatically apply to the Rehabilitation Fund for retraining in anything that they can prove they are interested in, and have the ability to retrain in. There is no upward age limit, and dancers themselves contribute, with something coming from the companies as well.

Lyndall Jones

You would think that in an elitist society such as Monash University there would be something of a captive audience for dance and theatre. Unfortunately I have found this not to be so, and I have tried lots of different techniques with which to capture this audience. I have tried to make the Theatre free to people, and have found that even though things may be free in the theatre, even for highly skilled or professional performances there still seems to be an enormous number of people staying away.

On the other hand I have found that performances done in different kinds of spaces, less formal, open, outside areas where people eat, there not only seems to be a large number who are happy to watch or take part in performances, but they are quite prepared to stay there for a long amount of time. This seems to me a very strange kind of anomaly, that I am trying to come to terms with, to question, and to try and find some answers. What are the reasons that people are staying away from theatre spaces? Is it because in the past we have provided them with very poor

theatre. They have gone, and have paid what is often in Australia (I think disproportionately so) an enormous amount of money to see live performance. It is very sad that incredible concerts, performances by all sorts of companies get lunch time audiences of 20 or 30 in places like the Robert Blackwood Hall which would hold hundreds of people. We should also be looking at other spaces for performing in order to capture audiences.

The other aspect I am interested in is the Artist in Residency programme. I think this should be looked at much more intensively and we should start to put pressure on universities and tertiary institutions which still do have money, especially the student unions, to employ artists for residency programmes. What is needed here is some kind of circuit so that people can move to different campuses with facilities and work there. While I am talking about the need for capturing larger audiences, I also want to stress that we shouldn't be counting heads, and only making art available to people on those terms, because what will happen is that the more experimental types of movements that should be stimulating the dance community will be left out. Artist in Residency programmes should have the freedom for people to experiment, and we shouldn't be counting heads in those circumstances. It can be very influential for two or three or even ten people at those times to see events and programmes that are taking place.

Vera Myronenko

After a very short career as a dance artist I decided to become a teacher. I had to study something else to become a teacher. I studied linguistics and other things. There is no such thing as a training for the Dance Artist Teacher - perhaps that is a need.

Trudy Engels - B.B.O., Sydney

I am very interested to hear what kind of material you taught in your schools in Stuttgart Miss Woolliams. Was it purely classical ballet?

Ann Woolliams

Well first of all I would like to say that we did not train teachers. We were concerned directly in training children to hopefully become professional dancers, and we mainly taught them in the classical technique. I personally believe that this is the best scientific way of training the body to become as perfect as possible an instrument for a choreographer. I think later on it relies upon the temperament, and a bit on the intelligence of the dancer as to what sort of a dancer they want to become.

What we did in Stuttgart was to take children at the age of eight for two years preliminary training. We took them into the school at ten officially, and from then on they remained in the junior school until sixteen. During that time they had mainly a classical training. They had character and some modern and music from the very beginning, and gradually we used to bring into their training, art, dance history, and notation. When they were sixteen they came into the senior school where they had two years of professional training all day. We found

unfortunately that it was not possible to give the children the real professional training needed from 16 to 18 while they were still attending their normal education. This posed for us a terrific responsibility. We had to decide at that time if we thought these children were sufficiently talented to be taken out of their own school and given this professional training, and this is a big responsibility, because it does mean that they are not able to take the final school exams. We had an arrangement with the schools in Germany that if at the age of 18 they had become injured or fat, or did not have a love of dancing these schools would take them a further two years training in order to take their University entrance exams. I can say that we did give them classical training plus, we hoped, opening their minds to the great wealth of dance that exists beyond classical technique.

Trudy Engels

I would like to point out that the difference between Olympic gymnastics Skating and Dance is becoming smaller and smaller. When I began training there was a big fight about what is dance, what is Physical Education, and what is sport. There were many discussions on the subject, and competitors were eliminated from the Olympic Games because of this question. In the last Olympic Games it seemed that these subjects had come much closer, and I think we can't just close our eyes, and say that is sport, and we are artists. There is a lot of artistic knowledge in all these elements. I was very pleased to hear Ann Woolliams use the word instrument, and I think there are more ways of training this instrument than just the classical training. I have had very good results from children who have been trained in gymnastics only until the age of nine or ten, and then they have changed to dancing, and they are very successful.

Don MacRobert - Private Sector

I am the State Organizer for the Federal Association of Teachers of Dancing, and the Imperial Society of Teachers of Dancing, as well as being President of the Dance Studio Proprietors' Association.

I would like to follow up one or two questions. Yesterday a question was asked just how many people represented education, how many people represented the private sector. The question has not yet been answered, but it would be interesting to know just where everyone came from.

Secondly perhaps, I would also like to encourage the other teachers in the private sector to ask some more questions, as they have a lot to ask, which I know as a result of discussions at various intervals. We feel that we should all be involved in Dance in Education in the future. Possibly at the present time, the greatest talent lies in the private sector, and from there it has to be developed. So any move to bring any type of dance into education will need the support of the private sector where a great deal of very experienced and very talented teachers exist. How they are to be involved is a question on the lips of every one of them, whether they are to be involved as teachers of teachers, or to go into the schools is a subject that must be discussed in some depth.

Dame Peggy Van Praagh

I think the reason it hasn't been discussed is that it is very much going

to be discussed all day tomorrow, and as it is a critical issue it will be discussed in one of your small groups as well I am sure.

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SECTION 4.

DANCE IN THE ARTS CURRICULUM

Warren Lett - Chairman

Today we go into a more specific discussion of the role of dance in association with particular reference this morning to schools, and this afternoon to teacher education.

May I address briefly a question which was raised yesterday regarding some of the implications of this for dance teachers of the private sector. May I say first of all that when we speak of dance in education we don't only speak of dance in the schools. That is only one of the educational institutions in society. Dance in the community refers to dance in many communities and for example, one of our purposes in extending dance education is bringing dance literacy to many communities in Australia. If we were to take that purpose seriously then those of you who are teaching in the private sector presumably would have an immediately enlarged audience of innumerable people with whom to work. That is only one illustration of what dance literacy in communities would imply. If we take that seriously what we would have is a very increased demand, attendance and participation in dance activities in communities. So there will not be a shortage of opportunities, there will be an increased number of opportunities.

Secondly, as I think about dance in the schools, I can conjure up the image of a lot of dance people waiting around to pounce upon the schools, and perhaps from a Departmental point of view, as an opportunity to find another audience. Now of course I know that none of you would have thought of it in those terms, but we must think about how bureaucratic minds work, and it may be that educationists may see us as simply wanting to pounce on the schools. If our motivations are of that kind, or if they are perceived as being of that kind, I think that we will be unmasked very readily. We have to provide a rationale for working in the schools, and we have to show that we have programmes that are suitable for schools. At this moment I think we are somewhat in disarray over that issue. I certainly think that the functions of the national committee and the state committees, when they are formed, will be to take very serious consideration of what forms of dance shall be brought into schools, and which people shall bring it in. So those two questions have to be worked on very seriously before there is any likelihood of an increase of dance opportunities in school curricula.

Touching on the question of the relationship between the private dance teacher and the opportunity to work in schools, it would seem to me that we have first of all to determine what can be taught, but we have also to look at the question of who can teach. Now it is clear that because of industrial controls, both in this state and others, we have to come up with a proposal that will make it legitimate for certain teachers who are already teaching in various areas of dance and movement to move through bridging qualifications, and into some specially defined role in a school. It is clear that people who are trained as dance teachers in their initial training of some of the newer institutions will be able to move in as fully qualified teachers. However, the major forces of people who are teaching dance at the moment lie with the teachers in the private sector; there is a need there for re-education, about education, teaching, schools and children. It seems unlikely that you will be allowed to go

into schools without some retraining of that kind. Now whether we like it or not this issue requires a lot of thought. I think that is one of the critical issues which we will have to take up in the various state organizations.

There are models available, emerging for example in the Victorian system in the State College which used to be the Hawthorn College. There are programmes which allow people, based on professional experience, to have bridging training programmes of one to two years with practical experience at the same time. So there have been models in existence. What we have to do is define our own in terms of particular characteristics of groups of dance teachers and particular situations defined in the schools. I don't believe that this movement will at all reduce your opportunities. It will, I believe, rather increase the opportunities, but there must be a parallel move in your own professional extension to match the move in this situation.

That is as I see it at the moment. I have stated it as clearly as I can. I hope it will bear further discussion, but I don't want you to feel that any particular group is being disadvantaged by this movement. We must keep in mind that dance education in the community is a very broad thing. It is not only to do with schools.

SECTION 4.

DANCE IN THE ARTS CURRICULUM13. A View from the Field of Early Childhood

Johanna Exiner

Introduction

This paper is a result of observations I have made in the UK, the USA and Australia with regard to the issues of dance in education at all levels, and dance as theatre. In England there seems to be a healthy distinction between the world of the theatre and that of education. This, I believe to be due to the influence of Rudolf Laban, who started off as a professional choreographer and performer and then took a decisive and irreversible step into the field of education. In the USA, however, I was confronted with a schism. There were those who rejected the theatre, like Barbara Hettler, and others who wanted to bring the elements, and with them the demands of the theatre, into the classroom. My paper is a response to the dangers I see in being tempted to serve two masters - education and the theatre - at the same time.

When entering any kind of discussion, I like to make sure that all participants are clear about the interpretation of the terms used in pursuit of the argument. Hence I begin with a definition of terms. There is no need for you to agree with them; I am merely asking you to accept them temporarily as a basis for communication.

First of all: what do we mean by dance? What is its essence? You probably have come across as many, or more, definitions as I have. The one I select for today is by Franzisca Boas,¹ from her article, Origins of Dance. Her definition is my favourite. It says:

"Dance, of course, is movement; but movement is not necessarily dance...ordinary gestures and actions can become dance if a transformation takes place within the person, a transformation which takes him out of the ordinary world and places him in a world of heightened sensitivity...This sensation of ecstasy, transformation from every day feeling, is the source of dance as contrasted with movement."

To me this means that the essential criterion for dance is not what you do, but how you do it; not the measurable technical skill but the sensitivity in its performance. Some people leap higher than others, turn more pirouettes and bend their bodies further. But this, I am sure you will agree, does not yet qualify them as dancers. Without sensitivity, without dedication to the import of each movement, even the greatest virtuoso performance will not be a dance; it will remain an acrobatic stunt, no more. Leaping, turning, running, swinging and all the many exciting actions which the human body is capable of, will not "transcend" unless accompanied by that inner awareness to which Francois Delsarte² refers as "The Law of Correspondence". It reads:

"To each spiritual function responds a function of the body; to each grand function of the body corresponds a spiritual act."

Disregarding the somewhat religious flavour of this statement, I believe this law to be operative when the dancer becomes one with the dance. It

is an act of "feeling" as Suzanne Langer would describe it, and requires a total surrendering to the experience of movement itself. It has nothing to do with emoting. Such feeling turns sound into music, shapes into sculpture and movement into dance. Barbara Hettler³ gives a good example. She says:

"If, in walking, I am conscious only of my purpose of reaching a certain destination, the utilitarian aspect of the movement dominates my experience and it is just an every day walk. If, on the other hand, my consciousness of purpose is lost in my enjoyment of the movement's expressive quality: its...stride, its lively swing, its steady beat...then...being dominated by the feeling of the movement, I am dancing."

Anthony Quinn danced as "Zorba the Greek" with the simplest of steps. Nureyev, when I first saw him, made every leap transcend its conventional and earthbound nature. Children often dance as they are capable of total involvement. I will always remember an incident during a session with pre-school children in which we experienced "slow sinking". Everyone reached the floor in a predictable space of time except for one little girl, who, while still halfway up, called out: "Look, how slow I am!" I looked and perceived a very special kind of slow motion, experienced by the child in every instance and with an intensity which transcended the purely personal: that, to me, is dance. We, in education, have to strive for the transcendence of a Zorba and for the quality of motion of the little girl I mentioned, each expressing in his own way a certain perfection of form arising from feeling. We may look to the Nureyevs of this world in admiration, but to model ourselves after them would be unrealistic and educationally unsound.

This brings me to the second concept which is being dealt with at this conference: education. Again, it has meant so many things to different people at different times and even here and now, I do not know whether we could agree on any one definition. The way I will use the word today goes back to its origin: educere and educare, to draw out and to train, and very definitely in that order. To do justice to the function of the arts in education, imagination, spontaneity, a sense of discovery and confidence in one's own creative potential must precede all else. In the course of developing these faculties but not before, the craft is taught, thus enabling students to use it for their own ends.

Let me draw a comparison. None of us, I am sure, believes that we should teach children or adults what to think; we aim at teaching them how to think and to think clearly. The same applies to dance. Only great minds are able to break through conventions, particularly if imposed in the years of early childhood, and still succeed in finding their own identity in spite of early indoctrination. For artists of the calibre of a Nijinsky, a Graham or Humphrey, such hurdles may even provide a challenge. For the average student they present an insurmountable obstacle in the path of individual development.

I am not arguing against professional training. Far from it. It has an important role to play to prepare students for the theatre. I simply believe that theatre and education are two totally different fields, with different methods of preparation. The points I am making are well supported by John Martin.⁴ Let me quote some excerpts from the chapter "Dance in Education" in his book, Introduction to the Dance. Let us also remind ourselves that he was instrumental in launching modern

theatrical dance in the United States, yet with regard to education he says:

"...when the educator tries to transform his pupils into imitators of some leading artist...he is doing them serious damage...He should be interested only in the processes by which human beings are developed to their highest individual capabilities, even if they lead him directly counter to the methods of the theatre or the concert hall."

He then goes on to say that the professional dancer should consult the educator for teaching principles, rather than the other way round, thus preventing what he calls "warping" the professional dancer's personal style beyond the point of no return. He concludes this argument by saying that:

"...such a result (the prevention of warping) is not likely to be even within the bounds of possibility, until the educator quits going to the professional dancer for routines."

This book was published in 1965, a whole twelve years ago, and yet I do not see much evidence that educators are heeding his opinion. I have added a copy of John Martin's chapter on dance education to the transcript of my paper; I realize that most of you will have read it at some time or other, but you might like to look at it again in the context of this conference.

How do these considerations relate to dance in pre-school education? I believe they all apply. There is hardly a doubt amongst educators today that the way a pre-school child is taught and handled will leave its mark right through his school and adult years. I have already briefly touched on the susceptibility of the young child to indoctrination earlier on. The responsibility of a pre-school teacher could, therefore, be seen as greater, rather than less than that of the teacher at higher age levels. In this connection I would like to draw your attention to the hypothesis put forward by Jerome Bruner,⁵ in his book, *The Process of Education*, namely:

"...that any subject can be taught effectively in some intellectually honest form to any child at any stage of development."

He calls it a "bold hypothesis" yet an "essential one" and adds, that there is increasing evidence to support it. One notes with interest that Bruner, in this book, is mainly concerned with science, yet his argument appears equally applicable to dance. I certainly have found such evidence in my experience as a teacher. Another statement of Bruner's⁶ I would like to bring to your attention again is this: we should, he says, use as a criterion for any subject taught to the young child, its validity as part of adult knowledge, that is:

"...whether having known it as a child makes the person a better adult."

He then suggests that, should there be any doubt about the answer to that question, the material offered to the child is merely "cluttering the curriculum".

I do not think that many educators would dispute this second statement.

I accept it together with the first and, in doing so, the implications I believe it has for my work as a dance educator. I interpret it in the following manner: dance at any level is either true or false, it does not differ in essence only in complexity. Consequently, I cannot isolate dance in early childhood from dance at any other level of education. I am certain that both Bruner's contentions are valid, particularly with regard to teacher education: simple tasks, suitable for young children, will, if adequately framed, provide worthwhile experiences for student teachers; conversely, tasks offered at the adult, teacher education level, can readily be transposed to suit and to be enjoyed by young children. If I did not believe in the truth of this statement, I could not, in good faith, conduct a Graduate Course in dance which prepares its participants to work with students of all ages in a variety of situations.

I think it is equally essential to realize that students will bring to their future teaching those principles of education and of dance encountered during their years of study. It follows that any discrepancies in aims, method and material must therefore be avoided.

It goes without saying that teachers of dance, like those of any other discipline, should have a total grasp of the basic structure of their subject and the material it contains. What is often overlooked in dance, it seems, is that the dance educator, as well as the educator in other areas, needs a thorough grounding in human development, comprising all aspects of physiological and psychological growth, enabling him to adapt his teaching to the maturity level of his students. We also expect a teacher to have acquired an understanding of educational principles, so that he may apply these when working with students in different settings and from diverse backgrounds. Unless the teacher is concerned with how his students might develop and not how he thinks they should develop, he can hardly call himself an educator. And no exception can be made for dance. I am sure that we all share the belief that dance should become part of the school curriculum. When preparing our syllabi, however, we must make absolutely sure that its aims and content are flexible enough to be modified and fashioned to the needs of the group in question, as well as for the individual in that group. Decisions as to what is appropriate must be based on the understanding of the physical, emotional and intellectual stage which the student, or students, have reached at any one particular time. This is how we select movement material for the young child and believe it must be chosen for other levels of maturation. We are quite proud to be able to say that dance is now firmly established in the curriculum offered to the pre-school child. A syllabus for dance in education must give scope for growth and development of all students, not only the gifted ones. Education through art, we will agree, is a basic need not a luxury, and the less able, the less gifted, need it even more. Herbert Read⁷ comments on this issue in his papers on art and education. He states, rather categorically, that he does not consider the training of promising pupils in art schools to be an educational issue.

"Art education in this sense", he says, "should be excluded from the present discussion; it only confuses the issue, which is not the education of the artist, but the place of art in the education of every child...talent is immaterial...every individual has certain sensations, emotions and certain impulses to express...and...it is desirable to encourage these tendencies."

He concludes that:

"...an education that ignores the aesthetic is half an education or no education at all."

Aesthetic education, as I see it, must incorporate not only scope for creativity, but also the ability to critically appraise its products. Here we find ourselves on rather contentious ground. Opinions of even the most learned art critics vary quite drastically and are often wildly attacked by the artists themselves. Yet we educators cannot skirt the issue. I myself am convinced that criticism, if offered in a constructive manner, is of paramount importance in promoting further learning, be it at the pre-school or the adult level. In our book, *Teaching Creative Movement*,⁸ Phyl Lloyd and I tried to deal with this problem in the following manner. We suggest that:

"Achievement can be assessed by the degree to which students are able to define and clarify their own movement patterns..."

This, I would like to point out, is, in the main, directed to the more elementary and explorative study of Creative Movement. In dance, additional criteria come into play; the relations of parts to the whole, of form to content and so on. I do not want to branch off into a detailed discourse on dance criticism. What I am concerned with here is the need for students to dance and to compose in a way that satisfied their own aesthetic judgment.

I propose that even a young child can become discerning of what may be right or wrong with a certain movement. He will do so by means of his kinesthetic sensitivity, a faculty which often remains latent until awakened and developed through exposure to regular and varied dance experience. This process will give scope to the emergence of a number of styles, which may well not all comply with the teacher's taste nor with the trends current in the arts of the day. The competent dance educator will find a way which assists students, young and old, to overcome particular hurdles and to formulate ideas without changing their basic course of action. There is so much indoctrination in society already that every little spark of individuality must be preserved and made to grow. This can only be done if dance educators commit themselves to develop physical skills without prescriptions for performance, and set the widest possible range of movement problems, without formulas, for their solution.

Warren Lett⁹ comes out in support of this view in his essay, *Composition in the Arts in Education*. He says that it should be:

"...imaginative vision which dictates the form of the product"

and

"Form, dictated by technique will provide a much lesser attainment than form which is the outcome of technique in the service of imagination."

This is good to hear. It must be the "imaginative vision" of each individual or of a group of individuals working together, and not the vision of the teacher, which should dictate the form. On the other hand, Warren Lett is concerned that:

"If the teacher is not a performer, he may not have the technical skill to express what may be a rich or unusual imagery."

I would suggest that it is far more likely for a performance-oriented teacher to neglect the imagery of his students in favour of projecting his own ideas, and to inadvertently use his skills to do just that. This may sound cynical, but it happens. You do not have to be in early childhood education to throw up your hands in horror at the sight of little children practising pretty dances to pretty music under the direction of a teacher who likes pretty things. Is it less false for older students to be trained in say, Graham technique, because the teacher may have an affinity to it, and so force upon them the starkness and grandeur of Graham's highly idiosyncratic style? I think not. Let them view it in its authentic form on stage or screen, let them have a taste of it by all means, but let us ~~not~~ impose Graham or any other style on our students. It results in the kind of creativity that is no more than a manipulation of stereotyped modern dance movements. (You can usually tell the school those movements come from). An exercise of merely putting movements together has no contribution whatever to make towards individual growth and development. True creativity seldom occurs within such constraints. Neither does it occur in an over-permissive situation. We find that the most favourable setting for creative activity for young, as well as for mature students, is to work within a given framework. This seems to concentrate creative energy without impairing it. Another important point with regard to creativity is made by Margaret H'Doublér.¹⁰ She postulates that, in order to replenish one's creative resources, it is essential to bridle spontaneity at times, and to formulate and crystallise ideas until they feel complete. Experimentation alone, she maintains, will result in the drying up of inspiration. This is an interesting thought with which I tend to agree. Even the pre-school child benefits, I believe, from occasional "composing". He may put two or three movement activities together - a few skips for instance, a fall and a rolling; he might be asked to repeat this sequence and "refine it", that is, decide how to skip; fast or slow; how to land: on front or back; and where to roll to. Such decision-making is good fun, a good learning experience and in addition, a good introduction to more complex activities later on. A quote from H'Doublér¹¹ expresses succinctly the essence of the educational issue in dance:

"...in giving aesthetic form to significant experiences, it is hoped, students will develop their creative power and, in turn, improve themselves as persons."

I suggest that to foster and assist this process is the foremost task of the dance educator. Such an educator need not be tested for outstanding physical prowess; that may tempt him to test his future pupils in the same way. The educator's prerequisite is a love for dance and a commitment to teach it. An educator is a catalyst, not a model. Neither the pre-school student nor any other, should learn to dance like the teacher. Students come in different shapes and sizes and each body needs its own distinctive mode of moving. Bodies must not be processed.

What a different situation from that of professional training. The theatre must look only for the gifted, the teacher of would-be performers must see to it that his student's body is prepared to submit to the most arduous demands of the theatrical world, physically and stylistically. Such a student may develop or he may not. Many fall by the wayside and suffer severe frustrations and disappointments. The theatre needs to be cruel to keep its integrity. Fierce competition, tension and anxiety are common experiences in the theatrical world. In education, such phenomena cannot be accepted. The demands of the two fields are incompatible and mixing leads to adulteration of both. The result is a

hybrid. Let the dance master strive for perfection as he sees it and concern himself with the visual image of the dance; let the dance educator concern himself with growth through kinesthetic experience. Performing may be an educator's hobby and students' performances provide a healthy challenge. They should not be geared to, nor pretend to be more. But when the educator takes his students to the theatre, or the theatre to the student, as is preferable for the very young child, then let it be of the best. Let it comment, cleanse, entertain, inspire. This, I believe, is the greatest contribution the theatre can make to education. And we educators, will do our utmost to provide a perceptive, sensitive and discerning audience, from the pre-school child right up to the prospective teacher. That is how we can return the favour.

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14. Dance as Aesthetic Education

Judith Osbourne

In the year since my return from overseas, I have been able to introduce a number of dance based courses at B.Ed. and Graduate Diploma of Teaching levels, including Contemporary Dance, Dance History and a course in the Aesthetics of Human Movement.

My work within the Physical Education Faculty at Coburg brings me into contact with primary schools through our School Experience program which provides professional experience for most of our students in their chosen careers as general primary teachers in the state school system.

In preparation for this paper, I put out a brief questionnaire designed to identify the concepts, context and content of dance activity in the curricula of a sample of the state primary schools in the northern region surrounding my college.

The response rate was 48% of the 97 schools in the sample. The findings, on reflection, were remarkably similar to those elucidated by Peter Brinson yesterday in regard to the British situation. During my discussion of these findings, I would like, if time permits, to pursue a number of issues raised by both Warren Lett and Peter Brinson about the nature of dance and its justifiable place in the school curriculum, as part of a child's aesthetic education.

Firstly then, in regard to the concepts, I asked schools to state their educational objectives in placing dance on the school curriculum. 49% of the statements made were broadly classified as socio-cultural, pointing to the fact that in this densely populated western region, with its large pockets of migrant communities, and intense industrial activity, dance is firstly considered to fulfil an integrative role. Dance brings together children from diverse cultures in socially acceptable situations, maximizing opportunities for non-verbal communication.

School and group identification was said to be enhanced and personal confidence increased, thus providing a foundation for continuing participation in dance pursuits. This socio-cultural objective seems to me to also fulfil one of the foremost concepts about educational validity for curriculum activity - namely promoting tolerance and respect for persons.

Of equal rank at 38% were the objectives which I will term locomotor and rhythm. By locomotor was generally meant the fine co-ordination and control of all bodily movements. Within the objective of rhythm was included a sense of timing and a feeling for accent and beat. Rhythm appeared to be regarded as the particular province of dance rather than an inherent quality pertaining to other movement forms which engage in patterned sequences of movement relying on timing and changes of effort.

The objectives of body awareness and enjoyment, ranked next by 36% of the sample, require a little more amplification by way of critical analysis of the aesthetic experience. In the schools sample, body awareness tended to refer to the realization of what the child can do by experimenting with movement patterns to determine his personal capabilities.

The respondents here were tentatively making statements in the aesthetic realm about the extent of personal knowledge available through movement experience but almost entirely overlooked the extent to which critical judgments can be made by children about quality in movement.

Within such aesthetic experience, children at primary level are quite capable of making appraisals of their own or their partner's dance performance in terms of whether it 'feels good' or 'looks right'. They can enjoy dance for its own sake in non-utilitarian forms. Like the 5 year old girls who obtain pleasurable sensory cues from tiptoeing softly, floating lightly or spinning quickly. Little boys on the other hand, being well socialized into rather aggressive Okker male attitudes, prefer to stamp, fight mock-combat Kung-fu style or perform shadow boxing matches.

In unrefined ways, they can be involved in symbol making, in the making of non-functional artistic statements. They are dealing with movement form which Margaret H'Doubler said is the shape in which experiences present themselves.

In terms of educational concepts, body awareness and self realization can lead into the discovery of maximum individual potential and more broadly into the transformation of outlook. The kind of knowledge acquired from the aesthetic experience is a personal knowledge; very different from the 3 R's. It is of non-utilitarian, intrinsic value and cannot be measured with a slide rule or under a microscope, hence the problem of examination in dance - what tends to be measured is the level of skill, which was ranked second last in the schools sample.

At a College workshop last week, a 6 year old child participated with the students in a dance making experience where she was enveloped or enjoyably absorbed. The significance or meaning of that dance activity emerged as an enjoyable felt experience by us all. This aesthetic experience emerged with the resolution of the concept suggested, with the content supplied by the group in the context of that situation. I'll return to those terms. Meaning was directly apprehended. Art experience is a very direct kind of knowledge and dance should take its rightful place in aesthetic education as a worthwhile activity, making artistic statements of an immediate, intrinsically valuable kind.

To do this, dance will undoubtedly have to emerge before long from the restricting applied science framework of Physical Education, which places emphasis on the psycho-motor aspects of the acquisition and mastering of skill.

Although I have dealt with enjoyment in a positive sense in terms of aesthetic delight, I think there is a negative sense in which I cannot support enjoyment as an educational objective meeting the criteria of worthwhileness. Enjoyment does not always refer to what Elizabeth Sweeting termed 'enjoyment in the fullest sense' but emerges rather lower down on the continuum at something like fun or relaxation - more an aim of a recreation programme which caters for students to do disco-dancing because they 'like it' as a change from classroom routine.

Response to music was rated next as an objective by 32% of the sample and was most often linked with the aesthetic appreciation of music as a listening activity. Where dance was taken as part of an integrated arts program, 61% of schools linked the program with objectives related to musical appreciation.

30% of respondents stated that expression was a major objective of the program. Which leads me to distinguish between two theories of expression. On the one hand, some schools had as their objective the 'sheer self expression' which Suzanne Langer implies requires no artistic form and which subscribes to the notion that it is good for children to just express themselves and give free discharge to their surplus energy and emotional excitement.

Betty Redfern (73), an eminent English aesthetician, warns against advocating dance as a curriculum activity for any cathartic aspects of providing outlets for pent up emotions and tensions. She points out the misguided nature of such an educational objective which would subscribe to an instrumental theory of art valuing the therapeutic ends rather than the means. In dance making, the artistic statement is of course dependent on the means.

I have already alluded to the more educationally defensible theory of self expression which is linked with individual personality development and the realization of potential. However, Betty Redfern still sees the danger that dancing for purposes of self expression can lead to very self conscious, fairly precious states of expressing oneself with limited attention given to intrinsic quality or life meanings.

Briefly turning now to the context of the dance situation in primary schools, the problems faced by schools in our northern region read very much like the British situation.

Unquestionably, the greatest problem related to facilities in regard to indoor space and adequate floor surface.

Teacher competence, or lack of it, was ranked next and pleas were made for more in-service education for the majority of the 263 classroom teachers represented as teaching dance in the school sample. P.E. personnel taking a major portion of the dance program numbered only .6% of the sample. Tied in with this problem of teacher competence is undoubtedly teacher attitudes.

Musgrave (73) has said that those making curriculum decisions respond to the problems of time and emphasis according to their own relatively consistent ideologies. They have their own inbuilt prejudices, assumptions and expectations about dance and their curriculum decisions reflect that. The only facetious response I obtained from the schools will serve as an anecdote here. It was stated: "There is no dance at this school, we have better things to do with our time". It was signed, "The Gum Nut Fairy".

That curriculum designer was passing on what Musgrave would call a particular stock of knowledge which reconstructs his own version of social reality to the exclusion of dance.

The other 3 problems mentioned were paucity of resources and audio visual aids, the time factor and child interest relating to problems of sensitizing to others in groups - what I flippantly summed up as socio-sexual antipathy.

The third aspect of my survey dealt with content and again the findings are close to those mentioned in the British sample.

By far the most prevalent dance form in all levels of the schools in the

sample was traditional folk dance, followed by creative or educational dance. In the case of Infants, singing games were ranked next, while in middle and upper grades, Jazz Ballet or Disco Dance, modern ethnic dance - mainly Greek and Italian, Ballroom Dance and aerobics - a routine of fitness exercises to music were being offered, often as electives.

I want to conclude with a comment about Mr. Brinson's guidelines, 1-7, which seem to me to lead dance into the realm of aesthetic education. They also throw the responsibility of a worthwhile program back on to indirect teaching methods. A repressive teacher-directed, narrow-ended approach will immediately falter in adopting these guidelines. The content is not of the utmost importance but the presentation and the conceptual framework are all important. The questions we should be asking in primary schools are, "How can I make this content more accessible to the children?", "How can I structure the child's first valid dance experience?", "How can I heighten his qualitative response?"

15. Dance in the Curriculum

Shirley McKechnie

As soon as we begin to talk about dance in the curriculum of secondary schools, we are up against an issue which hasn't bothered us too much in the kindergarten and primary areas. The issue is the old one of how much technique and how much creative work are appropriate - what kind of balance should exist between the acquisition of skills and the qualities of imagination and expressiveness which we hope to foster? How much should we structure the dance experience; how much should we encourage improvisation and other spontaneous activity? Should we continue to teach dance solely for its value as personal experience or should we now be more concerned with communication? It seems from our investigations in Victoria that among some teachers there is a very real reluctance to introduce specific dance techniques in the belief that this may inhibit imagination and stifle the creative impulse. I would like to suggest that it is how such techniques are taught, and in what way they are integrated into the total dance experience which is of vital importance. There is a distinct difference between teaching or helping a child to master a difficult technical problem - a problem which may never be solved on the basis of trial and error experimentation - and in demanding total conformity to a preconceived model of what the child should do with this new found skill.

It is my experience over very many years of teaching young children, that long before the age of secondary school, children are demanding physical challenges in the dance class. The desire to master a difficult movement; to learn the how of something; to reach further; to spin faster; to jump higher - to make it 'better' is something children wish to do as soon as the visual aesthetic elements begin to impinge on the imagination. It is also true that children find great joy in mastering something for its own sake. It is around the age of eight or nine that children are most likely to say 'show me how', and to willingly impose on themselves the difficult task of mastering a movement activity not previously within their range. Children's play exhibits this same fascination with the mastering of skills. Anyone whose nine year old has spent countless hours determinedly circling the cement acres of the local service station on a fractious skate board will recognise the truth of what I am saying.

Betty Redfern has said, "Children do not just become able to balance in a variety of positions, to leap high in the air, to execute turns and falls and so on with increasing control and in a diversity of ways, any more than they 'come upon' ways of selecting and organising such possibilities into a coherent whole, or 'stumble across' the understanding of what makes a dance. Failure to provide the means to develop an increasing range of skill in respect of dynamic, rhythmic and spatial aspects of movement, is, far from encouraging imaginative performance, likely to lead at best to repetition and mediocrity, at worst to sloppiness and sentimentality."

Now these are provocative words, but I've quoted them because basically, I believe them to be true - whether the skills are learned by demonstration, by explanation, by experiment or by accidental discovery, I believe that the joy of mastering specific skills is one of the primary aspects of the dance experience. One of the ways of acquiring a skill

(and I stress one), is to observe how it is done by an expert: the more beautifully this person moves, the more vital and dynamic his demonstration, the more the learner is inspired to try it for himself, to make it his own. I cannot discount this particular aspect of learning and I stress it because I feel we are in some danger of discounting it. I am of the school which believes it is important for a teacher of dance to have a good command of a wide ranging vocabulary of movement, that he or she be able to stimulate children of any age to explore and to discover movement for themselves - but that he also be able to move with quality and sensitivity and skill. Dance is both a kinetic and a visual art.

Margaret H'Doubler has remarked that "the technique of the physical instrument is motor intelligence. Its acquirement is dependent upon intelligence and purpose and not upon mechanical drill or application of formula. Dance technique is the dancer's artistic integrity working through his nerves and muscles." I am firmly of the belief that creativity goes nowhere unless it is built on a foundation of skill development and growing technical competence. To aim for the idealised perfection of the professional dancer would be an unrealistic goal for the vast majority of children in our secondary schools. To quote Margaret H'Doubler again - "Everyone has within him the same potentialities as the artist dancer, but perhaps to a lesser degree. Everyone has intellect, emotion, spirit, imagination, ability to move and educable responses...anyone can dance within the limits of his capacities." From these remarks it will be clear that I believe that dance in the secondary school curriculum should be concerned with helping children to build a vocabulary of movement skills at the same time as they are encouraged to explore ways of using this language imaginatively and for the express purpose of communicating feelings and perceptions about the world and their relationship to it. I believe that the dance experience in education should not be solely concerned with experiential aspects of movement in the sense of 'how it feels' to the doer. How it feels is quite often not a reliable guide to what is actually happening in the body. In painting, the child is immediately aware through his visual perception, of what he has actually produced and may decide to modify or extend or refine his work depending on his own judgment of it. It takes a very long time to acquire an accurate perception of what one has done in movement in terms of what is being projected and how it may be perceived. It is the development of this 'third eye' which can stand outside the self, 'knowing' while doing, which is of the utmost importance in the development of kinesthetic awareness, a mode of understanding which connects the feeling in muscles and nerves with the developing visual aesthetic sense.

I have been able to observe over many years of teaching, that children around the age of 11-12 years, the age at which they enter secondary school, begin to move intuitively away from the literal and dramatic in dance exploration towards the abstract and the symbolic. For many years I taught a group of unusually talented children, all of whom had begun to attend dance classes at the age of 5 or 6. 'Being' a tree, or the wind or a wave or a bird was a perfectly acceptable exercise and most dance improvisation was based on literal interpretation and fairly direct representation of each child's experience. With time and a growing kinesthetic awareness, each child began to develop a distinctly individual mode of movement stylisation which I later understood to be a result of the abstracting process - a desire to extract the essence of an experience, to find an individual form which would give a structure

and a shape to the dance statement, for it was now clearly perceived as a statement, something to be apprehended by others and through which the individual might make his own comment and thus reach out inviting others to share his perception of his world. Here then we have the budding choreographer, the dance artist who uses movement as the poet uses language, the sculptor clay or wood or metal, the painter, paint, the musician, sound. This surely is what we are aiming for when we talk of educating the child through dance - firstly to know and to accept his own body as a medium of feeling and knowing, and then to develop this body to become the fully expressive instrument which we all value so highly. The process of aesthetic development in the realm of dance does not happen overnight, but the development of a critical and discriminating sensibility with regard to our own work is surely a part of what education is about. In dance this process is intimately connected with ideas of body image and self perception which develop slowly towards a more wholly integrated aesthetic response. The ability to stand outside the self and observe with the eye of imagination, while feeling and knowing in the body is the necessary prerequisite to the truly creative act in the medium of movement. In order to discriminate, to select one movement rather than another, to order the rhythm, dynamic and spatial patterns which shape movement, to make aesthetic choices about the movements one makes oneself, one must know what it is one has made - perhaps not a work of art, but hopefully an aesthetic object, in this case, a dance.

I would like to finish this section of my talk with a quote from Herbert Read's Philosophy of Modern Art which sums up in one paragraph what I have been trying to convey with all these words:

"I believe that among the agents or instruments of human evolution, art is supremely important. I believe that the aesthetic faculty has been the means of man first acquiring, and then refining, consciousness. Form, the progressive organization of elements otherwise chaotic, is given in perception. It is present in all skills - skill is the instinct for form revealed in action. Beyond this physiological and instinctive level, any further progress in human evolution has always been dependent on a realization of formal values.

The realization of formal values is the aesthetic activity. Aesthetic activity is biological in its nature and functions; and human evolution in particular, and by exception, is differentiated from animal evolution by the possession of this faculty."

It is necessary to pass from this inspired statement to a consideration of the practical problems involved in the planning of a curricula for secondary schools.

One possible model is the one I mentioned on Friday in my discussion of the recommendations made by the Schools Commission in its Report For The Triennium 1976-1978. It is, of course, only one of many possible models, but it does provide a framework for a secondary school curriculum in dance as a basis for further study in the tertiary field. I will take some of the main points.

The following points were elaborated.

1. The necessity for an "overview" of the whole field of dance in education following on to -
2. A structured approach based on the following concepts.

FIRST LEVEL - PRIMARY SCHOOL (Age 5-11 years)

Creative movement education as important aspect of whole curriculum, integrating drama, music and the other arts - possibility of training movement/dance oriented students in teacher training colleges already established.

SECOND LEVEL - JUNIOR SECONDARY SCHOOL (Forms 1-IV)

A more specialized dance training to be available, involving provision of classes in ballet, modern dance and ethnic forms - along the lines of music training currently available in the more progressive secondary schools. (John Curtin School in Perth is a possible model for both second and third levels).

THIRD LEVEL - SENIOR SECONDARY SCHOOL (Forms V-VI)

Students should be able to elect special areas of dance training and study, such as classical ballet, modern dance, history and theory of dance, etc. These studies to be accredited as are other subjects at fifth and sixth form levels and to be recognized as appropriate areas of study for students with special abilities and/or interests - as languages, maths and music are currently studies at this level - i.e. the standard should be such as to provide a suitable background for further studies at a professional or tertiary college/university level. (In classical ballet, for instance, a fairly serious application from first form would be necessary and classes at school would probably be supplemented by study with private teachers). The High School of Performing Arts in New York, which offers a full course of academic studies with pre-professional training in drama, music and dance, is a possible model for such a programme.

FOURTH LEVEL - TERTIARY PROFESSIONAL

This field to be covered by such divers activities as professional training in a federally recognized school, such as the Australian Ballet School or a state supported school such as Ballet Victoria.

OR

Entry to the Victorian College of the Arts for broader training in such dance specializations as composition, leading to choreography, notation anatomy and kinesiology, repertoire, musical studies for dance, history aesthetics, theatre production, etc. (all performance oriented).

OR

Entry to University study (if such is established) for more scholarly research in areas such as dance history, philosophy and criticism; the study of ethnic cultures through dance - possibility of combined studies in ethnic dance, music and anthropology. (Such studies, but without dance, are currently available in the music department at Monash. The

addition of dance studies to such a programme would seem to be a logical development).

OR

Teacher training in the State Colleges where students who have shown special ability and interest in the first three levels may equip themselves further for more education in creative movement techniques for primary schools or specialize in (say) modern dance, ballet or ethnic styles, with a view to teaching in secondary schools.

N.B. Consider also the highly specialized training which will be offered over the second, third and fourth levels by the Victorian College of the Arts, and the possibility of supplementing this for a wider range of children (and abilities) by the establishment of special courses in selected high schools around the state to offer training at levels 2 and 3.

Attachment A.

Preliminary Submission on Dance Education

Dear Sir,

I have been asked by Miss Margaret Scott, Director of the Australian Ballet School, and Dame Peggy van Praagh, Co-Artistic Director of the Australian Ballet, to write to you with regard to the Schools Commission's proposed visit to Victoria during the week beginning 18th November 1974. We earnestly seek an interview with the Commission and offer the following in support of this request.

Miss Scott and Dame Peggy are deeply concerned about the abysmal lack of dance and movement training in the current curricula of Australian primary and secondary schools - indeed in tertiary education as well: They are both well known and highly regarded ballet specialists with broad interests over the whole field of dance and its relation to education and to the other arts. My own qualifications for offering our collective views of the problem rest on over twenty years of experience as a teacher and choreographer in the field of modern creative dance. I also hold an honours degree in Literature/Drama from Monash University and have been deeply involved as a director of student dance activities at the university for several years. Both Miss Scott and I are members of the council of the Victorian College of the Arts. All of us are concerned with the place of dance in our society, and we are aware that unless dance becomes part of the experience of every child at an educational level the art as a whole will not prosper and develop as it should, nor will the experience of the artists be available to those who have no understanding of it.

The problem as we see it is very complex but can probably be best understood by a consideration of the following factors.

1. There is as yet an almost complete lack of awareness in Australian educational practice that the dance experience can be an avenue of very real enrichment in the life of the child. Of all the arts, dance is the most likely to involve the total person - intellectually, physically, and spiritually. As such it can work as a vital factor in the integration of the educative process and the development of the sensibilities. This has been dramatically demonstrated by the impact programme in American schools and evidence is readily available.¹
2. There is a burgeoning interest in dance in education in both the USA and England. University Dance departments in America prepare many young dance students to enter the teaching profession, and in the better institutions, such as UCLA and Ohio State University, the courses are much more arduous and demanding, scholastically (certainly physically!) than the average Arts degree. British educationists and dance artists are beginning to co-operate in an unprecedented effort to develop awareness of and acceptance for the unique role which dance can play in overall education.² We can certainly expect a similar enthusiasm to develop here, and there are clear indications that such is the case. (The attendance at in-service training in movement, etc.).
3. There is a need to distinguish very carefully between what is known

as "dance in education" and "education for the dancer". The former incorporates very real advantages for growth and personal enrichment for all children, talented or otherwise. The latter acknowledges that a gifted few will inevitably elect to study dance as a vocation, and as such will require a professionally oriented syllabus. If the Junior School of the Arts is eventually established in Melbourne in conjunction with the Victorian College of the Arts, this may well provide an ideal training for the artistically gifted child whether oriented towards the performing arts or the visual arts. For many reasons however, the college will not be able to accommodate all those children who may wish to attend and an alternative dance education should be available to students who wish to include a vocationally oriented training in their general education programme. While Ballet is currently accepted as a subject for study at 5th form level we would earnestly wish its inclusion in the H.S.C. syllabus with appropriate studies in theory and history as well. This is essential, not only for those few who may pursue dance as a profession but for all those who may eventually become writers, critics, historians and research scholars.

Our view is that highly skilled and experienced teachers are required in both areas, i.e. Dance in Education and Education For the Dance Specialist. Recognition of a professional syllabus as a proper study for a high school qualification should be available to dance students as the music syllabus is now available to music students in the secondary school curricula.

4. Given the growing acceptance of dance as a vital element in education we are all aware of the problems which will arise if the demand for teachers of dance reaches anything like the current demand for music teachers in schools. The problem of accreditation of the latter has already become a major difficulty. With foresight, dance programmes could be planned to meet the need as it occurs.
5. We are all agreed that it would be disastrous for children and for the future of dance in education if unqualified and unsuitable teachers are encouraged to set up dance programmes simply on the basis of being willing to do so - a very real possibility if a sudden demand arises, as has been the case with the teaching of music.

We see the absolute necessity for teachers of dance in schools to have at least some qualification based on a demonstrated ability in and understanding of dance techniques suitable to the age group concerned, as well as a recognized teaching accreditation. Given the almost total lack of such people it could well be, as part of an initiating process, that trained dancers should have access to teacher training or that (school) teachers with some dance experience could attend special courses for developing movement skills in order to work more creatively with children at primary school level.

In the long range view The Victorian College of the Arts may well provide a nucleus of highly qualified dance artists who could fill positions in teacher training colleges. But as The Victorian College of the Arts is to be oriented towards performance and composition it is unlikely that sufficient graduates will be available to fill the likely demand as it arises over the next few years. The remedy for this is to press for the inclusion of dance courses in the teacher training colleges throughout Australia. This must of necessity be a long term project and will be dependent on the availability of

suitably qualified and experienced people to staff the colleges in the first instance.

We are concerned that ill advised or short sighted policies at this stage may well jeopardize the future. With proper care and research at an early stage dance programmes for a wide variety of needs over the whole range of primary, secondary, and tertiary education could be planned.

We offer this preliminary submission as a basis for discussion with the Schools Commission when it visits Melbourne in November. We wish to discuss these matters in depth and to ascertain if a fully researched and more detailed submission would be of value to the Commission if prepared by the end of November.

Signed:

(Margaret Scott)

(Peggy van Praagh D.B.E.)

(Shirley McKechnie)

1. Joel, Lydia, "The Impact of IMPACT: Dance Artists as Catalysts for Change in Education", Dance Scope, Spring/Summer 1972.
2. Papers are available from the Gulbenkian Foundation's Conference "Dance in Education", held in London in January 1974.

16. Dance in the Curriculum

Helen Oysten

I am Helen Oysten. I am teaching at Blackburn High School. My dance training was mainly in classical ballet, way back in my youth. I trained like most of us after school rushing home trying to fit my homework in. That went on right through my teacher training. I trained as an art teacher, taught for a year while performing ballet, in between, and went overseas, where I dropped teaching, studied Martha Graham technique at the Dance Centre at London, and started teaching ballet there. I introduced my version of creative movement there, although I had no background in it. The creative programme was quite successful, and I gathered from that the little children took much better to that than the actual ballet training, so I tried to influence the woman who ran that school to drop ballet.

I came back to Australia, and wanted to get back into teaching, so I rang around trying to get information. I got on to the Special Services Division, and said I was quite interested in teaching dance in the schools. The officer concerned rang around the schools in the area where we were living, and came up with Blackburn High. I think it was because of the interest of the music co-ordinator rather than anyone else. It is generally an apathetic school, where each teacher is very concerned with his own subject. This can be an advantage as it leaves me free to do exactly what I want to within the confines of the timetable.

I decided to make dance compulsory for the Form I partly out of fear that I would only get two or three little girls who had done ballet before, and partly because I felt a real need to get to those boys. When I first went into the class I asked them what they thought dancing was, and I got the usual responses - sissy stuff, jumping round, etc. The Form I group do one period a week for six months then they change over to drama. I wanted more, but the timetable wouldn't allow it. The first year they came from the music classes - they do a great deal of music at this school as it is supposed to be a music special school. They do three periods of music, and out of one of those I took the children for dance. The first formers accept me. A lot of them get a great deal of enjoyment out of it. Some of them hate it, and if it is a strong personality, that can make things very difficult for the teacher.

For second formers it is also compulsory. I didn't want it to be that way in second form, but the policy of the school was to have no electives till after second form, so I lost that fight. I lost the fight to have as much dance as I wanted in second form. They have one period a week for a term, which in all amounts to twelve hours. Half the time they have to go off to something else, or they are absent or wagging it.

In third form I run an elective. I started off with 15 students - these tended to be the ones who opted out of the academic subjects, and that was partly because they see dance as an easy option - no homework, also because of the way the subjects were arranged - they could only choose an academic stream or a non-academic stream. These schools have quite a power structure which you have to work against. The elective programme is now reduced to 12, mainly because of the students who, as soon as they turn 15, leave and go to work. I have four boys with whom I am very pleased.

What I am doing is a great mixture. I don't use my classical ballet training much at all. I feel I don't use my experience as a performer, but it gave me a great love of the dance, and this must come out and affect the children. I tend to give them what Hanny was talking about, and what Shirley said was more useful for the younger students, that is a creative, relatively free expression. This is partly because the majority of them have never seen or heard of or come in contact with dance in any way before, and I felt that I must approach at a very basic level, because if I start superimposing styles, then I will superimpose my will on them. Consequently I don't do the exercises much with them, unless I am doing it as part of the class. I join in as much as possible, to get them to accept me as a human being rather than as a teacher. To achieve this I do almost anything: we do disco dancing. If a child comes along with a new disco dance they have learnt, I will join in with the rest of the class. Although I don't see that as educative I find it useful for social relationship. We play a lot of games, just to get them to hold hands, or to get the boys to join in with the girls.

I try to tie in with a history a great deal because I like the historical approach. So if they are studying mediaeval history, we try to recreate a mediaeval scene. We do prehistoric dance, we look at the way the aboriginals dance, and the primitive Africans. So really I am totally eclectic and use anything that can get through to the children.

The response from the teachers is almost nil. It is a very big school with 1,300 children. The Headmaster is never there, he lets you go your own way. They are very much against taking the children out of the school for excursions. I like to take them out. We have been to Ballet Victoria and Kolobok, both of which were very successful from the children's point of view. Just the fact of seeing real people dancing on a real stage was something they had never come in contact with. I want to introduce a fourth form programme next year but the problem is time.

Dance in the Curriculum

Discussion

Lyndall Jones

Hanny, first of all I would like to congratulate you on the points that you have made, but I would like to take a little bit of exception to one of your early distinctions, and that was the sharp distinction you made between education and performance. I really do this because I know that for the last ten years in America anyway, there has been a large dance movement growing that I would consider vitally important. I think that there they call it new dance or post-modern dance, and that it directly relates very much to the skills that I regard you as developing in young people, and people that you are educating at tertiary level. This area of dance hasn't been touched on at all I don't think in this conference. I feel it is a very important area of work, and one that we should be considering. It has been going on for ten years, but the only people in Australia that I would consider are performing this type of work which is task oriented, and structured and process oriented, would be the Dance Exchange. Now I haven't seen a wide range of dance since I have been back in Australia, but I really think that we should be discussing the kind of skill development that Hanny is doing, and of performing skills and teaching skills, that Shirley talked about.

Johanna Exiner

It is a difficult question to answer quickly. First of all, I think I must rectify perhaps one point that didn't come through very clearly in what I said. I am certainly not against skills. I think it is often the case that as soon as you say creative, the skills are excluded. Now I fortunately have evidence, because we put it into press, that we believe that skills are fostering an essential for promoting creativity so that I think that a student at any institute who is not taught the skills of moving would in fact be greatly impaired as far as creative activities and aims are concerned. But it was specific techniques that I was talking about, not the learning of skills.

The other thing is that I greatly value any kind of extra mural theatre and experimental performances, and I feel that this is a very essential development in our community. I think it contributes greatly to the education of the community. I was referring in my talk entirely to the education that takes place in schools, and in places for teacher education. I was not referring to the liberal arts courses in Universities, or academies. In the States I was looking entirely into the institutes that cater for teacher education in the specialised area of dance, and also in schools where they used this in the UK and the US. Now I don't really think it matters from which areas these experimental groups spring and I think they contribute to education, but whether they should be introduced as part of the educational process in an educational institution, I don't think I would like to comment on, because I really don't know. I think that it can be an offshoot of this work that is done in an educational institution oriented towards teaching. Of course a university is an educational institution, but it is not always oriented towards teaching, and all I was referring to was either the learning of

children in schools at all levels, or the preparation of teachers of dance, and not dance as liberal education for growth of the person entirely directed towards what the person would be able to achieve in this area. So I am all for experimental groups, I think they are contributing enormously, just as the theatre does, but I would not call them in the formal sense, an educational exercise.

Sylvia Rice

Two points I would like to ask. I think we are all concerned in a debate between what is skill, and what is skilfulness. To me the talk that Hanny and Judy gave pointed out very strongly the fact that skilfulness is not necessarily associated with a label. I can ask my students what is a skill, and they say "a cartwheel Miss", or I can say what is a skilful movement, and they don't know how to define it. What Hanny and Judy are dealing with are concepts of movement. They are drawn in large from Laban, and I think that the Laban system is the greatest and the best foundation for any form of movement training that there is, hence cheers and bouquets to these two speakers who have put into words so clearly what many of us have wanted to say for a long time.

Shirley, I must bring up one thing that has been causing me concern. You said, and quite rightly, that a child at 11 and 12 develops the potential for abstract and symbolic thinking. Then why is there nothing in your proposed system to cater for this? Why have you directed them towards structured and technical subject areas - ballet, modern ballet, and ethnic dance? Isn't it true, there is a kind of mental apathy amongst children, which tends to make them prefer the things that they are told to do? They don't like having to think for themselves, and together with that development in the abstract and symbolic faculty, there also comes the desire to be told what to do. I cannot see that development of symbolic faculty is in any way catered for better by what you have offered than by a thorough and ongoing pursuit which Hanny and Judy have propounded. So I would like to say - fine, let's do Jazz Ballet and Ethnic Dance, but let us also continue to allow our children to continue with that process of exploration, clarification, redefinition, discovery in the fields of creative dance, what I prefer to call modern educational dance and dance drama.

Shirley McKechnie

I thought I had made it quite clear that what I perceive as a total dance experience is a balance between structured and improvisational techniques and compositional learning experiences. I believe that comes about more largely through a modern dance training, through a study of composition, through using improvisation, and through encouraging spontaneity, and setting a great many problem solving tasks. That is how I teach, that is how I have always taught, and I would see that as being part of the curriculum. I am sorry if it has not been stated clearly.

Nanette Hassell

Hanny, I am returning to your definition in the beginning. If I am standing at a whole lot of escalators at Wynyard in Sydney, and there are thousands of people pouring off and getting on, I can become very excited about that. That for me is dance going on. All I have to do is step on

to the escalator to be a dancer in the dance, and for me what you spoke about at the beginning excludes that possibility, and it is one that makes my life very rich. I can spend my whole day dancing if I can just keep this sort of perception alive in my mind to what I am passing through. I didn't move to be the dancer, I only had to step on to the escalator. I think it also relates slightly to the point of view that Lyndall was trying to express.

Johanna Exiner

I think this highlights the difference between the perception of movement and the involvement in it. I think what you were saying is that you were involved in both. I have to think while I answer this, because it is a very interesting question, and worthwhile answering properly. I agree with you that I also have had this experience of becoming part of a choreographic event, if I am on an escalator, or rushing through Myers, or doing something of an ordinary kind. Now I would say that this is because of the dance experience to which we were exposed, because we can recognise it as we have developed a kind of sensitivity and movement perception that makes us realise the patterns that we are surrounded with, and even though they are basic we also can perceive their aesthetic quality. Now I haven't seen you step on to this escalator, but I would presume that while you are stepping on it, and while you are riding on it, you are - if I may be dramatic - experiencing something of the transcendence of what riding on an elevator could actually mean. It may have been triggered off through the very mundane and basic movement of people up and down an escalator. I don't think that is dance. I don't think that the people who are engaged in this exercise of going up and down the escalator is in fact dance, but your perception of it could transform this, but it is not they but you, and I think when you enter it it is only you who dances, and not the others.

Nanette Hassell

I think it has a lot of implications for education. I am making the point too that I think it enriches your life to be able to perceive this. If I only danced in the time I was in the studio, I would feel my life very bare, but it is because it can extend beyond that that it is truly an enriching experience. All I am trying to throw open and suggest to you all is that I feel there is not enough room being made for this concept.

Johanna Exiner

I just want to say briefly that we do engage in this. We take the students out as much as we can to the gardens, to the gallery, the Great Hall, to MontSalvat, and we try to make the students aware at all levels. We suggest to the kindergarteners that they should take their stimulus from the environment: if there is a concrete mixer outside, or if they find a caterpillar. But being trees and swaying in the wind is really not what it is all about. I think this is all part of what feeds into dance, but I think the fact that you are involved makes you experienced in this dance, and hopefully we pass this on to the children.

Mary Emery

Nanette and her Dance Exchange group worked in my school for a term this year with Year 9 and Year 10 for two hours a week, and the school's evaluation of it is that it has been highly successful. Nanette was doing release work, and these were children who took it as an option in the sports unit. They were unselected, they didn't have to have dance experience, they were all shapes and sizes, and all intellectual capacities, and there were about 35 in each group. After some initial resistance that this couldn't possibly be dance because of the pedestrian movements, they fell into it very happily. It in fact provoked a very useful session whereby I took them at one point to have a discussion about what dance really is. After a whole term of this one of the effects was that some of the feedback was - "I couldn't believe I could dance", "I hadn't realised that just ordinary movements could be formed into dance", "I didn't realise there was a mental process involved".

One of the effects of this was that in the following term because of the Dance Exchange's defection to Melbourne, I engaged a local teacher who just taught jazz, discotheque etc., and about 15 of the girls came along to me, and said, "Could we please go along with what we are doing, we have got the basic principles we think. If the teacher supervising us keeps an eye on us, and if you come along and have a look, could we go on with what we were doing?"

I just wanted to point out that this sort of programme which many people may regard as non dance was extremely successful in my school with girls who didn't think they had the capacity to dance at all.

Judy Osbourne

Mary, I feel that what you were talking about before, is right in the realm of the aesthetic experience that I was trying to elucidate before. Maybe it is not dance, that going up and down the escalator, but it is certainly in the realm of aesthetic experience, and that is **much wider** than dance, much wider than art. It is very broad, and it takes in non events, it takes in happenings and street theatre.

Anonymous

In your survey of the schools, how did you get your answers to neatly categorised?

Judy Osbourne

I just asked the teachers involved through the Principals, to list the objectives. I asked them to list the problems, and then I gave them a timetable ruled up into terms and levels of the school, and asked them to place the dance content of the curriculum, using my categories so that it was easy to analyse, in time allocation, together with further comments. I also got information about whether the dance was in the Physical Education programme or the Integrated Arts programme, whether dance was taken by a Physical Education person, and whether that person was co-ordinating the programme, how many class teachers were involved, and whether they were male or female. I have all that information on

paper as raw scores, and I would be quite happy to pass them on, as it doesn't reveal anything personal.

Ron Becker

I have two questions that I want to refer to Hanny Exiner and Shirley McKechnie. First of all, Hanny, I really enjoyed your talk very much, it raised a lot of issues for me that are very relevant to what I am doing.

The points that I would like to raise very quickly, Hanny, are in relation to your division between theatre and dance in education. Firstly, as I see it, the theatre must be a function of our community. Therefore it derives from all education programmes. Secondly, I would like to make the point that performers are not always gifted people. Theatre History is studied with people who were not rated as gifted people, but who chose theatre, and found a way into it, and made it succeed for them. Thirdly, what about the education of choreographers? Choreographers are another breed of dance creator. They are people who use other dancers to express themselves in the dance form. Again, what about the education of children to appreciate dance as it exists in our community today? A lot of that relates to current performance modes and so on. I find in the schools that there is almost a total ignorance among people as to how they can begin to appreciate dance forms as they are currently presented in our community.

Shirley, I found a lot of material in what you said today. I personally do not believe that the imposition of a curriculum of dance on to students in schools is necessarily going to overcome the present apparent hostility or overcome the poor image of dance we have in our community at present. I think we need to encourage programmes that can demonstrably gain widespread enthusiasm for dance among students and schools.

Shirley McKechnie

The idea of imposing such a curriculum couldn't be further from my mind. It was offered as one possible model which might get into the present teaching system. You must remember that the document from which I read was compiled by three people, and two of those people are very highly regarded classical dance specialists. I was only one voice in that. It isn't necessarily a document that gives my personal opinion entirely, but I think the point about imposing the curriculum not helping the dance image is misleading. Imposing is an emotive word. I think it should be "offered".

Johanna Exiner

The appreciation to be aroused for the theatre in a community - I think you are doing just that. You have formed a group from amongst your students. Participation in your group is not prescribed, but is a choice that the students make, and together with your theatrical background, and with your gifts, you have formed a group that goes and performs in schools, and does in fact exactly what I suggested should be done. You bring into schools the best that the theatre has to offer, so I do feel that the theatre offers an awful lot to education, but that the preparation of the person who is to go into the theatre has to be different from the person who wants to go and teach.

Ron Becker

I think it is a dangerous thing to divide it from education, because children respond to the theatre.

Johanna Exiner

Would you accept the word drama instead of theatre when you talk about it from that point of view?

To me the theatre is a very sacred place - the playground is a place for drama, but the theatre to me is something that offers an experience that can only be conveyed by people who have devoted their life to it. For me, the performer who speaks to me from the stage is someone who is specially trained, has a special gift, has greater sensitivity, and all those qualities that one cannot expect from the so-called average human being, and I don't want to lose that.

Leslie White

I would firstly like to direct a question to Shirley, and secondly to Les Adams, who I feel could answer this. Shirley, I got the impression that you made the people who are private or specialist teachers in dance think that Helen Oysten's approach to getting into Blackburn High was a rather facile way of getting into the schools, but I would like it if you could explain to the people who are private teachers the problems of breaking into Education Department schools particularly, then perhaps Les could follow up.

Shirley McKechnie

The reason that I asked Helen to speak, was simply to offer her experience as a model of what can be done, also because I know that Helen's background is very extensive, both academically and dance wise. It seems to me that she has quite a unique qualification to be working in the schools. I wasn't by any means suggesting it was easy. I think quite the contrary. What we talked about in the discussions yesterday with the private teachers was to recognise these very difficulties. We finally more or less agreed that the role of the private teacher might be as a specialist adviser. That is offered as a recommendation in the Federal Report. We are looking for the Education Department to agree to special courses to give private teachers some accreditation to teach in the education system.

Les Adams - Regional Office, Education Department, Preston

I have discussed very briefly with Shirley this very point. We will be very interested to obtain teachers who are not only experts in their field, but who must be very resilient as people. I suppose Blackburn High school is probably more amenable to a programme of dance than most. But the restrictions of timetables etc., are still excessive. What we have to do, I believe, is to search out schools where the climate is as good as we can hope for, and the matter of electives has been expressed many times. Dance should not be compulsory, but an elective, and many schools do have elective programmes, even down to year 7 in the Secondary

Schools. There are also some schools that are amenable to experts coming in as an integrated arts team, and this could operate at primary and post primary level. There are teachers who have something to offer beyond what we know as the traditional subjects. I wonder should dance be called a subject, or should it act as a service to integrate all the other so-called subjects that are taught in the curriculum. So I think it is with music and art, where there can be a team of people who don't operate in the traditional subjects but act as specialists and consultants who go and work with the teachers. In technical schools, workshop teachers are now in some cases being seen as specialists and facilitators, actually integrating subjects.

SECTION 5. TEACHER EDUCATION IN DANCE AND MOVEMENT17. The Viewpoint of a Classical Ballet Teacher

Athol Willoughby

When first approached to become an active participant in this Conference, I was delighted to think that the principal of a private ballet studio should be asked to speak jointly with distinguished personages from the professional, theatrical world of dance - not to mention those from the academic field.

Being a leading CECCHETTI teacher and Major Examiner, it has been part of my work, for some years now, to also assist with the training of already qualified teachers in the CECCHETTI Method, as they prepare themselves for higher status.

This work, combined with the added responsibility of also leading young student dancers along the teaching path - under less than ideal conditions - has given me some idea of the problems concerning the training of dance teachers in this country.

Background

In order to give some idea of dance teacher training, I feel that it is necessary to give you an account of my own background of training for the vocation which I follow.

Those amongst you who belong to the dancing profession will realise that my particular case is rather typical; whilst the academics present may wonder however such a system of teacher training ever set any human being firmly along a vocational course.

Following four years of preparatory training in Hobart with Miss Beattie Jordan, I came to Melbourne to study with Madam Lucie Saronova, a former pupil of Maestro Cecchetti. Now each of these ladies endowed me with gifts which set me off on the road to a dance vocation, and which have been great influences on me ever since.

The former introduced me to the basic technique of the classical dance, coupled with a joy in movement itself, without ever giving me any idea that the career I had decided to follow would be in any way difficult. It was quite clear to me that I would become a premiere danseur!

Madam Saronova then, through her inspired teaching of Cecchetti's wonderfully scientific method made me realise the inherent logic underlying the simplest exercise - and the manner in which it prepared one for yet more difficult movements. She also made me conscious of the great discipline needed to master the classical technique.

It was during this period that it became clear to me that physical attributes alone were not all that one needed; the brain must also be exercised in order to assist an often times unwilling body.

Before long I was accepted into the Corps de Ballet of the Australian National Theatre Ballet Company to which the school, where Madam taught, was attached. At long last I seemed to be well set on the road to

becoming a premiere danseur but then fate (or to be more precise - economics) stepped in to alter my path of vocation.

In the early 1950s no ballet company in Australia could dance for twelve months of the year. Following a tour of the capital cities there would be a "rest" period and subsequently - no pay. The first time this happened Miss Jean Alexander, directress of the ballet school, asked me to teach some of the children's classes. Now this seemed a great come-down for a prospective prince in "Swan Lake"; however, one felt that it was more in keeping than, perhaps, washing dishes in a restaurant - so I duly accepted.

At first I simply did not like it, but gradually I realised that I did want to help the children who could not master an exercise in the set syllabus. This meant going away to think of a manner in which to break down the exercises so that the students could gradually come to grips with the finished form. Surely this would eventually produce better results - not to mention a surer way of sustaining the morale and interest of the children.

Unfortunately, Miss Alexander had other ideas and any movement not in the actual set syllabus was definitely taboo. The matter came to a climax one day when she stepped into the studio to find me teaching a rond de jambe a terre broken up into 4 bars of 3/4 time. Well that scene is another story; but the incident did make me realise that older teachers might not always agree with the ideas formulating in younger brains. Imagine my delight when, 10 years later, my lovely exercise became an integral part of the set syllabus as issued in London - no less.

Although not knowing it at the time myself, this incident must show that my true vocation was becoming clearer.

Shortly after this time another great influence in my preparations for a teaching career arrived on the scene. Miss Valrene Tweedie came to direct the Ballet Company. She returned home after ten years spent dancing in the Americas, with Companies who were the inheritors of the Diaghilev traditions. Now the winds of change, concerning dancer training, were definitely blowing overseas and Valrene brought back with her many of these newer ideas, which acted as a great stimulus for those of us fortunate enough to be working with her.

Following three years of training with wonderful teachers in London and dancing with Western Theatre Ballet Company, etc., I came home knowing that I should take stock. The premiere danseur image was not mine and I knew that I should set about in earnest working in the field where my talent seemed to lie; namely - teaching, and so I opened a ballet studio of my own.

At first the results were not very successful because I tried to combine the best of two worlds; namely dancing myself as well as teaching. A long illness gave me time to think it all out. If I expected to have results in the area which really did interest me, then I must forget performing and devote my full attention to becoming a better teacher.

Having made this decision, it seemed to me that it was not enough merely to know only the steps of the dance and how to dissect them. One should surely study the psychology of each student, in order to understand how best to impart the technique whilst at the same time being sure that all preserved a feeling of joy through movement. As you know musically,

posture and placing of the body are of such paramount importance, so I took courses in music and anatomy.

Being ambitious, it seemed only natural that one should think of producing ballerinas for the future and so I often wondered how such a respected teacher as Madam Saronova could bear to train so many students who would never dance in professional companies in any capacity. On being questioned on the subject Madam, with great wisdom, informed me that gifted students were a rare breed and that as a teacher waits for one to walk through the studio door, he or she should think of serving the community as a whole in the best way possible. Now, this seemed to me a sensible attitude to take and so I resolved to try doing the same.

Concurrently with teaching in my own studio, I studied the old Cecchetti Advanced Syllabus from the point of view of a teacher. I eventually passed the arduous examination, which led on to an appointment as a Major Examiner.

At long last it seemed that my apprenticeship period had passed, so imagine my horror to read Dame Peggy's general remarks on my report. She, also with great wisdom, urged me (and I quote) "to continue to study, correct and extend his knowledge". These were very wise words which I have never forgotten, and which often help me in my work.

Training of Teachers

Gradually it happened that other teachers came to me for help - so this was a new and, at first, unexpected course to follow. As with the young students, I found that it was necessary to use a psychological approach in order to assist each one individually.

Apart from the more junior teaching qualifications, it has been my good fortune to prepare seven teachers for the Cecchetti Fellowship Examination. The feeling of pride I have in their successes is slightly mitigated by the manner in which it has been necessary to prepare them. In each case a series of private lessons, taken over a long period of time, was necessary. This precluded continuity of training and also made a completely comprehensive course, designed to cover every aspect of the syllabus involved, almost an impossibility.

Teacher Training School

I feel that prospective performers are well catered for with the many professional schools which now exist in Australia; but I do feel that some serious thought, and then action, should be taken towards the formation of a dance teacher training school or, at the very least, such a course attached to either a cultural centre or a University in each capital city. As such Schools do exist overseas, surely it is time for us to follow suit.

On the whole I have enjoyed the pioneer spirit used in the preparation for my vocation, but do feel that in these enlightened days of higher education, a more systematic approach should be available than there was to my generation. It would seem absolutely necessary that such a course should include such subjects as the History of Dance, Music, Anatomy, Child Development, Psychology and even first aid; not to mention a knowledge of more than one field of dance. I would also like to see students in such a course given the opportunity to perform on stage, because I feel that, as classical ballet is a theatrical art-form, all

teachers should have at some time actually danced on a stage, in order to have a better understanding of the qualities to be brought out in gifted students. All my teachers had danced before they taught - even the most academic amongst them.

Post-graduate Course

It would seem to me that such a College should also introduce what one might call a post-graduate course for those already acknowledged teachers - such as the seven Cecchetti Fellows I spoke of - who do wish to further extend their knowledge. This would also be invaluable to dancers from the ballet companies who wish to join the teaching profession.

Registration of Dance Teachers

Both the Cecchetti Society and the Royal Academy of Dance must be applauded for issuing well balanced syllabi, set at a professional level, which assist with the training of qualified teachers. However, there is still no guarantee that every student who attends a dancing class will be taught by a fully qualified teacher. I know of students who take a couple of grade examinations in either of the above systems and then open their own dancing classes. These are what I call "the back-yard" teachers; because junior exams in no way completely prepare one for a teaching career.

As the general public are gullible, surely something should be done to protect their children from such teachers? After all, we are dealing with the human body and should have at least a rudimentary idea of how the training can affect such an instrument. I would suggest that a group of acknowledged professionals, from varying fields of dance, should issue a form of distinction to those dance teachers whom they consider to be qualified. Also, more publicity should be given through the press in order that parents realise the dangers involved in sending their children along to those who are less than qualified.

Summary

In conclusion, I could do no more than stress the points which I have tried to make - namely:

- A. That teachers of my generation learnt through actual experience - rather than by following a definite course, as has always been available to teachers in other fields.
- B. Asking you to consider, then discuss, the formation of Dance Teacher Training Courses; preferably in an establishment working in liaison with a performing group.
- C. The registration of dance teachers - in order to protect future students, so that all may come away from the dancing school enriched, physically and mentally, by an art form as old as man himself.

18. Advanced Professional Training

Garth Welch

I have lived with the "dumb dancer" label for so long that it has become part of my life, yet during the last few days many people have stated that we can be quite intelligent, so I am somewhat confused. Mind you, I have put this label on myself as much as anyone else.

I started learning ballet when I started attending school - early 40's, Brisbane, so perhaps you can imagine what a rough time I had all my school life. Coping with other children was not all that bad, I could handle their insults and retaliate with a remark or, better still, a punch; but I had no way to retaliate against the teachers and their remarks, and eventually, when I was told that I should forget the theatre and concentrate on school work, as I could not do both. I thought then I will do what I have to do. The result was that I left school at fifteen, remembering it as a hateful experience and being frustrated because I wanted to know more about everything, but confused that I could only know one thing or the other. Experience has taught me; now I have attended various seminars and this conference and found that teachers are not necessarily ogres. I am not sure that I know what I can do to help for, having dropped out from school so early, I cannot be employed by the Education Department. Furthermore, I am painfully aware of the lack in the "re-cycling of old ballerinas or their male counterparts" syndrome, for even if one wants to continue in the theatre to be an artistic director, choreographer, ballet master or teacher, there is no chance to stop, look, learn, re-learn or be guided.

After a dancer has worked since childhood with energy and ambition towards a goal of perfection, and in the art of dance, when you think you might just have gained it, you find it is a mirage, and there it lies, further off. To live in this atmosphere is a little bit like being born - out of a safe womb into the cold light, but with total awareness, an awareness of what you are not prepared for, and that is frightening.

A parallel dance and general studies programme through the teenage period and a follow-up when careers in the theatre are ended, will be a blessing. I wish we had it now.

While listening to the speakers during the last two days, I have gathered some random thoughts and some strange mental images - just think of all the mothers you have heard say, "when there is music on the radio my little three year old just dances around the room". The urge to move, and move out of the ordinary walking and running way, is as natural as breathing, so why is it stifled?

When I was in China a couple of years ago, Maggie Scott, Di Parrington and myself were taken to a kindergarten. There we saw children from a very early age, about two years, learning calisthenics to music and songs and dances as well. As the Chinese children grow, their after school hours are taken up by visits to Children's Palaces where they learn and are exposed to any number of things, with ballet, gymnastics and ritual sword dances very much in evidence. Many was the morning while in China that I was awakened early in the morning to the noise of the hotel staff in the quadrangle doing their exercises. So, it was physical education, and I must say that I don't understand the great chasm

between physical education and dance, for if you put several exercises together, are they not dance? This culminates in their Tai Chi exercises which one can see being performed in the street by elderly people - they are dance.

This form of exercise has been the basis of a ballet by Glen Tetly, "Embrace Tiger and Return to Mountain". The Chinese experience, as well as many other overseas experiences, has proven to me yet again that dance is truly the international communication. Many is the time that I have seen dancers talking to each other in their own country's language using body movements to punctuate and make their final expression clear.

I should like to tell you a little of what we are doing at The Victorian College of the Arts School of Dance at the present time. At the school, Miss Laurel Martyn is guiding young people through a teacher's training course. They have nine hours a week of this special course. For the greater part, these young people will move into the private sector as most have given up their general education to concentrate on dance. They are being trained basically to guide the young children through their early dance experiences and into the first years of a secondary level.

These students learn to guide the child to self awareness through movement and rhythm, to group work and to the awakening of a desire to take on more formal training in dance.

Now, many of the teachers here will say, "So what, that's what we have been doing and want to do", but I mention it because I want to make you aware that so many five year olds in the majority of our 800 schools that I hear we have, are stood at the barre, told to turn out their feet and point their toes and are expected to accept the difficult regime of ballet from their first day at the school. Some are even stood on their pointes at this age - the result is that those who manage to survive this and as teenagers want to join schools such as the Australian Ballet School and the Victorian College of the Arts, are almost deformed in their spinal alignment and hip misplacement.

I say all this as I feel it serves to verify once again the needs that have brought us together this weekend. I do not think that I have any answers, but I feel with the establishment of the Victorian College of the Arts Secondary School of Dance, where general studies and dance will be studied at the one time, we do stand a chance of doing something about our problem. I only hope that the newly elected Dean will be someone who is aware of our problems in Australia and will do something about it.

Without meaning to put down the speakers who have gone before me or who will come after me, I think that we have talked enough and now we should get on and do something about it.

19. Dance and Dance Education in Queensland

Anne J. Silvey

The current status of dance and dance education in Queensland will be reviewed in the four categories outlined below with special reference to the tertiary level.

The categories to be discussed are:

- (a) Needs of teachers of dance in the community.
- (b) Transition from professional dancing to dance teaching.
- (c) Course structure problems for the dance artist/teacher.
- (d) Professional motivation of dancer/teacher in educational development.

1. NEEDS OF TEACHERS OF DANCE IN THE COMMUNITY

To look clearly at this aspect it is essential that one examines the needs and characteristics of the teacher. Taking the needs of the teacher first, it is essential that the following be considered:

- (a) Optimum class size.
 - (b) Suitable facilities.
 - (c) Appropriate accompaniment.
- (a) For effective teaching, the class size should be kept to an optimal size in order that the teacher has the opportunity to offer maximum support and attention to individual pupils. Ideally, classes should not exceed twenty in number. This will allow individual attention and correction, a balanced number of pupils for group work, and in most cases, will allow pupils sufficient space in which to work comfortably.
 - (b) Suitable facilities should include a large, light, aired room with a suitable floor on which to work. This type of facility is not always easy to find and in many instances, classes are taken in areas which are not at all suitable for working. In Queensland schools, multi-purpose halls are being built which would be quite suitable but the development is slow. In the community, suitable halls are most difficult to locate; generally where size is adequate, flooring and lighting fall below standard.
 - (c) The third aspect of appropriate accompaniment could ideally be translated as a pianist having the ability to improvise, and to work well with the teacher, understanding his needs easily and quickly. Once again, this type of support is not always readily available. In place of a pianist it may be possible to utilize either recorded or taped music. When this is the case, it is important that the recording is of the highest possible quality and can be replayed with sufficient volume whilst maintaining quality to enable the class to easily hear the accompaniment. Often taped music is of very poor quality and the equipment used for reproduction is inadequate.

However, perhaps more importantly the characteristics of the teacher are probably of greater relevance than facilities and equipment.

The personal qualities and characteristics of the teacher which require constant self-evaluation include:

- (a) Understanding, expertise, knowledge, objectivity and supportiveness.
- (b) Enthusiasm, encouraging natural attitudes.
- (c) Approach, technique, method of presentation, style.
- (d) Personage, demeanour.

Important considerations for the teacher, relating to preparation of lesson material which also require evaluation are:

- (a) Aims and planning of individual lessons and total program.
- (b) Selection and mastery of content material to be used throughout the program.
- (c) Selection and preparation of materials, it is most important that teachers adequately prepare their work and considerable time should be allowed in this area.

In regard to the execution of lessons, teachers need to evaluate themselves in terms of:

- (a) Determining pupil/student readiness, dependent upon keen observation of the individual's working habits and progress in relation to class standards.
- (b) Development, sequencing, pacing of lessons, ensuring that sufficient time is allotted to new work, revision, practice and performance of set tasks.
- (c) Flexibility of approach to the set work. If it is found to be unsuitable for any reason the teacher must be able to modify the work in relation to the needs of the class.
- (d) Pupil preparation and activities which allow for maximum participation in a variety of situations for the individual.
- (e) Communication with the class as a whole, interaction with individuals to ensure an open, supportive working environment.
- (f) Control and discipline offering freedom and enjoyment for the pupils within an accepted framework.

After the lesson has been completed, teachers should evaluate their work as a result of keen observation of the students, and should assess the effectiveness of the procedures used throughout the lesson. Notes should be made at the conclusion of each class in regard to individual development and progress of students, and relative success and acceptance of activities offered.

According to research findings on characteristics of good teachers and implications for teacher education, effective teachers have a sense of humour, are fair, democratic and relate easily to their students, their working areas are more open, spontaneous and adaptable to change. Ineffective teachers apparently lack a sense of humour, grow impatient easily, use curt ego reducing comments, are less well integrated and inclined to be authoritarian and less sensitive to the needs of students.

It would appear, then, that in the training of the dance teacher in the community, far greater emphasis should be given to development of

teacher characteristics. Undoubtedly, the private dance teacher who has undergone years of training and experience through performance, has considerable knowledge of the subject matter and has adequate ability to demonstrate techniques. However, they can find considerable problems in organisation of classes, structure of lesson material and variety in method of presentation. One of the major problems arising in the area of private dance classes would also be the numbers participating and where teachers do allow too many students in a class, there is undoubtedly a tendency for a lowering in standard of the work of individual pupils largely resulting from lack of time available on the part of the teacher for individual attention. Quite clearly where one teacher is trying to conduct a class of forty to fifty students, there is very little opportunity for individual attention.

It is possible with the introduction of added hours of course work in the dance area to find teachers in the field of education and therefore in the state schools who have a deep knowledge of dance and an understanding of teaching method. As a result of this, larger numbers of school children are able to experience dance in the school curriculum. Those students wishing to specialise in a particular discipline within the dance area can then benefit more from the coaching and tuition of the private dance teacher who has specialised in this particular area.

It is essential, I feel, for the dance teacher undertaking classes with children of average ability to be fully conversant with generally accepted methods of teaching, presentation and evaluation. If more time were available in the school program for dance experiences as a part of education, the burden of numbers of students would be reduced for the private teacher who could then devote his time to advanced small group instruction as is occurring in the area of athletics, swimming, and tennis.

Turning now to teacher preparation and course work at Kelvin Grove College of Advanced Education, it is required of all students involved in preparation for work in primary schools to complete course work in Laban's modern educational dance, creative movement, folk, social, contemporary dance and dance drama. In the third year of their training, they can elect to take a semester's course in music and movement. This background equips each graduating primary teacher with a basic understanding of dance movement and skills with which they can introduce dance to children in the primary schools.

Those specialist Physical Education students undergoing a three year course have dance in each semester of the three years. Their training is therefore much deeper than that of the primary student teacher. The areas covered in the Physical Education Specialist Course include: Laban's modern educational dance; creative movement; social dance (square, folk, round and ballroom); music and movement; display work; contemporary dance; dance drama; dance composition and production.

Students are exposed to a variety of teaching methods, and differing dance disciplines. The studies undertaken include both practical and theoretical work including dance history. They are encouraged to widen their knowledge by taking part in classes offered within the community, through vacation schools in dance, and through

exposure in classes taken by visiting dance teachers and lecturers. At Kelvin Grove College in Brisbane, students have had the opportunity of working with Elizabeth Dalman, Jacqui Carroll, Leslie White of Queensland Ballet Company, Peter Lofthouse, and other private teachers from the Brisbane area. As a lecturer, I feel a great responsibility in regard to training teachers to be aware of the possibilities of each dance discipline and do as much as possible to arrange in-service courses for teachers who have completed their teacher training program.

In addition to the course work taken in the dance area, the Physical Education student has supporting course work closely related to the dance area through anatomy, physiology, sports injury, treatment and prevention, gymnastics, plus the education method courses and course work in the field of Physical Education not directly related to any aspects of dance training, such as field games.

It is through the schools that the greatest access to the youth of Australia can be gained. Through continued support, perseverance and training, the Physical Education area of tertiary education could potentially be the largest factor in developing the growth of dance education throughout the world. The Physical Education teacher has contact with every child undergoing education. The private dance teacher has access only to those children who choose to take lessons outside school hours.

As Martha Hill of The Julliard School, New York, explained, "Dance in America was accepted into education through the dreaded and criticized Physical Education". And yet, the greatest impact on dance in education has been made through Physical Education in both Europe and the Americas because of the multi-personal contact afforded through this medium.

I would put forward the argument that currently in the tertiary training of physical education teachers, there is not sufficient time allowed for a deep enough dance background. The pressures are such on the amount of time available, that approximately thirteen contact hours per week only can be allotted to practical specialist areas. However, I am prepared to believe that in the future it will be possible for physical education students to take in depth studies in a selected component of Physical Education, e.g. dance. This may well involve development of the course into a four year program, yet would result in preparing the teacher to the degree desired for the teaching of dance in the community.

It is essential that each and every child should have the opportunity to experience and enjoy dance as an art form. Thus the first step would be made to establishing an educated, appreciative young dance community. From this basic grounding the beginning of specialisation in dance disciplines could develop either through the education program in schools, or the private dance sphere within the community.

2. TRANSITION FROM PROFESSIONAL DANCING TO DANCE TEACHING

At present in Queensland there are only two accepted ways of entering the field of teaching for the purposes of working within the State.

Education System. One method of training is through the colleges of advanced education, undertaking a three year course in primary or secondary education. In either of these areas of teacher training, there is currently no provision for the student to specialise entirely in dance. In both areas of course work students take dance as a part of the physical education component as stated previously.

An alternative method of training is through the university system where the student must first complete an undergraduate program and then undergo a one year Diploma of Teaching Course. Graduating students are eligible then for entry into the teaching profession. Once again, there is no provision for specialisation in the field of dance. Dance is taken only as an elective component of the Human Movement Studies Degree Course.

Young dancers wishing to embark on a professional career usually involve themselves in many hours of dance training, sometimes at the expense of their academic studies during secondary school. This situation can make it difficult for the dancer who later decides to undertake tertiary education as the requirements involve a high academic score at the completion of secondary school. In some cases, Universities and Colleges of Advanced Education students can be granted post adult matriculation, or the status of mature age students, where achievement and experience of the applicant are considered in addition to the completed secondary school record.

Some students applying for placement in the courses come directly from school, others are mature students who for several years have been involved in performance work or private dance teaching. The Associate Diploma in the Performing Arts (Dance) will be a course which allows students to specialise to a considerable depth in classical or contemporary dance with an emphasis on teaching, performance or choreography. In the course work there will be scope for integration with students from the Drama and Art sections of the Associate Diploma course which are already in operation.

The Associate Diploma in the Creative Arts is an integrated arts program where all students will be dancers, others artists, sculptors, musicians or actors; therefore strengths in different areas will be obvious. It should be understood that neither course will actually qualify the graduating student to teach in the State system. However, the courses which entail two years of full time study, have been accepted as a part of the tertiary education program. In the future, it could be hoped that similar courses could be established as three or even four year programs, incorporating the necessary education components required for the Diploma of Teaching.

Many prospective graduates of the Associate Diploma in the Performing Arts (Dance) wish presumably to continue other teaching in private studies, performing or working in the commercial dance field. This course would provide them with a strong background in the area of their choice.

At present in Australia, we have not been able to test the recognition of these two Associate Diploma Courses in terms of relevance in meeting entry requirements for teacher training programs. As yet there have been no graduates emerging from the courses, and it will probably be three years before the Queensland programs have graduates, at present the courses are planned to work or are working with part

time students only. It may, however, be possible for students who undertake these courses and achieve good grades throughout, to be in a position to obtain post adult matriculation standing and thus be eligible for entry into teacher education courses. Graduates of the Associate Diploma Courses would have gained qualification from a tertiary institution and this is an important aspect for the student who eventually hopes to attain the status of a qualified teacher in the State Education System.

Currently in the UK there is a trend towards flexibility relating to tertiary entry requirements. This is a result of the diversification of education training programs in tertiary institutions, therefore it would be likely that opportunities will arise where students gaining an Associate Diploma could be admitted to teacher education programs. It is certain that the successful completion of such a course would have positive bearing on the application of the student for further study. The previous tertiary study would provide valuable experience and could be of distinct advantage should the student wish to continue his studies in the area of teacher preparation.

If dance becomes established in the school program and there is a need for specialist dance expertise, it would appear likely that every effort would be made to enable highly proficient dancers to upgrade their qualifications to meet the requirements of the State Education Board in regard to teacher pre-service requirements.

3. COURSE STRUCTURE PROBLEMS FOR THE DANCE ARTIST/TEACHER

The dancer who enters a tertiary institution for educational training will probably have a good general background in dance with one or two special emphasis strands. It could be that their background is weighted with classical training, or modern training, and in some cases jazz or ethnic background.

In courses such as the proposed course at Kelvin Grove College of Advanced Education, where numbers are strictly limited, there must be adequate opportunity for each dancer to upgrade the general background work and continue the specialisation of their choice. It is necessary to ensure that each graduate has a strong common core course in all aspects of dance. These core courses are not difficult to establish as those students requiring extra or remedial classes can be accommodated fairly easily. The area presenting problems would be in offering sufficient range for the individual to specialise. With numbers strictly limited initially to 15, students need to choose special studies carefully to ensure that in each area there are sufficient numbers to make the course financially viable. It is impossible, for example, to run a course in any area if there are only one or two students enrolling in that area. Finance does not permit the hiring of a lecturer for such a small number of students.

In order to overcome these problems, the College Dance Staff will work in close co-operation with the Queensland Ballet Company, the Oral Communication and Drama Departments, and the Community Theatre groups. By close co-operation and complex structuring of classes, the areas of specialisation can be kept to a maximum, thus enabling the student to work in an area in which he is really interested.

Throughout this period of training of the dance artist teacher, it is essential that there is a balance between theoretical and practical aspects of the course work. It is obvious that a graduate of tertiary training has a well rounded complete base from which to develop. The course outlined sets out to offer this to the student.

Throughout the two year course, students will have a Basic Study in Dance Techniques with an equivalent time allotment for their main study or specialisation either classical or contemporary dance. A similar time is allotted to elective studies which students can take for shorter time periods in first year. In second year some students will continue with elective courses whilst other students will have the opportunity to specialise within a limited area. The course is outlined in Table I.

Further information pertaining to course content can be obtained upon request through the Registrar, Kelvin Grove College of Advanced Education, Victoria Park Road, Kelvin Grove, Brisbane 4059.

As you can see from the outline, the course has been structured to allow some students to specialise in depth in certain areas whilst other students may desire to take a more general course. This is desirable in view of the fact that applicants for the course are all looking for different strengths from their work. In looking at the needs for this course, it was found that three points in particular were of great importance:

- (a) In the state of Queensland, there is a need for more qualified teachers of dance.
- (b) Individual students of dance have special needs.
- (c) Professional performing companies and voluntary organisations require specialist assistance from dance students.

The Need for Teachers of Dance

- (a) Only minimal provision for dance classes is made in State Schools and Private Schools and few teachers are qualified to conduct such studies. If dance is to be offered as an elective equivalent to other subjects in the secondary school program, acceptable standards must be set and maintained.
- (b) While many teachers of Physical Education are providing dance programs for secondary students as part of their Physical Education Courses, there remains a strong need for studies in dance to be offered in depth for some students with special talents in this direction.
- (c) There are varying standards of expertise amongst dance teachers. Poor teachers have a detrimental effect on the standards of performance and the motivation of the student to follow dance through to higher levels. In view of this, it would seem desirable to develop dance education within the specifications of a tertiary level dance program.
- (d) Private teachers of dance sometimes find difficulty in gaining entry to tertiary institutions for full Degree or Diploma level courses. The proposed course would give teachers in this category the opportunity to broaden their dance background and strengthen their teaching ability.

TABLE I - PATTERN OF FULL-TIME PROGRAM

YEAR OF COURSE I

SEMESTER 1	SEMESTER 2
<u>BASIC STUDY</u>6 hrs	<u>BASIC STUDY</u>6 hrs
Dance Techniques I	Dance Techniques II
<u>MAIN STUDY</u>6 hrs	<u>MAIN STUDY</u>6 hrs
Ballet or Contemporary Dance .. Performance and Production	Ballet or Contemporary Dance .. Performance and Production
<u>ELECTIVES</u>6 hrs	<u>ELECTIVES</u>6 hrs
Two from the list below studied for <u>3 hrs</u> each week:	Select <u>two</u> different electives from the list and study each for 3 hrs per week in second semester ..
Dance in Education	
Dance Notation	
Performance Courses in Ethnic Dance	
Dance Cultures of the World	
Music for Dance	
Community Dance	
Critical Appraisal of the Arts	
Fundamentals of Movement	
Fundamental Stagecraft Tech- niques	
Movement Analysis and Composition	

YEAR OF COURSE II

SEMESTER 3	SEMESTER 4
<u>BASIC STUDY</u>6 hrs	<u>BASIC STUDY</u>6 hrs
Combined Arts Workshop I (3 hrs) Movement Skills for the Theatre (3 hrs)	Combined Arts Workshop II (3 hrs) Dance Workshop (3 hrs)
<u>MAIN STUDY</u>6 hrs	<u>MAIN STUDY</u>6 hrs
Continued as for Semesters 1 & 2	Continued as for Semesters 1, 2 & 3
<u>SPECIAL STUDY</u>6 hrs	<u>SPECIAL STUDY</u>6 hrs
Students may elect to study <u>one</u> of the areas below in some depth for two semesters .. the Special Study area is continued in the fourth semester ..	Same area as selected in semester 3 is followed through for a further semester for six hours per week ..
(1) Stagecraft Techniques	
(2) Advanced Teaching Techniques	
(3) Master Class in Dance Performance	
<u>ALTERNATIVE</u> : Instead of Special Study Area above students may choose two further electives from list.	<u>ALTERNATIVE</u> : Instead of Special Study Area students who choose electives in Semester 3 will choose two more in Semester 4.

- (e) Experienced teachers may seek re-training to widen the scope of their knowledge or to up-date their methods.

The Needs of Students of Dance

- (a) Students interested in dance should have the opportunity to undertake courses at tertiary level. As such courses are not available in Queensland at present, students who complete pre-professional dance training are not able to continue their studies in this field. In consequence, the performing arts lose many talented dancers each year.
- (b) Hitherto, it has been necessary for students to travel interstate or abroad to seek full-time professional training in dance. This practice has discouraged many prospective students either because of expense involved or sometimes because of social problems which may occur when young students are required to live away from home.
- (c) Students of dance should be able to study their chosen field in the context of a fully integrated tertiary program which will enrich their general education while providing for their specialised interests.
- (d) Students and teachers may wish to advance their research studies in dance and there should be opportunities for them to do so.

The Needs of Performing Companies

There is a shortage of trained dancers, choreographers and other artistic personnel in Queensland. Dance and other theatre companies often require "extras" for large productions. There is no doubt that much mutual benefit would be derived from the ready availability of dance students from a course in the performing arts. Such experience would be invaluable to the students concerned, while also providing for felt needs of the companies.

The Needs of Voluntary Organisations

- (a) The shortage of dance teachers offering private tuition in country areas has become a concern of considerable significance to local cultural organisations.
- (b) Theatre groups often need the services of professionally-trained dancers and choreographers for a dramatic or musical production.
- (c) Cultural Centres are being planned in many areas of the state. When these plans are brought to fruition, there will be a demand for highly qualified personnel in dance as well as other areas of the arts to cater for the needs.

Market Survey

Estimates for the present and continuing demand for the proposed course are shown in a market survey by the Department of Cultural Activities in Queensland.

"Although the general value to the community of providing education and training in the performing arts must not be underestimated, consideration of practical aspects of training results, and the ability of the community to provide employment and vocational opportunities for graduates, must be considered in the context of documentation for the proposal to establish a college/school/institute providing training and education in the performing arts." (Report of the Director of Cultural Activities - "Project: College of the Performing Arts")

The report of the Director of Cultural Activities estimates that the demand for graduates of a dance course similar to the proposed course would be quite considerable. Estimates given show seventy-three graduates as the immediate requirement and a further annual demand of thirty-five graduates in subsequent years in the area of dance.

4. PROFESSIONAL MOTIVATION OF DANCER/TEACHER IN EDUCATIONAL DEVELOPMENT

It will certainly be stated by dance teachers and professional dancers outside of the education area that the hours of practical study required by the course are not sufficient to give this course standing in comparison with a professional company. It must be realised, however, that within the framework of tertiary courses, an Associate Diploma course cannot require of students study in excess of 18 hours per week of contract study in actual lecture situations. The very nature of the course work and the standard required through assessment will involve the student in approximately three hours individual work per contact hour set. Students may choose to complete their individual preparation through working with groups outside the college or through additional classes in the college, or on their own in practice. Each student will be assessed progressively throughout the course work which will ensure that a high standard is achieved, and also that students with difficulties can be assisted early in their training with corrective or remedial work.

It has taken a considerable effort and time to put forward proposals for a tertiary course to accommodate the dance artist teacher. I feel that the course outlined is a great step towards the development of the tertiary training in dance, and does accommodate both the dance artist and the dance teacher. Undoubtedly it will be found that some sections of the course will need adaption from time to time but at least tertiary institutions have made an opportunity which surely has been long awaited for the dancer.

In order to develop oneself and continue to give the best possible support to one's students or fellow dancers, it is the responsibility of each and every individual in the dance field to make maximum use of opportunities offered through courses, workshops, festivals of dances and company performances. In far too many cases, dancers and dance teachers are content to stay within their own area of work, or their own program of events, convincing themselves that they do not need or will not learn anything new from this course or that teacher. It is essential in any practical field or in any area of the arts, to be exposed to the highest degree and in the broadest sense to the entire area of specialisation. This will entail enrolling in vacation courses, visiting studios, tertiary institutions and theatres, physically taking part in dance sessions, watching

other teachers, performers and choreographers at work, discussing and sharing ideas and possibilities in dance. If one is not prepared to do this, there is a gradual narrowing of ideas and possibilities and the dancer becomes inward in his thinking and performing and stale in presentation. How often do we hear the comment, "Oh, I'm not going this time - I have been once before a few years ago".

Something new should always come out of a class or a presentation, not necessarily from the leader, possibly from the students' work, or it could be a new method of presentation, a new costume, a new aspect of lighting or scenery, a different approach to a problem. It is not always a positive aspect that is of value, it could be that the dancer sees something not working out in a class and realising that if it had been taken in another way, the result would be entirely different. In which case, the dancer is made aware of the different possibilities of approaching the situation or task. There is an exchange of ideas. In many cases, one can take ideas from a lesson and mould them to suit individual styles and personalities. The gaining of knowledge and experience, selecting of relevant material and the development and building on this knowledge, is an integral part of growth.

There are considerable restrictions on students in dance schools: reasons given for this type of restriction are, for example, "If they are learning from me I will teach the correct techniques - if they go to another teacher they will learn bad habits". This may be a valid statement, but when the student has the background and style of the teacher, he should be encouraged to diversify and work with others, it is the only way in which he will be able to grow and develop. If the initial training has been sound and enjoyable, the student generally will not break the attachment to the original school; he will always remain loyal enjoying his work, but through diversification he will grow and develop his art bringing back to his teacher a greater knowledge and ability which will benefit both teacher and student. The teacher who restricts students in this way is limiting the education and experience of the dancer which is undesirable.

As an educator, I have found in several instances that I have learned a great deal from classes which I have not necessarily enjoyed. I have learned in terms of methods of presentation, selection of music and ideas, teaching styles, attitudes and habits of the teacher and class. In some ways, perhaps one would look at this as being a negative learning but the experiences have been useful. Through them I have reinforced my own approach to the work. I have been able to compare and consolidate methods and philosophy and in fact come to terms with myself, in regard to my ways of working. Naturally, if one can learn so much and enjoy the class as well, there is a far greater carryover effect of learning, and many additional benefits. I am trying to establish the value of an open mind which is able to make the best of the situation offered in terms of self education. To grow as a performer or teacher involves going out into the area and discovering and sharing in the activities to be found there. It is not possible to grow, develop and improve in isolation or in a vacuum.

In Queensland there is not a great opportunity for dancers to attend workshops - however, workshops are organised through the Arts Council, the Association of Health, Physical Education and Recreation

and through private schools of dance or tertiary institutions. This year a vacation school of dance organised through the Arts Council with Jacqui Carroll was in danger of being cancelled, since to date, there have been eleven applicants, only two applicants being teachers in the Brisbane area. Where are the other teachers? Why do they not wish to take part in a school which offers modern technique, movement training and experiments in choreography? It would be a marvellous opportunity to meet together, share ideas and work towards a general expansion of knowledge. It is this lack of support which may cause dance to deteriorate. These same teachers rely on a developing interest in dance for their livelihood and yet are not prepared to support a vacation school where surely there is so much to be gained by them. It is obvious that lack of support will eventually mean that vacation schools will no longer be organised by the Arts Council and if that happens, in a state like Queensland which is so far away from the major centres for the Arts, there must be a stoppage in the flow of new ideas and possibilities. Teachers will cease to develop and will become stale in their approach. Somehow it will be essential for a body to be developed to maintain close contact with dance teachers and to encourage them to get together and attend courses, seminars and workshops. This surely could be adequately handled through tertiary institutions or through an educator who can see the needs and the possibilities of such developments. To refer back to my opening statement, the onus to upgrade and develop is on the individual, however, if some effort is not made to foster this development, surely the growth of dance and in fact of the Arts in Australia, certainly in Queensland, will be retarded.

20. Teacher Training in the Curriculum

Shirley McKechnie

It seems to be appropriate at this time to tell you about one model of a dance programme in a tertiary college. Anne Silvey has told you about another course which is specifically oriented towards the training of performers. The one we have introduced at Rusden is at least, at the present time, specifically for teacher training, as Rusden State College is a Teacher Training College.

The background to this particular course is that I went to the Rusden College in 1975 specifically to teach movement in a Drama programme, and as a result I was asked to teach a dance course to drama students. This, in turn, proved so popular that within no time at all it seemed to be involved in the so called "Dance Explosion" and we had a dance explosion of our own within Rusden College. Now this was very interesting, because there proved to be large numbers of drama students who in fact seemed to be more oriented towards studying dance than drama, and they very quickly sorted themselves out, and made those kinds of choices.

In initiating what eventually was to become a degree programme, we had to take into account that there was already existing at Rusden College a dance programme within the Physical Education Department. This, I think, is very interesting, because whether we have solved it at Rusden or not, I don't know, but certainly we are making an attempt, and it seems to me to be very appropriate to talk about this now, because so many of you are concerned with the directions of dance in Physical Education Departments, as well as the directions outside Physical Education. Now, the Physical Education Department at Rusden is directed by Judy-Anne Jones, who is a Laban trained person, and that is her specialty at Rusden State College. Judy saw some time ago the necessity for a stronger technical component in that department, and she engaged a young colleague of mine to take up the technical training within the Physical Education Department. That has been a very significant co-operation between Jennifer Kinder and Judy-Anne Jones, and I believe the Physical Education Department has gained as a result, but the difficulties within the Physical Education Department are twofold. In such a situation, dance can only be a part of a very much wider study of human movement, which includes a number of activities ranging from basketball to rowing to bushwalking to skiing, and dance within that programme tends to get pushed into the background. Many of the Physical Education teachers who are interested in dance suffer very much from that kind of process, and are very concerned about it. Nevertheless, the programme was there and it was being pursued by people deeply interested in dance. We were able to set up a major study in dance in the Drama Department, partly because it was not limited by requirements of this kind and partly because it was already committed to an arts education philosophy. It was possible to design a whole separate area of study, which meant that a young student could begin in first year, and over four years complete a major study in dance for a Bachelor of Education Degree accreditation. Now this we have been able to implement, and at the same time we have been able to make some very interesting links with the Physical Education Department.

First of all, in the planning of the programme, we needed to consult the

Physical Education Department about courses in Anatomy and Physiology, as this was the only way the Drama Department could provide those, and we were given some very good advice. I think it was originally considered as an elective study, but the Physical Education people were absolutely right on insisting that we place it in the core programme. At second year level, the core programme in the major dance study now includes a specialised study in anatomy for dancers. In addition to that, I have discussed with Judy-Anne the possibility of initiating additional studies at third year as an integrated component. We are looking at the possibilities of elective studies both for Physical Education students and for Dance/Drama students to take across the two departments, and I hope that will eventually come about, because it seems to me that those kinds of links are very very important.

These are some of the issues that we are going to be concerned with in the future. Another thing is that Rusden students who commence studies in the Physical Education Department can, if they wish, take up dance as a major study in the other department. We now have, within the fourth year programme, eight students completing a Bachelor of Education Degree in which they will be accredited with a dance major, and within that programme are two Physical Education students. Some of our students are graduating with a combination of dance and drama and others with a combination of dance and physical education.

At this point I feel there are some issues I would like to clarify. It is astonishing to me to discover that, in discussing a secondary school programme which includes ethnic, ballet and modern dance, and other forms of dance as well, it is somehow taken for granted that this precludes any creative activity. I find it quite strange to have to justify that. My own definition of modern dance includes, without any difficulty at all, a whole range of creative and imaginative work. It never occurred to me that modern dance might be taught without large components of improvisational, problem solving and compositional activity, but of course it can be and frequently is so taught. It seems self evident that it is essential to include in teacher training programmes those elements which will be specifically concerned with developing imaginative responses in secondary school children. Perhaps I can tell you a little about the submission on dance which has been placed before the accrediting body in the State College of Victoria.

The first requirement in preparing such a submission is that one must learn to write in academese. Now this is a very peculiar language, and requires a lot of concentration and a great deal of practice, but I feel I have finally mastered it, so the academese will be very apparent, and I hope you will appreciate it. All educational authorities require a justification to be made in the preamble to any proposed new courses. This is what the Rusden submission says:

"There are numerous indications of a burgeoning interest in movement and dance around Australia. The Dance in Education Seminar held in Sydney in 1974 under the auspices of the Australia Council brought together a wide range of professional educators and teachers who were able to share their mutual concern, in particular the dearth of an aesthetically oriented form of dance and movement education throughout the nation's schools. Since 1974 awareness of the lack has grown enormously with a resulting demand for teachers trained as specialists in the field. There has been considerable interest in Summer Schools of Dance on University Campuses. The demand for movement specialists for in-service programmes outstrips the supply, and the interest shown by both

educators and dance professionals at the choreographic workshops at the University of New England suggest an increasing recognition of the role of dance in education."

~~"Dance Professionals who can offer a great deal to the adult student~~ are often limited in value in the school situation because of the lack of educational training and a resulting inability in some cases to make the artist's experience available to the child. Within the community generally there is little, if any, recognition of the need for the growing child to have access to the art in its unique capacity to integrate intellectual, spiritual and physical experience. Few children will have the gift which professionalism demands, but all children have the right to be taught by experts in any given field whether in mathematics, languages, music or dance. To become capable of using creative imagination in the making of dance, requires as in drama or any other field in which imaginative achievements are sought, skilled and informed teaching by someone who has knowledge of dance composition and technique and who has himself or herself experienced the area of activity at a significant creative and expressive level."

If the notion of the arts as educators of the sensibilities is accepted, there must be an acknowledgement that each art form has its own particular requirements with regard to the mastery of the craft elements and its own inherent capacities and limitations as a medium of creative endeavour. In the case of dance, the requirement involves a shared emphasis on technical and imaginative awareness, sound theoretical orientation, and a good balance between structured and improvisational learning situations. In these particular areas, the drama department of Rusden seeks to complement and extend the work already being done in the Physical Education Department, and co-operation between the two departments offers wide scope for mutual enrichment of dance courses. It has been agreed that a course in the fundamentals of anatomy, kinesiology, and physiology for students specialising in dance, would serve the needs of both departments, and this has been included in the core study and second year level. It has also been agreed that additional studies in dance at third year level will be jointly planned by the Drama Department and the Physical Education Department, with a view to their implementation in 1978 and 1979. Such developments will allow all dance students to take advantage of the special expertise of both departments in the field of modern educational dance, and dance as a theatre art. There is a need to establish a high level of integration between dance and the other arts, and the development of awareness in aesthetic terms which I have already discussed at some length.

Some of you may not be aware that Rusden, being the kind of college that it is, requires all students, as in Universities, to take four subjects at first year level, four at second year level and to begin to specialise at third and fourth year, which is called the school of professional studies. So at first and second year level, students have the possibility of taking a quarter of their course in drama, a quarter in dance, and even a quarter of their course in Physical Education, or some combination of these things, but the Education Department requires them to have a method study, i.e. a teaching qualification in an area of 'respectability'. This means a subject other than Dance, Physical Education, Drama or Media Studies. It means English, Maths, Social Studies, etc. I don't quarrel with that, but I do quarrel with the fact that students are required to spread themselves so thinly at tertiary level.

Because of these attitudes, the possibilities for intensive training are reduced beyond that which we would wish, but nevertheless the students

can spend up to 16 hours a week in their dance training, and in addition, do another 8 or 16 hours a week in drama, if they so choose. This means that every student is going to have at least four technique classes a week, and by technique classes I also mean that in those classes they are learning the techniques of improvisation and composition as well. There are additional hours set aside for composition and for exploring rhythmic analysis, as well as for studies in musical form, aesthetics, and dance history. A very strong element in the course, and one which I have been very insistent about, is the bringing in of dance specialists, of guest teachers and artists in residence from the professional world.

Another strong direction is the relating of dance to the other arts. The teacher of English who understands and has experienced the process of dance composition has greatly extended resources for finding ways of teaching poetry and children's literature. W.B. Yeats has written:

"I dislike the isolation of the work of art. I try through drama, through a co-mingling of verse and dance, through singing that is also speech, through what I have called the applied arts of literature, to plunge it back into social life."

While Yeats did refer very explicitly to a theatre of art, drama, music, poetry and dance, his ideas of an integrated art apply with equal validity to the visual arts, particularly sculpture and architecture, which share with dance a preoccupation with three dimensional design, and wherever dance is taught with an emphasis on the body as an instrument of design as well as of expression, I believe that the possibilities for developing insights into the other arts are very greatly enhanced, both feeling and form being fundamental to all artistic expression.

These, then, are the things with which I have been concerned in planning a teacher training course at Rusden. I think I have already told you that 36 students began at first year level this year, and of those 36, 18 are young men - and all 36 have elected to take dance as a first year study. Now, the eight students doing the senior year have, in fact, only had three years dance study, because they didn't start till second year, so they are saying to me, "how can we possibly manage to fail this year, because we really need to come back next year, we are only just beginning to know what we don't know". I think that shows a great deal of humility, and a great deal of awareness and dedication. These young people have initiated a programme which they have organised themselves and taken into schools as part of their teaching experience. It is part performance, part demonstration, part talking and discussion, followed by workshops with the children concerned. They have had a very wide range of experience throughout secondary schools in what children respond to and the directions which dance courses in secondary schools might take. This will no doubt be of great value in their future careers as teachers of drama and movement. It is the kind of experience we hope to provide for all of our students in due course and which they in turn will be able to call upon in the classroom situation when they are faced with introducing dance to a group of children for the first time. As Margaret H'Doubler has said:

"Everyone has within him the same potentialities as the artist dancer, but perhaps to a lesser degree. Everyone has intellect, emotion, spirit, imagination, ability to move, and educable responses. Every normal person is equipped with the power to think, feel, will and act. Anyone can dance within the limits of his capacities."

DiscussionVal Craig - Lismore

Could we organise that Elizabeth Sweeting appear on a programme such as Monday Conference, to get our point of view across to a wide public?

I would like to endorse the idea that came up that when the Association is formed, there be an exam board to give status, where both school teachers and private dance teachers would appear to be accredited.

We must follow through with press releases and telegrams and letters to heads of education departments, etc.

We must have more consideration for country teachers and students. Approaches should be made to not only conventional areas of funding, but also to the commercial area, to help bring these arts to the country.

Lenton Parr - Victoria College of the Arts

The Victorian College of the Arts is considering becoming the signatory to an organisation called the Australian Music Examination Board, which is primarily concerned with setting syllabi and conducting examinations for students of private music teachers, and many years ago they also introduced Speech and Drama. In some states these examinations can be equated with a Higher School Certificate. In all states except South Australia and Victoria, the A.M.E.B. is supported by the Education Department, i.e. they contribute to it and they support it. It strikes me that here is a ready made structure, and the A.M.E.B. would be very susceptible to the suggestion that dance might be included in it. You would then have the advantage of having an organisation that already exists, rather than trying to start from square one. If any of the teachers in the private sector felt that was a possibility, then they could perhaps make that feeling known to me, as I am in touch with the national body that runs the A.M.E.B.

Mrs. Challingsworth

I would just like to thank all those responsible for organising the conference. I am sure that it has been very beneficial to us all. I have been a teacher in the private sector for many years of social dance, an area that was not touched on very much in the conference, but which was apparently well covered last night. Despite all the talk of various forms, the only practical display of dance was the social dancing held last night, after I had gone home. Thank you very much.

Johanna Exiner

It may need to be clarified for the record whether we consider dance an activity or a subject in the school.

Warren Lett

That will surely be one of the jobs of the committees to provide not

only a rationale, but the form in which dance might enter into the curriculum.

Shirley McKechnie

Jonathan Taylor has had to leave, but he asked me to let you know that in South Australia there is a precedent for the Education Department to accredit specialist teachers of dance - the accreditation is granted on a completely individual basis assessed on experience and background both in and out of the education system. These people have restricted registration and are employed by educational services and resources.

Helen Oysten

A suggested approach for Dance Teachers in the private sector who are interested in teaching in schools, is to contact the Special Services Division of the Education Department.

Caroline Hueneke - Curriculum Development Centre

It is very important in my position with the National Curriculum Development Centre to follow up introductions of new ideas through the mass media, because it is not only the education departments that we have to reach, it is parents and the community at large, to break down barriers, and make everyone aware of the issues involved in curriculum change. Conferences like this give me ammunition to disseminate information through the kinds of educational institutions that we work with and we really need clear indications of intent from bodies like this, to help in the whole process of curriculum development.

Sylvia Rice

I feel that the world of dance education must go back to one of its sources of origin. One of the greatest educators in dance was Rudolf Laban, and what he wrote still holds good today as an excellent basis for dance education as opposed to dance training.

SECTION 6 21. GROUP REPORTS ON CRITICAL ISSUES.

The following are issues which were felt to be critical, as a result of general and group discussions on 13th and 14th August.

1. We must define "DANCE" - and the different categories. Why should it be part of the Educational System?
2. The Status of Dance in the eyes of the Education Departments, and the community at large must be improved.
3. What type of dance should be introduced into a school curriculum? Should there be two levels, one of general education, and one for the gifted child?
4. Teacher Training: should teachers have to improve on their dance qualifications? Should teachers in the Private Sector have to do bridging courses in educational subjects, to enable them to teach in schools?

Should there be special tertiary courses established for dancers and dance teachers, and if so will there be employment for all these people?

5. A resource centre needs to be established to make available to teachers in both the Public and Private Sectors books, films, advice on classes, and performing groups available.
6. It was felt that we could make more use of the media - particularly television, but also the press.
7. Dance is a learning tool, and as such can be linked with other subjects. It was felt that dance could be the binding force in an integrated arts programme.
8. The forming of a National Association which should be truly representative of all factions and categories of dance and education.

General DiscussionMargaret Walker - Dance Concert.

What is the percentage of dance people - i.e. private sector, to percentage of education people present at the conference?

Ruth Galene - New Dance Theatre.

Ruth expressed her concern that the teaching of dance and other arts within the school system are not treated in a creative manner, and asked how did we see the problem being solved of creating excitement and involvement in children with a dance performance or demonstration, and then there is no follow up.

Warren Lett.

Perhaps the answer is if arts can exist as a curriculum and have large blocks of time at regular periods each week to carry on stimulation and give some continuity.

Vera Myronenko - N.S.W.

How are you going to find the schools that will be open to dance?

Shirley McKechnie - Rusden State Collège.

One of the suggestions in the state report was that we should ask the Education Departments to fund a small body of experts to do exactly that. A number of our teachers have already isolated a number of schools which would seem to be very sympathetic to the idea of a dance programme in the schools, so there are schools interested. What we are talking about is not putting all the dance activities in one school - all children have the right to dance - but there are some children who wish for more than the average school would be able to offer. We have schools in which you can concentrate on language and literature, others where you can concentrate on maths and science. We would like to see certain high schools designated as specially for the arts in which the dance programme would include the basis for professional training. Does that answer your question?

Vera Myronenko - N.S.W.

Not really. I am from N.S.W. After a couple of years in the professional dance area I went to the trouble of getting a degree, but now that I am out teaching I can't get an interested or helpful response from my principal.

S. McKechnie.

These are exactly the attitudes that we found common in our survey, but what we are suggesting is that the Schools Commission report be implemented. The Schools Commission has suggested the setting up of specialist centres and also the broadening of the curriculum to include things like dance. They said this specifically in the report so that starting from there, how we do it is, I think, one reason for our presence.

Warren Lett.

I would like to comment on that if I may. We need a sense of priorities.

What are the greatest needs? The general inclusion of the arts in all education, or a focus on the talented and gifted? Will there be enough funds to set up both general programmes, and special centres for the gifted child, with all the personnel and equipment that would imply? We must work over these issues to arrive at a policy which is both clear headed and practicable.

Sylvia Rice - Wollongong, N.S.W.

In order to have an interest in dance in the secondary school student a pre-condition must be established in kindergarten and primary school with some sort of programme in the arts. This should be taken into consideration when training teachers.

Warren Lett.

That is a very good comment. I would say it is a question of ordering your priorities. At the Institute of Early Development in Victoria, there is developing a very strong emphasis on the arts in education as a part of the basic modus operandi of teaching in the early childhood area. That is an example that could be spread if there is to be a wide understanding of vocabulary in the arts. In the same institution there is a Graduate Diploma in Movement, and there is a considerable development of movement studies in the undergraduate area. I think this is also happening in some other states. Perhaps during the conference we will hear about that from other people.

Val Craig - Lismore, N.S.W.

I would like to put to the last speaker that the students do not really have an adequate choice because they have not really had a full experience in the arts. I feel that the companies that exist now have a duty to be available to the young student, the pre-schoolers, primary and secondary. It is not a case of appearing only in Sydney, Brisbane, Melbourne, Adelaide. I work in a country area, and I am lucky enough to have complete support at my school. I can order a bus and take a bus load to Brisbane. I would have loved the students to have gone to the Berioska Company, but there were no afternoon performances. The Australian Ballet Company itself doesn't have enough afternoon performances so that we can take children, and we have no hope until children see the quality product. I feel the companies do not take enough responsibility in this field.

Warren Lett.

Thank you Val. May I refer to the report which stressed that we need to find more avenues for dissemination of the arts, and stressed very heavily the role of the media and the audio visual areas. Maybe because of the geography of this country we should take that more seriously.

Ann Butt - Macquarie University, N.S.W.

I am concerned about the gap that I am sure we are all aware about today of qualified dance teachers not teaching in schools, and of qualified school teachers not capable of teaching dance properly. We've got a huge gap in our tertiary education right now. I feel that there is something immediately that could be done there. We should be talking about that quite a bit at this conference.

Mary Emery - School Principal, N.S.W.

I would just like to make general comments - in relation to talking about extra curricula subjects in schools.

~~As principal of a high school in New South Wales, by a simple administrative measure it is possible to kill art in my school.~~

I support the idea of having the arts subjects as a core curriculum which is a compulsory curriculum.

The Aims of Education in New South Wales don't have the arts as a full component.

Janine Virtue.

Janine commented on the price children have to pay to see visiting companies in schools. This is not viable in particular areas because of hardship.

Robert Osmotherly.

It is all very well to talk about exposing students to dance, but what are we doing to expose the apathetic principals and teachers to dance. We must get through to them first.

Laurel Fribbs.

What about aged principals in primary schools who believe education consists of maths, reading, and spelling, and allow no room for the arts?

Sylvia Rice - N.S.W.

If an association can formulate principles whereby dance can become an examinable subject this may raise the status of dance in the eyes of many principals.

Kathy Lane - N.S.W.

Inservice training could be used as a great aid in getting more dance into the schools, as most principals attend courses of this nature throughout the year.

Warren Lett.

Education through the arts and changing of attitudes towards the arts can certainly be assisted by Inservice training.

Helen Oyston - Victoria.

We should be wary of dance as an examinable subject. This must be looked into with great care if we are not to take away the creativity.

Mary Builth - South Australia.

We are trying to educate a hierarchy in the Education Department, and parents, as to what Dance in Education could be.

Caroline Hueneke - A.C.T.

We must have a very clear idea of why we want dance in schools, if we wish to influence educators and parents.

22. AUSTRALIAN DANCE EDUCATION CONFERENCESummary and Recommendations

Peter Brinson

A. CONFERENCE AIMS.

For four reasons the Conference is an historic step forward in the development of Australian dance education.

First, the Conference was ecumenical. It assembled dance teachers and professional dancers from all parts of Australia and from all sections of the dancing profession - private studio teachers and teachers from all levels of the public education system, modern educational dance teachers trained in the principles of Laban, also Bodenweiser, ballroom dance teachers and physical educationists, ethnic dance teachers and contemporary or modern dance teachers, classical ballet teachers from I.S.T.D., B.B.O., R.A.D. and B.M.A.A.D., and teachers of no particular method but their own. In all, more than 230 people were there. Nothing of this size or significance has happened in Australian dance education before.

Second, the Conference was realistic. It did not aim to solve all problems, but to define major issues and recommend paths to follow in the years ahead. In the words of the initial conference announcement, it set out to form the Australian Association of Dance Education with these purposes:

1. To consider ways of establishing dance as a serious field of study in the education system and the community throughout Australia.
2. To establish a forum for exchange of information in all areas of dance and to promote wider access to the dance experience throughout the community.
3. To encourage the opportunities for accreditation for teachers and retiring dancers in educational work and other fields.
4. This Association should work towards the development of models of curricula which clarify the role of dance in the total arts experience in schools.
5. To establish the opportunity for every child to have dance experience.
6. To promote a tertiary dance program directed towards training teachers to work in schools.
7. To facilitate greater understanding of the dance profession and to promote exchange between the dance world and the education system.

Third, the Conference listened. By meeting in this way members of the profession came to know and respect each others' different viewpoints in ways which must illuminate the future and help forward the cause of Australian dance education more surely than anything else.

Fourth, the Conference was wise. It recognised that things will not change overnight. Therefore it proposed a step-by-step plan of action arising from discussion. Its reasoning is clear from the summary of the

Conference issue in the section below, and the plan itself can be seen in the Conference recommendations in the section following. The first step is a year's debate around the proposal to establish an Australian Association for Dance Education, and the planning of activities this Association should undertake. The debate begins NOW.

B. CONFERENCE ISSUES.

1. Australia's place in the International Dance Scene.

Through this Conference Australian dancers and dance teachers join an international, though still unorganised movement to advance the cause of dance and dance education in each country. It is stimulated by a new interest in dance among young people across the world, especially in Europe, Canada and the U.S.A. as well as Australia. Peter Brinson from the U.K., principal overseas speaker, pointed out that although the Conference had arisen from within Australia as a result of Australian needs it nevertheless was discussing dance problems common to all industrial countries. It was part of a general questioning everywhere about the purposes and priorities of education. Through this Conference therefore, the new voice of Australian dance educators is added to the international discussion and to the pooling of experience from which all can learn.

2. An Australian Association.

This "new voice" needs a means of expression, hence the idea of a national forum set out in the original Conference aims. Proposing that this forum might be seen as an Australian Association for Dance Education, Warren Lett, Chairman of the Conference Steering Committee, emphasised its broad conception to embrace the whole dancing community, the ethnic scene and the disco scene as well as dance in schools and the dance forms of professional companies. "We're talking of dance" added Dame Peggy van Praagh, "Not just classical ballet".

3. School Curriculum.

The key to a proper place for dance in a nation's life is a proper place for dance in the school curriculum. Without this there can be no equal opportunity for all to enjoy dance and benefit from it, no adequate status for dance, and no way of finding and assisting all those with talent who might wish to take up the profession of dancing as a career. Hence, in all countries, the debate on the future of dance education centres on the issue of finding a place for dance within the arts curriculum, and a suitable structure through which it may be taught. It will be a long debate in which the dance educators themselves must take the lead, armed with facts and research which command the respect of those guiding public education at every level; using resources which already exist in Australia such as the Curriculum Development Centre in Canberra; and aided, of course, by the results of similar studies in other countries. The Conference recognised the size of such a task and proposed that the first step should be a thorough review and assessment of what exists in each State - and the differences between States - today in Australia. "There is a need", said Keith Bain, "to draw together, monitor and disseminate our current achievements, to start from what we have." One of the unexpected results of the Conference, in fact, was the continual revelation of resources in different States of which those in other States knew nothing. Hence, the need for a National Resource Centre of Australian Dance Education. Plans for this need to be laid in the coming year. Upon its results might follow more detailed research and curriculum studies at primary, secondary and tertiary levels, a more complete and total education of the gifted dance student already preparing for a professional career,

and a more general experience of dance-movement by all students. "The main issue" remarked Shirley McKechnie, "is how much technique, how much creative work, how much should be structured and with what sort of balance."

4. Information.

To win the case for curriculum change and wider support for dance education, even with the best research, requires a continuing supply of information to the public (especially to parents), to education policy-makers and administrators, and to the dance education profession itself. It was said that dance educators need to combat public ignorance of what dance is about as well as put their own thoughts in order the better to do their job. Such an information education program should be an immediate task of the Association, and should go beyond the primary, secondary and tertiary levels into the community and adult education levels among parents and with continuing and recurrent education.

5. Teacher Training.

Any development of Australian dance education requires a considerable strengthening of teacher training resources, primarily through the establishment of adequate teacher training courses in Australia. Meanwhile, and in parallel with such courses, better use is needed of existing in-service training facilities for teachers in the public and private sectors, more local workshops and more, and more careful use of the contribution which could be made by former professional dancers and artists-in-residence.

6. Bridging Special Interests.

The Conference was overwhelmingly of the opinion that dance in schools needs separate subject status. It also needs a clear articulation with other aspects of the arts curriculum. But clearly the development (of dance as a subject) must affect in particular two groups of special interests - teachers in the private sector of dance education, owners of private studios and so on, and teachers who teach dance now in the public sector as part of physical education. International experience, especially in U.K., suggests that these interests are not fundamentally in conflict with the development of dance in schools. The public sector needs and will go on needing, the special knowledge of the private teacher especially for more gifted pupils. Hence the public sector can be a resource for the private teacher just as the private teacher is a resource for the public sector. Similarly dance is an aid to physical fitness as well as the means of personal expression. Hence dance and physical education can continue in the alliance they have held so long. It is a question of defining roles and working together in local situations each of which will be different. The Conference recognised possible conflicts, however, and indicated other areas where discussion was needed - between one dance technique and another, for instance; between parents and dance educators, dance educators and education policy-makers, classical dance and contemporary dance. The Conference felt that the conduct of such discussions was a task primarily for state committees of the new Australian Association. It made recommendations accordingly which are outlined below.

7. Support for Teachers.

This Conference reviewed the forces of dance education in Australia and found them stronger than it thought. "The general message", said Elizabeth Sweeting, "is 'have a go', but don't expect to go too far too fast. Do something, but also evaluate and measure so that you know how better to move forward and build up a body of experience to guide the future." The Conference agreed, but it thought also that dance teachers need more persistence and

more self confidence in "having a go". Consequently, it recommended exploration of as many support schemes as possible to operate at Federal and/or State level. The development of new roles for small dance performing groups in local school and community, or the use of the media for dance education are examples.

C. CONFERENCE RECOMMENDATIONS.

Plainly then, this Conference will really mark an historic step forward in Australian dance education if debate around the above issues is conducted in the coming year in each State as actively and as widely as possible to realise the following recommendations:

1. The Conference's major recommendation was to form an Australian Association of Dance Education. It was agreed to establish this in the following way:
 - (i) Each State group present at the Conference - A.C.T., New South Wales, Queensland, South Australia, Tasmania, Victoria and West Australia - to elect at the Conference a convenor, with special arrangements made also for the Northern Territory;
 - (ii) Each of these seven convenors to arrange a meeting as soon as possible of all dance interests in their State to elect an appropriate State Steering Committee of up to 10, with power to co-opt, fairly representing the various dance interests in the State including dance interested members of the education profession in the primary, secondary and tertiary sectors, (but avoiding problems of formal representation of organisations);
 - (iii) The State Dance Steering Committee shall then elect one person to represent the State at Federal level and elect the office bearers, Chairman and Secretary/Treasurer.
 - (iv) Pending a Federal Committee fully elected by the INSEA Conference in Adelaide in 1978, a temporary Federal committee of the proposed Association shall be constituted as soon as possible consisting of the seven elected State representatives above, augmented by four members of the present Steering Committee - Donna Greaves, Warren Lett, Shirley McKechnie and Peggy van Praagh - plus Keith Bain. This Committee will then elect a President and Vice-President of the Association for the time being;
 - (v) Each State Dance Committee shall take steps also within the next twelve months to discuss the future of dance education within their State, having particular reference to the recommendations of Conference remitted below, so that the views of each State may contribute fully to the recalled Conference proposed for Adelaide in August 1978.
 - (vi) Membership of the Association for the time being shall be \$A5.00 per person per year with voting power (\$A2.00 per student without voting power). Membership age is 16 years.
2. Once established the Federal and State Committees shall have the following tasks for the period until recall of Conference in August 1978:

I. The Federal Committee is recommended to:

- (i) Draft a Constitution for the Association to be presented to the recalled Conference;
- (ii) Prepare a Funding Program for the Association through discussion, (a) with Federal funding bodies in the arts and education fields, (b) with private Australian sponsors through the New A.R.T.S. organisation established as a result of the Myer Report, (c) with the Calouste Gulbenkian Foundation, (d) with the dance teaching profession itself.
- (iii) Initiate, with the co-operation of the State Steering Committees, an Information Program, probably guided by a Sub-Committee, directed at three areas: (a) to inform the Public, especially parents, youth groups and so on, what dance can do for everyone, what it is about and its place in education, this to be developed through a continuing program of media dissemination in the press, radio and television, starting with the dissemination of this conference report, (b) to inform the education profession at national level supplying policy-makers, administrators, the inspectorate and so on with arguments about the contribution dance can make to education and how this can be achieved in the school curriculum, (c) to inform the dance education profession, possibly through a regular national newsletter (perhaps developing into an Australian dance journal) and by planning the commissioning of a national directory of existing dance education resources and systems in Australia.
- (iv) Consider the possibility of funding a full time officer and secretary to develop the work of the Association, particularly its information program. Co-operative sharing with National Association of Drama in Education should be explored in this regard.
- (v) Prepare the ground for a Program of Curriculum Studies after August 1978 in which dance development at primary, secondary and tertiary level (including teacher training, re-training, accreditation, artists-in-residence, standards and professional performances within the educational structure, as well as dance degrees and examinations) will be assessed through appropriate working parties and the preparation of models based on the best available research, starting from a review of the school curriculum and school practice as it exists today.

II. State Committees are recommended to:

- (i) Prepare a Funding Program for the Association's work within the State through discussion, (a) with State funding bodies in the arts and education fields, (b) private sponsors, (c) the dance teaching profession.
- (ii) Prepare an Information Program within the State, in collaboration with the Federal Information Program, aimed in the same way at the public, (especially parents and youth groups), the education profession and the dance teaching profession within the State, to include also

preparing a State resource list for dissemination through the National Resource Centre.

- (iii) Initiate Bridging Discussions between the various interests involved in developing dance education: between teachers in the public and private sectors, for example, physical educationists and dance teachers; exponents of different dance techniques and methods especially nowadays classical and contemporary styles; dance teachers and educational administrators; dance teachers and parents; and so on.
- (iv) Develop a Practical Work Program aiming particularly to improve the public image of dance education by raising standards through more workshops, practical classes, open house demonstrations of various techniques, lectures on dance history, and the development of small dance groups or multi-arts performing groups to visit schools and teachers and local communities to demonstrate new methods and ideas.

D. CONFERENCE THOUGHTS.

"Life would probably have far more meaning and light if, side by side with the teaching of reading and writing, people were also taught to dance beautifully."

Anna Pavlova

"If I could tell you, I would not dance it!"

Isadora Duncan