

dance + dance education

in an age of
interconnectivity

21-22 January 2022



ROYAL
ACADEMY
OF
DANCE



DR MICHELLE GROVES (UK)

Director of Education, Royal Academy of Dance

“Dance and Dance Education in an Age of Interconnectivity promises to bring people together to discuss, debate and contemplate the impact of communities of dance students, teachers and practitioners connecting with each other through digital and virtual technologies. Whilst we may not always be connecting in the way we thought we would as a result of global events, we have learned a lot about ourselves and about dance practice along the way. I hope you will join me in what promises to be a stimulating and energising conference to kick start 2022”



SHELLEY YACOPETTI (AU)

Education and Engagement Manager,
Faculty of Education, RAD Australia

“I am very pleased to present a varied and interesting conference programme discussing dance and dance education in digital spaces. In recent times, we have seen the power of dance to connect, heal and empower and we have seen dance prevail in digital spaces as lifeline, as passion, embracing diversity, increasing accessibility and building communities.

This programme brings into focus all of the above and highlights the remarkable ability of dancers and dance educators worldwide to continuing learning in the face of adversity, to adapt and develop existing practices and to innovate and transform dance and dance education beyond our pre-pandemic imaginings”

COMMITTEE CHAIR

Dr Michelle Groves, Director of Education
Royal Academy of Dance (UK)

COMMITTEE MEMBER/CONFERENCE ORGANISER

Shelley Yacopetti, Education and Engagement Manager
Faculty of Education, Royal Academy of Dance (AU)

COMMITTEE MEMBER

Dr Kathrina Farrugia-Kriel, Head of Research
Faculty of Education, Royal Academy of Dance (UK)

COMMITTEE MEMBER

Professor Carol Brown, Head of Dance
University of Melbourne, (AU)



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Time (AEDT)	Stream 1
9.15 - 9.30am	Welcome & Acknowledgement of Country
9.30 - 9.50am	Keynote Address Dr Michelle Groves Director Faculty of Education, Royal Academy of Dance
9.50 - 10.10am	BREAK - Discussion rooms open
10.10 - 11.10am	Panel 1: Dancing through the pandemic; dance as lifeline. <ul style="list-style-type: none"> Dance as Lifeline: Transforming engagement and connection in times of social isolation. David Leventhal Dancing on(line) through the pandemic: Experiences of digital dance programs among older adults and individuals with Parkinson's disease. Dr Judith Bek Q&A with moderator and questions from live chat.
11.10 - 11.30am	BREAK - Discussion rooms open
11.30 - 1.00pm	Panel 2: Dance, wellness and recovery. <ul style="list-style-type: none"> Considerations for integrating adolescent dancer wellness elements into private dance studio contexts in Australia via online and in studio strategies. Julia Barry Using Zoom tools in online dance classes to improve students' perceived 'well-being'. Eloise Harris Ballet After Breast Cancer: Feasibility and Health Effects of an Online Ballet Program for Breast Cancer Survivors. Dr Rachel Ward Q&A with moderator and questions from live chat.
1.00 - 1.30pm	BREAK - Discussion rooms open
1.30 - 2.30pm	Panel 4: Collaborative pedagogy. <ul style="list-style-type: none"> RAD Faculty of Education discussion on recent approaches to RAD teacher training programmes taking place in digital and hybrid learning environments. Janine Streuli, Fiona Booker and Shelley Yacopetti. Dance, Music and Multimedia: A Collaboration between the University of British Columbia (UBC) Laptop Orchestra and University of the Philippines Music Students. Desiree Peralejo Q&A with moderator and questions from live chat.
2.30 - 2.50pm	BREAK - Discussion rooms open

Time (AEDT)	Stream 1
2.50 - 3.50pm	Presentation 1: Sydney Dance Company. <ul style="list-style-type: none"> Sydney Dance Company faculty will discuss the teaching philosophies that followed the company's digital transformation, pedagogical shifts that have occurred in teachers and impacted students and business insights that have shifted the way arts learning opportunities are approached. Linda Gamblin and Sam Dashwood. Sydney Dance Company Artistic Director, Rafael Bonachela will discuss how the transformation to digital offerings has allowed for a change in artistic output, allowing Sydney Dance Company to reach new audiences with a selection of film suites and collaborations. Rafael will also discuss ways in which the company dancers have developed and utilised new skills, and how the collaborative process practiced in the studio, allowed the company to transcend the restrictions of lockdowns and the ever-changing landscape of a post-COVID world.
3.50 - 4.10pm	Plenary session

Time (AEDT)	Stream 2
11.30 - 12.15pm	Panel 3 followed by Workshop 1: Dance injuries post Zoom. <ul style="list-style-type: none"> After Zoom - Clinical Observations of injuries post lockdown, associated factors and strategies for injury prevention in adolescent dance students. Dr Melinda Purnell Q&A with moderator and questions from live chat.
12.15 - 1.30pm	BREAK - Discussion rooms open.
1.30 - 2.30pm	Workshop 2: Zoom, Moodles, MOOCs, xMOOCs, cMOOCS and SPOCs. Katrina Rank

Time (AEDT)	Stream 1
9.15 - 9.30am	Welcome & Acknowledgement of Country.
9.30 - 10.30am	Presentation 2: Ballet Unleashed. <ul style="list-style-type: none"> Ballet Unleashed Founder, Canada's National Ballet School Artistic Director and CEO, Mavis Staines, and Ballet Unleashed Co-Founder, Palucca University of Dance Dresden Rector, Jason Beechey, and Ballet Unleashed Co-Founder, Dutch National Ballet Academy Artistic Director, Ernst Meisner, and The Australian Ballet School Artistic Director, Lisa Pavane will talk about the concept and goals of the initiative. Screening of <i>Switchback</i> followed by a panel discussion moderated by Ballet Unleashed Producer and Co-ordinator Anaya Bobst, with Co-Director and Choreographer Cathy Marston, and dancers Inara Wheeler and David West. Behind the scenes of the creative process for <i>Inklings</i> with Director and Choreographer Loughlan Prior, and dancers Charly Hopkins and Zachary Healy. Q&A with moderator and questions from live chat.
10.30 - 10.50am	BREAK - Discussion rooms open
10.50 - 11.50am	Panel 5: Dancing virtually and building communities. <ul style="list-style-type: none"> Saving dance: reaching out and building online dance communities during the pandemic. Desiree Peralejo Dance and the Future: Exploring how to Communicate Sustainability through Dance in an Education Context. Sarah Kirkham Q&A with moderator and questions from live chat.
11.50 - 12.20pm	BREAK - Discussion rooms open
12.20 - 1.50pm	Panel 6: Dance on screen. <ul style="list-style-type: none"> Dancing in Digital Spaces: the future is now. Jill Brown Dance and the screen: giving a presence for the older dancer, highlighting diversity, and inclusivity through the digital. Sonia York-Pryce Emerging Site-specific Screendance and the Constraints of COVID-19. Amelia Latham Q&A with moderator and questions from live chat.

Time (AEDT)	Stream 1
1.50 - 2.10pm	BREAK - Discussion rooms open
2.10 - 3.10pm	Panel 8: Body diversity in ballet training. <ul style="list-style-type: none"> In Support of Body Diversity in Ballet Training - Shifting the language and practices about bodies in the studio. Fumi Somehara (moderator), Kai Iguchi, Diane Cheeseman, Colleen Werner Q&A with moderator and questions from live chat
3.10 - 4.00pm	Discussion rooms open for presenters and attendees prior to the Plenary.
4.00 - 4.15pm	Plenary session

Time (AEDT)	Stream 2
10.50 - 11.50am	Workshop 3: Developing Language Skills for the Online World. Mariah-Jane Theis
12.20 - 1.50pm	Panel 7: Approaches to teaching and learning online. <ul style="list-style-type: none"> Ingenuity and adaptability in online dance teaching and learning. Dr Sela Kiek-Callan Enhanced Dance Learning: the Blended Digital Approach. Jaime Redfern and Hennie Yip "Put on the video and monitor the children": Misuses of digital technologies in dance teaching. Dr Elena Lambrinos Q&A with moderator and questions from live chat.
2.10 - 3.10pm	Workshop 4: Lets Take the COVID Blinkers Off. Anne Butler and Narelle Forbes

stream 1

FRIDAY 21 JAN 9.15 - 9.30AM



SHELLEY YACOPETTI (AU)

Education and Engagement Manager,
Faculty of Education, RAD Australia

On behalf of the Royal Academy of Dance welcome to *Dance and Dance Education in an Age of Interconnectivity*.

acknowledgement of Country

As we gather at this time, physically dispersed and virtually constructed, let us take a moment to reflect upon the meaning of place and in doing so recognize the various traditional lands on which we come together today

We acknowledge the Elders - past, present, and emerging of all the lands on which we live, work and learn - and their Ancestral Spirits with gratitude and respect.

navigating the conference

Dance and Dance Education will be streamed using the Cvent platform. Once you have completed your login, you will land in the **Attendee Hub** where you can access a list of upcoming sessions, the schedule as an overview and this digital programme. Once you have added the sessions you wish to attend, they will be listed in your personal schedule giving you easy access to the live streaming presentations.

Under the **Community** tab, you will be able to message and contact other attendees and access the **Discussion Rooms**. These are like mini Zoom rooms hosting up to six people in each room. They will be open during every break, you may choose to arrange to join a room to catch up with your colleagues for a social chat or join a themed Discussion Room to discuss a topic of interest. At the end of Day Two, several Discussion Rooms will be open to all attendees and presenters before we come together for the final plenary

Keynote address - stream 1

FRIDAY 21 JAN 9.30 - 9.50AM

DR MICHELLE GROVES (UK)

**When I look into the screen, do you see
and feel the same as me?**

In this Keynote address, Dr Michelle Groves will reflect on some of her experiences of being a 'virtual world immigrant' in an age increased usage (and expected usage) of digital technologies. Michelle will also consider some of the tensions and revelations that 'moving online' has presented to dance practitioners, educators and managers - locally, globally, privately and publicly.



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BREAK 9.50 - 10.10AM
Discussion rooms open

Panel 1 - stream 1

FRIDAY 21 JAN 10.10 - 11.10AM

Dancing through the pandemic; dance as lifeline.

DAVID LEVENTHAL (US)

Dance as Lifeline: Transforming engagement and connection in times of social isolation.

DR JUDITH BEK (UK)

Dancing on(line) through the pandemic: Experiences of digital dance programs among older adults and individuals with Parkinson's disease.

MODERATOR - DR MICHELLE GROVES (UK)

Q&A with moderator and questions from live chat.



Panel 1 – stream 1

DAVID LEVENTHAL

Dance as Lifeline: Transforming engagement and connection in times of social isolation.

Over the past 20 years, dance has emerged as a safe, effective, and evidence-based community intervention that helps thousands of people living with Parkinson's around the globe maintain well-being and improve quality of life. Meanwhile, from its initial emergence to the present, COVID-19 has posed fundamental challenges to people living with Parkinson's, forcing them to balance the need to stay active and socially connected with the requirement to adhere to strict shelter-at-home orders. As cities and towns worldwide began shutting down, people with Parkinson's found themselves unable to access live dance activities that had provided consistent, reliable physical support, joyful cognitive stimulation, emotional connection, and social engagement. Government-sanctioned closures and stay-at-home orders increased the potential for apathy, isolation, anxiety, and stress—factors that are already heightened in people with Parkinson's.

COVID-19 also exacerbated disparities based on race, language, socio-economic background, and age, inequities already present in the Parkinson's community and in Parkinson's-focused dance programming. This presentation analyzes strategies one program utilized during the pandemic to increase the equitable, accessible nature of dance for Parkinson's programming and teacher training.

Furthermore, it suggests that pivotal changes implemented during the pandemic will increase the resilience, flexibility, and inclusiveness of future program delivery models.

DR JUDITH BEK

Dancing on(line) through the pandemic: Experiences of digital dance programs among older adults and individuals with Parkinson's disease.

A growing evidence base indicates both physical and non-physical benefits of dance for healthy older adults and those with neurological conditions. The suspension of in-person classes during the COVID-19 pandemic prompted the transition to remote participation, through live and recorded digital media.

In a collaborative project between researchers and dance program providers, a survey was conducted to explore experiences of accessing and using online dance resources among older adults with and without neurological conditions. Of 466 respondents, the majority were healthy older adults and individuals with Parkinson's disease (PD). Participants reported high levels of engagement and experienced a range of beneficial effects. Respondents with PD more commonly reported sensorimotor outcomes (e.g., balance, posture), while older adults reported similar numbers of sensorimotor and nonmotor (e.g., mood, confidence) outcomes. Digital programs were noted to offer convenience and flexibility, but participants missed the interaction, support and routine of in-person classes. The majority wished to continue with both digital and in-person classes. Qualitative data further highlighted the value of online dance resources for maintaining connection and well-being, and revealed additional considerations for facilitating digital engagement and learning.

The findings indicate acceptability and usability of digital dance programs for older adults and in neurological conditions.

References:

Judith Bek^{1,2}, Michelle Groves³, David Leventhal⁴, Ellen Poliakoff¹

¹University of Manchester, UK; ²University College Dublin, Ireland; ³Royal Academy of Dance, UK;

⁴Dance for PD - Mark Morris Dance Group, USA.

Panel 2 - stream 1

FRIDAY 21 JAN 11.30 - 1.00PM

Dance, wellness and recovery.

JULIA BARRY (AU)

Considerations for integrating adolescent dancer wellness elements into private dance studio contexts in Australia via online and in studio strategies.

ELOISE HARRIS (AU)

Using Zoom tools in online dance classes to improve students' perceived 'well-being'.

DR RACHEL WARD (AU)

Ballet After Breast Cancer: Feasibility and Health Effects of an Online Ballet Program for Breast Cancer Survivors.

MODERATOR - SHELLEY YACOPETTI (AU)

Q&A with moderator and questions from live chat.



Panel 2 - stream 1

JULIA BARRY

Considerations for integrating adolescent dancer wellness elements into private dance studio contexts in Australia via online and in studio strategies.

This presentation reports on recent Master's research into adolescent dancer wellness in private studios in Australia and highlights current practices to support adolescent dancers' physical, psychological, social and educational well-being. Challenges encountered by private studio teachers relating to accessibility, affordability and support of dancer wellness elements are highlighted, with consideration of the role of online learning opportunities and services in addressing such issues. Potential strategies for establishing new, or enhancing existing dancer wellness programmes are also suggested, including online and face-to-face delivery considerations for private dance studio teachers regarding integrating dancer wellness elements into their teaching context.

ELOISE HARRIS

Using Zoom tools in online dance classes to improve students' perceived 'well-being'.

In 2020 as the world transitioned online in the wake of the COVID-19 pandemic, many dance teachers found themselves in unfamiliar territory; teaching a dance class online. This research seeks to understand if the integration of Zoom features in an online ballet class can improve students perceived 'well-being'. The hope is to gain a greater understanding of how teachers can support students in online classes through the use of features available on video conferencing platforms. 'Well-being' has been conceptualised for the context of this research into three key components; safe space, feeling valued and feeling confident. A mixed methods approach was taken with pre and post intervention surveys conducted which included Likert scale questions. Teacher-researcher field notes along with a focus group supported findings from the questionnaires. Thematic analysis of the qualitative data produced the main themes of human interaction, privacy and pedagogy that allowed for greater insight and understanding of the quantitative findings. The research discovered that students found the use of Zoom features beneficial to their online learning with their perceived 'well-being' increasing across all three components.

DR RACHEL WARD

Ballet After Breast Cancer: Feasibility and Health Effects of an Online Ballet Program for Breast Cancer Survivors.

Breast cancer is the most common malignancy in women, accounting for 29% of female cancer diagnoses. As breast cancer treatment improves and survivor life expectancy lengthens, the issues associated with long term survivorship are brought into focus. The effects of diagnosis and treatment extend to physical, psychological, and social domains, and have the potential to adversely affect the long-term health and quality of life of breast cancer survivors.

Various dance styles have been shown to be effective in improving the physical health and psychosocial wellbeing of breast, hematological, skin, and ovarian cancer patients and survivors, however the effect of classical ballet is largely unstudied in members of any cancer population.

The primary aim of the study was to assess the feasibility and acceptability of a 16-week classical ballet program for breast cancer survivors when delivered online. The secondary aims were to assess the quality of life, upper-body function, muscular strength, and cardiorespiratory fitness of breast cancer survivors, determining the effects of ballet participation on these outcomes.

This presentation will describe the design and delivery of the 16-week ballet program, including class format, movement selection, and specific considerations for this population. The program's feasibility and acceptability, health and wellbeing outcomes, and challenges and benefits of the online delivery mode will be discussed.

BREAK 1.00 - 1.30PM
Discussion rooms open

Panel 3 followed by Workshop 1 - stream 2

FRIDAY 21 JAN 11.30 - 12.15PM

Dance injuries post Zoom.

DR MELINDA PURNELL (AU)

After Zoom - Clinical Observations of injuries post lockdown, associated factors and strategies for injury prevention in adolescent dance students.

MODERATOR - MICHELLE LUDENIA (AU)

Q&A with moderator and questions from live chat.



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BREAK 1.00 - 1.30PM
Discussion rooms open

Panel 3 followed by Workshop 1 - stream 2

DR MELINDA PURNELL

Dance injuries post Zoom.

Returning to dance following a break poses an increased injury risk to adolescent dancers. The Sydney lockdowns resulted in prolonged time away from the dance studio which presented students with considerable challenges in terms of maintaining dance technique.

Injury characteristics, training hours, perceived injury causes, and clinical observations of technique were analysed for adolescents who presented with dance-related injuries at a Sydney-based dance physiotherapy practice following the 2020 lockdown period. Injuries most involved the knee (36%), lumbar spine (13%) and peroneals (13%). Most dancers, (59%), reported decreased training hours during lockdown. Perceived injury causes included the sudden return to dance technique and recent growth spurts.

The majority of dancers who sustained knee injuries exhibited a dynamic knee valgus alignment, (88%). Loss of strength in the hip external rotators and power in the calves and quadriceps were also common. Strategies for injury prevention post lockdown include a gradual progression of allegro and pointe technique to allow calf and quadriceps power as well as control of knee alignment to recover. Additional care is needed for hypermobile students or those who have experienced a growth spurt during lockdown. Data from dance injuries which present post the 2021 Sydney lockdown will also be discussed.

An interactive workshop will follow this presentation.

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BREAK 12.15 - 1.30PM
Discussion rooms open

Panel 4 - stream 1

FRIDAY 21 JAN 1.30 - 2.30PM

Collaborative pedagogy.

JANINE STREULI (UK), FIONA BROOKER (UK)
AND SHELLEY YACOPETTI (AU)

RAD Faculty of Education discussion on recent approaches to RAD teacher training programmes taking place in digital and hybrid learning environments.

DESIREE PERALEJO (PH)

Dance, Music and Multimedia: A Collaboration between the University of British Columbia (UBC) Laptop Orchestra and University of the Philippines Music Students.

MODERATOR - ALISON HOMER (AU)

Q&A with moderator and questions from live chat.



Panel 4 - stream 1

JANINE STREULI, FIONA BROOKER AND SHELLEY YACOPETTI

RAD Faculty of Education discussion on recent approaches to RAD teacher training programmes taking place in digital and hybrid learning environments.

The RAD Faculty of Education has a long history of providing University validated and RAD Awarded teacher training programmes to global markets with several courses successfully delivered by distance learning each year however, the COVID-19 pandemic brought unexpected challenges to all programmes of study throughout 2020 and 2021, necessitating a rapid shift to predominately online and virtual environments.

Join Fiona Brooker, Head of Teacher Education (UK), Janine Streuli, Dean of the Faculty of Education (UK), Shelley Yacopetti, Education and Engagement Manager, Faculty of Education (AU) as they discuss how the pandemic has impacted and influenced recent teaching approaches, including the shift to digital and hybrid learning environments, ways to enliven these models and how these environments have highlighted issues of access, inclusion and wellbeing of staff and students.

DESIREE PERALEJO

Dance, Music and Multimedia: A Collaboration between the University of British Columbia (UBC) Laptop Orchestra and University of the Philippines Music Students.

Music technology and dance are further developed when countries work together to produce exploratory projects. In February 2020, before the COVID pandemic enforced lockdowns on countries, The University of British Columbia (UBC) laptop orchestra (also called Sonic UBC Sounds and Sensors – SUBCLASS) took a huge leap geographically and culturally to be immersed with and team up with the University of the Philippines (UP) College of Music composition and dance students. This team-up created a new platform for creation, composition, and cooperation that will be forever marked in the history of the Canada-Philippines art history.

The UBC Laptop Orchestra, working with the theme of elements (Earth, Air, Water, and Fire), grouped themselves according to a specific themes and worked with music and dance majors from the University of the Philippines. Knowledge of composition in both music and dance (choreographic process) was the starting point of the creative process. Dance students based their movements on the storyline, cued words, and improvisation. Movements were mapped out and assigned a particular sound offering versatility and variety to the soundscape using program software such as Kinect, Pure Data, and MAX/MSP/Jitter. The process of manipulating the software system with sound and movement was similar to working in an actual orchestra. In this experiment, data created by the music, movement, and visuals were all connected and orchestrated using laptops.

This presentation will outline this recent collaborative experiment and illustrate the many possibilities of art and technology.

BREAK 2.30 - 2.50PM
Discussion rooms open

Workshop 2 - stream 2

FRIDAY 21 JAN 1.30 - 2.30PM

**Zoom, Moodles, MOOCs, xMOOCs, cMOOCs
and SPOCs.**

KATRINA RANK (AU)

The world of learning has changed. Welcome to Zooms, Moodle, MOOCs and a plethora of online learning tools, platforms and approaches. How do we choose the right platform? What strategies should we use? How has online learning changed our students' expectations and our realities in the dance sector? What theoretical frameworks can support our understanding and ability to build engaging learner experiences?

This practical workshop (60 minutes in duration) will approach these questions in four ways:

1. Locate the discussion within social learning theory and its relevance to online learning environments.
2. Present a preliminary discussion regarding applications, platforms, technical and legal information when presenting dance classes online.
3. Demonstrate via an abridged live-streamed Creative Ageing dance class. This will be followed by a facilitated conversation about strategies for inclusion, safe dance practices, technological considerations for community building. The class is seated to standing with conference delegates encouraged to physically participate.

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4. Facilitate a discussion about how we can train dance teachers via online platforms and approaches, with a particular focus on Bandura's social learning theory and its relevance in the building of online training courses.

Interactive workshop – 60 minutes.



Image courtesy of Ausdance VIC. Photo by Robert Wagner



BREAK 2.30 - 2.50PM
Discussion rooms open

Presentation 1 - stream 1

FRIDAY 21 JAN 2.50 - 3.50PM

Sydney Dance Company.

RAFAEL BONACHELA (AU)

Sydney Dance Company, founded in 1979, is Australia's leading contemporary dance company and for the past 12 years has been led by Artistic Director Rafael Bonachela. Rafael will discuss how the transformation to digital offerings has allowed for a change in artistic output, allowing Sydney Dance Company to reach new audiences with a selection of film suites and collaborations. Rafael will discuss ways in which the company dancers have developed and utilised new skills, and how the collaborative process practiced in the studio, allowed the company to transcend the restrictions of lockdowns and the ever-changing landscape of a post-COVID world.



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DANCE
COMPANY**

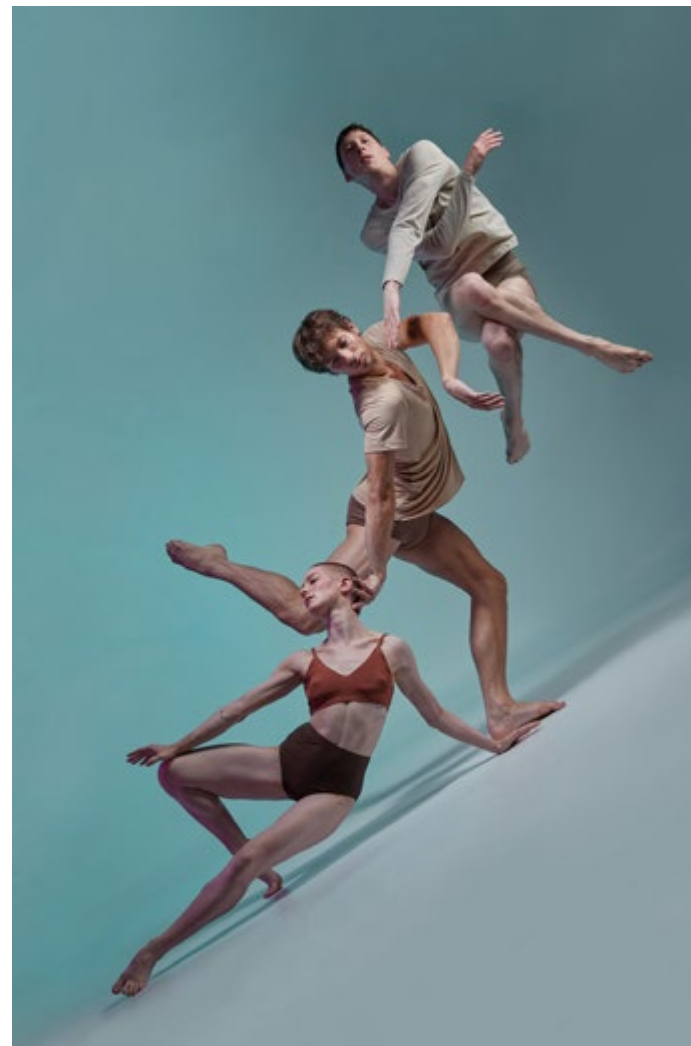


Image: Sydney Dance Company, photo by Pedro Greig.

LINDA GAMBLIN (AU), SAM DASHWOOD (AU)

In the early days of the COVID-19 pandemic, Sydney Dance Company, like many dance companies around the world, were faced with the opportunity to pivot or go into hibernation as lockdowns loomed. In addition to the professional ensemble that tour nationally and internationally, Sydney Dance Company also offers a Pre-Professional Year, a full-time dance program for aspiring professional dancers, an extensive national workshop tour, as well as one of the largest open dance class programs in the country.

As the pandemic hit Australia, Sydney Dance Company worked to transform our diverse offerings into digital opportunities, launching the Virtual Studio and the Virtual Season for Schools, and shifting the Pre Professional Year online. This transformation allowed Sydney Dance Company to address the pedagogical requirements of digital and hybrid learning, how technology can be used to optimise learning and engage new audiences.

In this presentation, Sydney Dance Company faculty will discuss the teaching philosophies that allowed for this transformation, pedagogical shifts that have occurred in teachers and impacted students and business insights that have shifted the way arts learning opportunities are approached.



Plenary session - stream 1

FRIDAY 21 JAN 3.50 - 4.10PM

Reflections on day one of *Dance and Dance Education in an Age of Interconnectivity*.



SHELLEY YACOPETTI (AU)

Education and Engagement Manager,
Faculty of Education, RAD Australia



SYDNEY DANCE COMPANY

A male dancer with curly blonde hair is captured in a dynamic, mid-air pose. He is shirtless, wearing black athletic shorts, and is barefoot. His right arm is raised high, and his left leg is extended forward. The background is a light grey studio wall with a large, white, curved structure on the right side, possibly a light reflector or part of a set.

“Sydney Dance Company has supported me to develop my own artistic practice and find honesty and authenticity within my movement.”

Hugo Poulet, PPY 2021

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stream 1

SATURDAY 22 JAN 9.15 - 9.30AM



SHELLEY YACOPETTI (AU)

Education and Engagement Manager,
Faculty of Education, RAD Australia

On behalf of the Royal Academy of Dance welcome to day two of *Dance and Dance Education in an Age of Interconnectivity*.

acknowledgement of Country

As we gather at this time, physically dispersed and virtually constructed, let us take a moment to reflect upon the meaning of place and in doing so recognize the various traditional lands on which we come together today

We acknowledge the Elders - past, present, and emerging of all the lands on which we live, work and learn - and their Ancestral Spirits with gratitude and respect.

Presentation 2 - stream 1

SATURDAY 22 JAN 9.30 - 10.30AM

Ballet Unleashed.

MAVIS STAINES (CA), JASON BEECHEY (DE),
ERNST MEISNER (NL) AND LISA PAVANE (AU)

An innovative, enduring pathway for artists, Ballet Unleashed brings choreographers together with young dancers to explore new ways of creating dance, share artistic ideas and collaborate on a wide range of creative ballet projects. Born in response to the global pandemic, Ballet Unleashed facilitates global connections between artists and audiences to create performances long into the future. The initiative is led by Canada's National Ballet School, Dutch National Ballet Academy, and Palucca University of Dance Dresden — in collaboration with eight additional schools to start, including The Ailey School, The Australian Ballet School, Ballet School of the Opera National de Paris, Boston Ballet School, New Zealand School of Dance, San Francisco Ballet School, The Royal Ballet School and Royal Danish Ballet School.

RAD Australia is delighted to be joined by Ballet Unleashed Founder, Canada's National Ballet School Artistic Director, and CEO, Mavis Staines and Ballet Unleashed Co-Founder, Palucca University of Dance Dresden Rector, Jason Beechey, and Ballet Unleashed Co-Founder, Dutch National Ballet Academy Artistic Director, Ernst Meisner, and The Australian Ballet School Artistic Director, Lisa Pavane to talk about the concept and goals for the initiative.

MODERATOR - SHELLEY YACOPETTI

Q&A with moderator and questions from live chat



Still images from *Switchback* courtesy of Ballet Unleashed. Top left Maruysa Madubuko, top right Inara Wheeler. Bottom left Tristan Toy, bottom right Michaela Marrable.



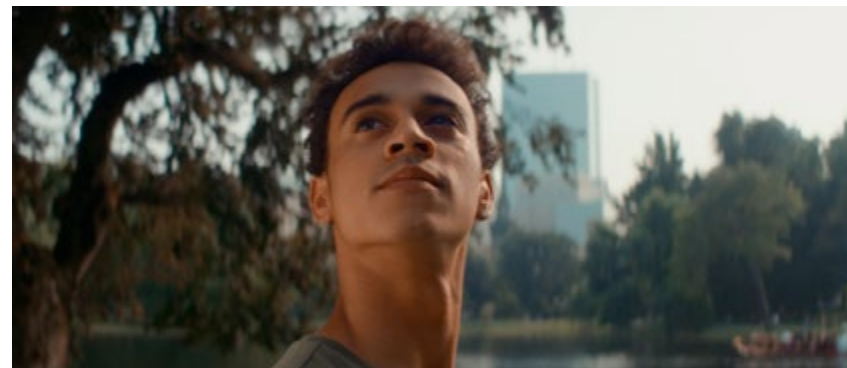
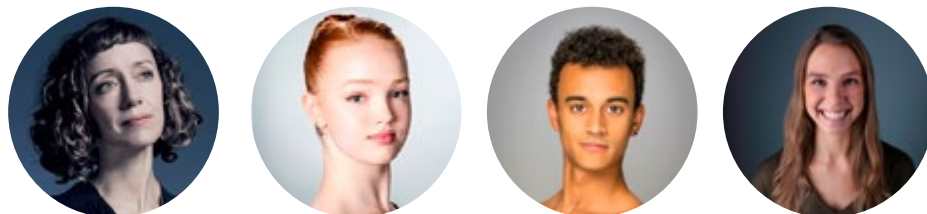
Presentation 2 - stream 1

SATURDAY 22 JAN 9.30 - 10.30AM

Ballet Unleashed - *Switchback* screening and panel discussion.

CATHY MARSTON (UK), INARA WHEELER (CA) AND DAVID WEST (US)

We will also screen *Switchback*, a film created by internationally renowned choreographer Cathy Marston and film director Lauren Finerman, as one of the first commissioned projects from Ballet Unleashed followed by a panel discussion between *Switchback* Co-Director and Choreographer, Cathy Marston, *Switchback* Dancer and Canada's National Ballet School graduate: Inara Wheeler, and *Switchback* Dancer and Boston Ballet School graduate: David West. The panel discussion is moderated by Ballet Unleashed Producer and Co-ordinator Anaya Bobst.



Still images top Maruysa Madubuko and bottom David West from *Switchback* courtesy of Ballet Unleashed



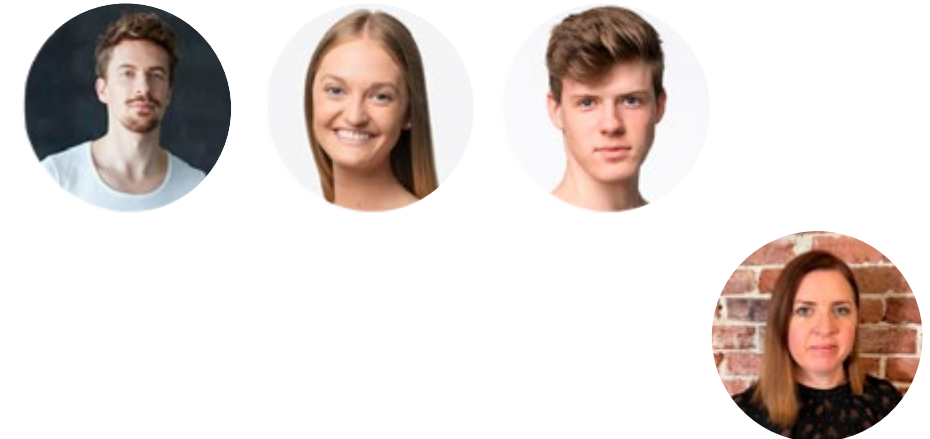
Ballet Unleashed - Behind the scenes of *Inklings*.

LOUGHLAN PRIOR (NZ), CHARLY HOPKINS (NZ) AND ZACHARY HEALY (NZ)

Our final Ballet Unleashed item will be a peak behind the scenes of the creative process for the latest project *Inklings*, a new commissioned creation by award-winning choreographer and filmmaker Loughlan Prior, and *Inklings* dancers and New Zealand School of Dance graduates Charly Hopkins and Zachary Healy

MODERATOR - SHELLEY YACOPETTI (AU)

Q&A with moderator and questions from live chat.



BREAK 10.30 - 10.50AM
Discussion rooms open

Panel 5 - stream 1

SATURDAY 22 JAN 10.50 - 11.50AM

Dancing virtually and building communities.

DESIREE PERALEJO (PH)

Saving dance: reaching out and building online dance communities during the pandemic.

SARAH KIRKHAM (AU)

Dance and the Future: Exploring how to Communicate Sustainability through Dance in an Education Context.

MODERATOR - MICHELLE LUDENIA (AU)

Q&A with moderator and questions from live chat.

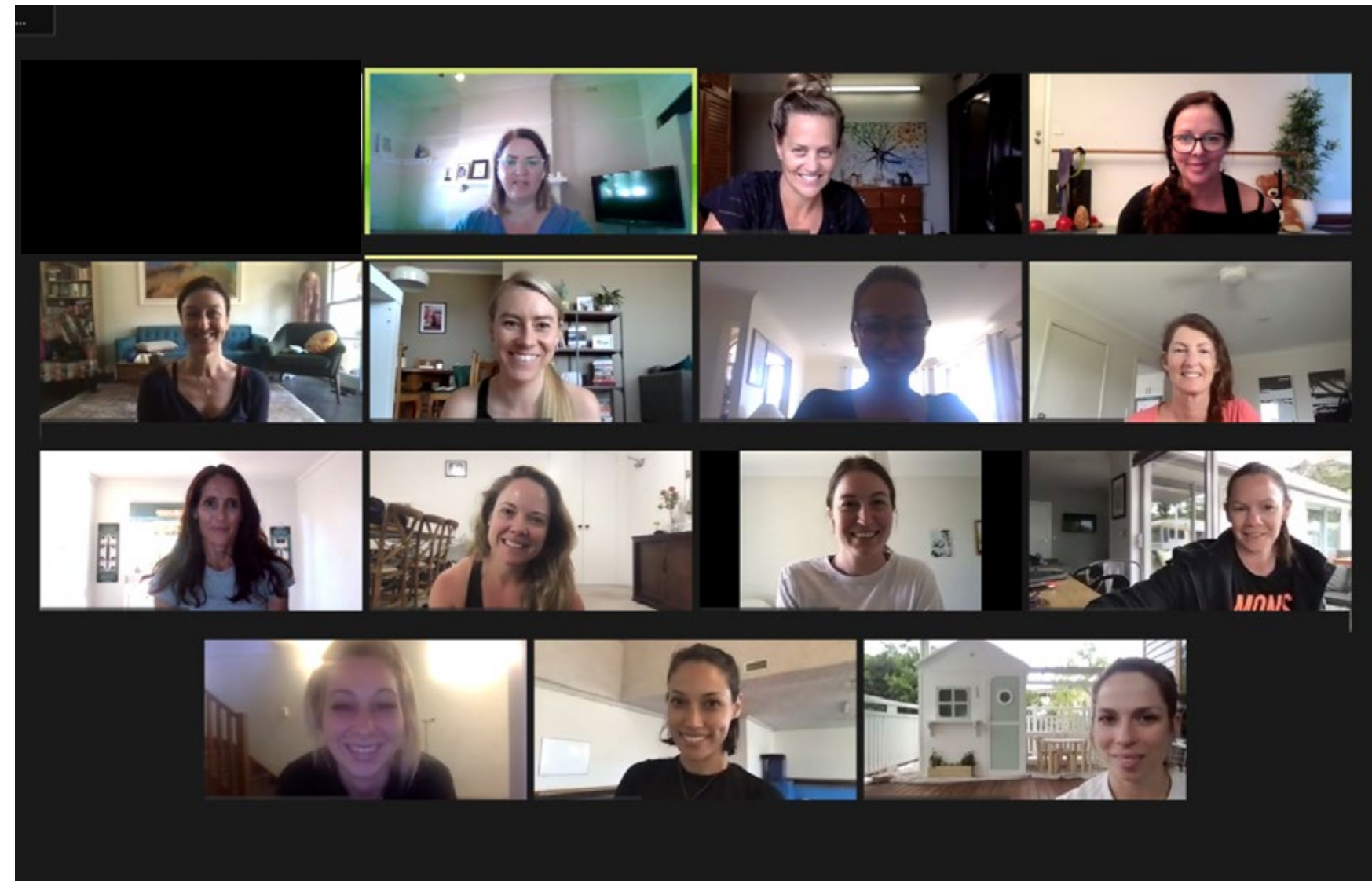
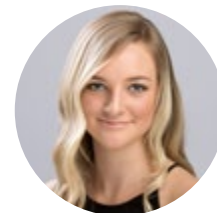


Image: RAD Australia PDPTC candidates learning online during the pandemic.

Panel 5 - stream 1

DESIREE PERALEJO

Saving dance: reaching out and building online dance communities during the pandemic.

On March of 2020, an announcement of the Enhanced Community Quarantine (ECQ) was made by the Philippine Government in Metro Manila and to its near provinces due to the COVID -19 pandemic. All establishments, including dance schools were on a total lockdown. Many dance schools stopped teaching dance physically and others, unfortunately decided to close their schools. For a time, many dance teachers did not know what to do or how to reach out to their students, other teachers reached out by sending educational dance videos of themselves or materials found online. However, this did not last long due as groups of dance artists established their presence online through social media platforms such as Facebook, and Instagram and began to teach dance online for free. This initiative inspired many dancers, teachers, and aspiring students to dance in their homes during the long lockdown.

This paper will discuss how the Philippine dance communities built different platforms online to reach out, explore, create, enhance, teach, collaborate and most specifically, to connect with other dancers who needed support financially to keep afloat during the COVID 19 pandemic by discussing the following;

- What inspired and motivated teachers to create a free online platform for dance education?
 - What were the outcomes of using online and social media platforms to spread dance to different dance communities and how far did this project reach?
 - What are the future goals for the dance communities in the Philippines considering lockdowns will be still practiced?
-

SARAH KIRKHAM

Dance and the Future: Exploring how to Communicate Sustainability through Dance in an Education Context.

The global pandemic and climate change are changing behaviours as people are affected in diverse ways. Dance is well placed to respond to social and technological advances (Australia Council for the Arts, 2019) and the global call to work together to save the planet (COP 26, 2021).

This research investigates how dance can educate people about sustainability and encourage the adoption of sustainable practices. Using energy generating technology (energy floor), dance is explored through education practices in different contexts and settings as the driver of sustainability. Dance can raise awareness of environmental impact facilitating purpose for the making of dance and offering new forms of possibility (Koff, 2021) that go beyond physical and technical practice.

The presentation will provide insights into action research workshops and preliminary findings including measuring sustainability (kinetic energy), technology applications, education aims, and emerging framework. The research aims to contribute knowledge to the field of dance education and consolidate knowledge about how sustainability relates to dance and broadly in social settings. In this context, seeking to make sustainability visible (Ham, 2013) and relatable to people in global changing situations (Robertson, 2019) is vital while advocating for the important role of dance education in the future.

Workshop 3 - stream 2

SATURDAY 22 JAN 10.50 - 11.50AM

Developing Language Skills for the Online World.

MARIAH-JANE THEIS (CA)

The learning environment in the studio is a composite of many things less available when teaching online. The reliance on effective use of language becomes the default tool needed to substitute in-person methods and new communication skills need to be honed by even the most experienced teachers. The challenge of online learning puts greater responsibility on the students to apply feedback and guidance from a teacher without the support of touch or direct eye contact. This creates an opportunity for students to gain greater agency over their learning and begin to value process over product, provided that the teachers adapt their communication style and content of feedback and directions.

In an online environment, teachers need to rely on vivid imagery that is anatomically and functionally correct, as well as dynamic language full of sensory guidance, so that students can safely develop technique under their own sensations given the limited view of the teacher. Personal and specific corrections need to be exchanged for verbally guided explorations designed for heightened kinesthetic awareness, thereby making efficient use of the online learning time. A plethora of distractions exists for students online, without the ability to perform in front of peers and freely move in space and without feedback from a mirror, many students struggle



to maintain motivation and focus. The teacher can create an effective learning environment if the use of language is sensation based, stimulating curiosity and keeping the student fully in the process of feeling in the body versus the performance-based attitude that is effective in person.

Learning Outcomes

- Increased ability to craft language and guiding questions that can develop self-awareness and self-assessment in lieu of hands on corrections.
- Tools for the creation of imagery to assist students to have a deeper ability to hone kinesthetic awareness
- Enhanced conveyance of dynamics through the use of the voice while communicating to students online
- Strategies for utilizing the need for increased process based language instead of reliance on product based language, due to the needs of an online learning environment

Interactive workshop - 60 minutes.

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BREAK 11.50 - 12.20PM
Discussion rooms open



Panel 6 - stream 1

SATURDAY 22 JAN 12.20 - 1.50PM

Dance on screen.

JILL BROWN (AU)

Dancing in Digital Spaces: the future is now.

SONIA YORK-PRYCE (AU)

Dance and the screen: giving a presence for the older dancer, highlighting diversity, and inclusivity through the digital.

AMELIA LATHAM (AU)

Emerging Site-specific Screendance and the Constraints of COVID-19.

MODERATOR - ALISON HOMER (AU)

Q&A with moderator and questions from live chat.



Image: Sonia York-Pryce.

Panel 6 - stream 1

JILL BROWN

Dancing in Digital Spaces: the future is now.

Throughout the lockdowns of 2020, ballet companies everywhere embraced the opportunities offered by the digital realm. Classes were taught and works were streamed online. Dancers appeared in video shorts on company websites and social media, and these striking pieces such as the AB's BodyTorque series explored the form's multifaceted possibilities for transcending physicality, for adding visual drama and for playfulness.

While a digital transformation had been occurring in the arts for several years, COVID-19 hastened its effects. Dance companies have become more resilient against future shocks by extending their digital offerings, and viewers are increasingly receptive to beautiful digital experiences. A hybrid model of real-life/digital throughout the arts is taking shape.

This presentation recaps digital innovation within the dance world, taking examples from the Royal Ballet and the Australian Ballet. It considers the power of such innovations to promote reach and engagement for an artform that traditionally relies on attendance, and it questions if they attract new spectators or augment the consumption of existing ones. In particular, it interrogates the nature of the digital dance experience. It asks if the fascination with watching human bodies on stage can ever be superseded, or if the online world of interconnectivity, interactivity, immersion and 'liveness' allows dancers to find unimagined new means to expand their artistry and connect with their public and how these realities will co-exist.

SONIA YORK-PRYCE

Dance and the screen: giving a presence for the older dancer, highlighting diversity, and inclusivity through the digital.

Screendance has evolved as a platform for dance films produced specifically for the digital space. Dance films allow for diverse digital representation, changing how dance is represented, choreographed, and viewed. The pandemic has changed the way we experience dance, accessed in isolation through our laptop or phone screens, the digital platform offers

an interconnectivity whilst encouraging diversity, and inclusion. These elements are essential as it allows the disenfranchised older professional dancer, a digital presence.

Film maker Sue Healey's "On View: Icons", highlights and celebrates the lived dance experience of our Australian dance elders, providing this demographic a "hypervisibility" and a new accessibility through the digital. This exposure creates a warranted equality within an artform that could benefit from screening more mature bodies to broaden boundaries of acceptance. This inclusivity in the digital space may give hope to today's dance students that ageing should not indicate exclusion from an artform important to them. My doctoral research included the production of dance films, collaborating with eight older professional dancers, primarily to highlight ageing, and invisibility. Dance films can educate by creating cultural diversity within the dance world, providing inclusion, and equality, by removing the stigma of ageism.

AMELIA LATHAM

Emerging Site-specific Screendance and the Constraints of COVID-19.

Site-specific performance encompasses multiple practices, genres and forms. It has the potential to be moving and evocative in an experiential sense, it also offers an opportunity to reveal the site in which the work occurs in a new light. My Masters research focuses on how sites are used and viewed by people and how placing a choreographed dance piece in a site can question the perception, functionality or purpose of the site. It explores how Coronavirus (COVID-19) has produced new, highly constricted sites for performance, giving rise to a new vocabulary for site-specific screendance. With a desire for connection, site-specific screendance work is being created and shared all around the world. Dancers are creating in spaces that they may not have explored if it were not for COVID-19. Performers are responding to their communities need for connection and solidarity by creating together, editing videos and producing media as an outlet and reaction to how they are being affected by the pandemic. Dancers are becoming immersed in site-specific and screendance work. This research examines site-specific performance and screen dance, highlighting online creative interconnectivity and collaborations produced in response to the constrictions of COVID-19.

BREAK 1.50 - 2.10PM
Discussion rooms open

Panel 7 - stream 2

SATURDAY 22 JAN 12.20 - 1.50PM

Approaches to teaching and learning online.

DR SELA KIEK-CALLAN (AU)

Ingenuity and adaptability in online dance teaching and learning.

JAIME REDFERN (AU) AND HENNIE YIP (HK)

Enhanced Dance Learning: the Blended Digital Approach.

DR ELENA LAMBRINOS (AU)

"Put on the video and monitor the children": Misuses of digital technologies in dance teaching.

MODERATOR - SHELLEY YACOPETTI (AU)

Q&A with moderator and questions from live chat

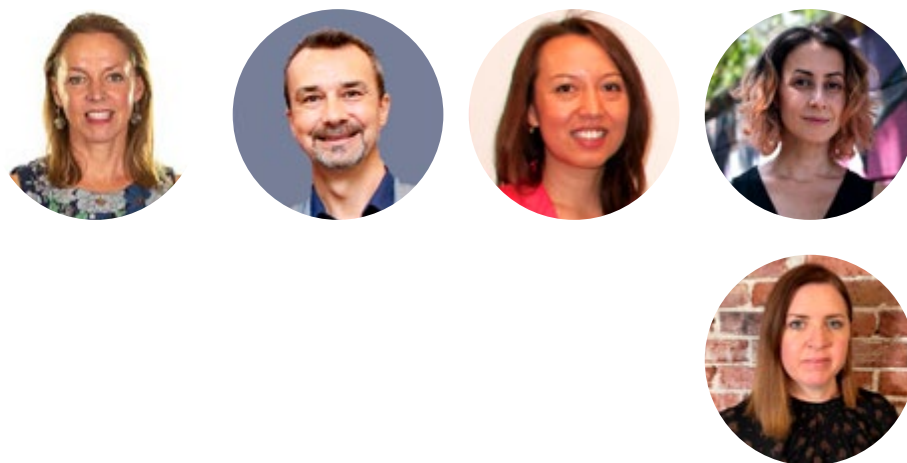


Image: T Arzoumalian, Members Photo Competition 2020 captured by Michael Amendolia.

Panel 7 - stream 2

DR SELA KIEK-CALLAN

Ingenuity and adaptability in online dance teaching and learning.

Without doubt dance teachers throughout Australia have been challenged to continue their practice throughout the coronavirus pandemic. This challenge has been particularly felt by dance teachers within Melbourne, who experienced the longest COVID-19 lockdown periods within Australia. At the Victorian College of the Arts Secondary School in Southbank, Melbourne, we managed to support and stimulate our 103 full time students to continue their dance learning throughout numerous lockdowns over 2020-21.

This presentation will overview some of the innovative and creative strategies dance staff at VCASS used to deliver classes online, and to support and motivate our students. Teaching technique classes in Ballet, Contemporary and Jazz, alongside VCE and VET dance, staff used a variety of approaches, resources and online platforms to enable our students to make the most of dancing and learning at home. Facilitating their online collaborations with one another, generating filmed performance pieces and connecting with the dance companies and networks nationally and overseas, helped the students to keep a sense of perspective, awareness and empathy for other dancers in similar situations around the world. This paper will discuss how creative use of the camera, use of the home environment and the ability to be adaptable in the use of recorded and live dance footage in classes, helped staff and students stay stimulated and connected. Many of these discoveries continue to be of use now we have returned to the studio, and have provided us with the confidence to transition between online and live teaching modes quickly amidst these changing and challenging times.

JAIME REDFERN AND HENNIE YIP

Enhanced Dance Learning: the Blended Digital Approach.

Screendance has evolved as a platform for dancefilms produced specifically for the camera, Blended or hybrid learning combines online learning content, interaction (both student to teacher and student to student) with face-to-face teaching to enhance and deepen students' learning experience. Well designed Blended Learning programmes can lead to higher levels of learner engagement (Sahni, 2019; Serrano et al., 2019; Vaughan, 2010) than with purely

face-to-face learning whilst providing flexibility for students to complete their online learning at their own time, place and pace. As digital and social media become increasingly prevalent in the lives of student dancers, developing an aspect of Blended Learning for them has become a necessity. This shift has resulted in many different perspectives and outcomes for learning "the good, the bad and the ugly". How can we embrace Blended Learning for dancers in a pedagogically sound manner, whilst maintaining the creative and connected experience that we come to expect when we teach in a performing arts subject such as dance? This presentation will give teachers of dance a practical introduction to Blended Learning for Dance providing information and experience on; how to structure and build content, the interaction tools, assessment and monitoring of a Blended Learning program as well as real life practical examples of designing and launching Blended Learning programs for dance students.

DR ELENA LAMBRINOS

"Put on the video and monitor the children": Misuses of digital technologies in dance teaching.

It is increasingly common for dance education curricula to provide digital resources such as videos and apps. Early childhood dance education programs are more frequently creating video resources, however, the intended use and impact of these videos in a dance class is often unclear and under explored. Programs that promote 'benefits' of digital tools as the ability to "put on the video and monitor the children" diminish the role of the teacher and essential interactions between teachers, students and technology in dance education. Technology does present clear affordances for teaching and learning dance, but what do we know about how it is integrated into classroom settings? In other areas of education, research has shown digital technologies to be quite limited in impact, without quality instruction. Therefore, to address this question of video in dance education, this presentation considers research surrounding best practices for classroom technology integration and offers insights as to what it may look like in a dance studio setting. Drawing on qualitative research on dance teachers' opinions of digital resources and how they are accessed, selected, and implemented, I will illustrate how we currently understand the role of technology in dance classes and give suggestions for both teachers and curriculum developers.

BREAK 1.50 - 2.10PM
Discussion rooms open

Panel 8 - stream 1

SATURDAY 22 JAN 2.10 - 3.10PM

Body diversity in ballet training.

FUMI SOMEHARA (AU), KAI IGUCHI (US),
DIANE CHEESEMEN (US) AND
COLLEEN WERNER (US)

In Support of Body Diversity in Ballet Training - Shifting
the language and practices about bodies in the studio.

MODERATOR - FUMI SOMEHARA (AU)

Q&A with moderator and questions from live chat.



Image: left by Tim Cross. Right by Keith Sin, Hiro Graphics.

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Panel 8 - stream 1

FUMI SOMEHARA, KAI IGUCHI, DIANE CHEESEMAN AND COLLEEN WERNER

In Support of Body Diversity in Ballet Training - bridging the gap for a more resilient future.

The negative impacts of the unrealistic body standards on dancers' health are well understood and documented. While the COVID-19 pandemic brought significant changes to the delivery of dance training within the industry, it also unveiled the existing inequalities faced by marginalised groups worldwide. As a result, it has highlighted the improvement areas for diversity and inclusion in ballet training.

This presentation will draw from the rich experiences of dancers, dance teachers, and health professionals, to introduce strategies for the training to become more inclusive and representative of the true diversity of dancers. It will explore a complex mix of various systemic factors stemming from the over-evaluation of tradition, such as weight bias/stigma, anti-fatness, healthism, ableism, racism, homophobia, transphobia, and ignorance of gender fluidity, which have all contributed to the lack of diversity in ballet training. Participants will gain practical knowledge and actionable recommendations that can have profound impacts on the health and wellbeing of their dancers and improve the overall experience of embodiment and safety throughout their dance training.

Sponsored by **BLOCH**[®]

Workshop 4 - stream 2

SATURDAY 22 JAN 2.10 - 3.10PM

Lets Take the COVID Blinkers Off.

ANNE BUTLER AND NARELLE FORBES

The dancer's gaze offers balance, alignment, and multi-directional movement often neglected throughout their training. During the pandemic, dancers have been training with masks on and confined to tiny spaces and a screen. As dancers emerge from these environments, it is important to retrain the use of the eyes from the young to the professional, allowing them to take the blinkers off with confidence. The phrase "the eyes are the window of the soul" is so pertinent to this concept. This live and interactive presentation will explore the use of the eyes to lead dancers in the direction of movement both artistically and anatomically. Following on from workshops held at the 2020 RAD conference, *Shaping Bodies, Shaping Minds*, using the first set of Enrico Cecchetti's Port de Bras, the presenters will focus on the second set of Enrico Cecchetti's Port de Bras.

Interactive workshop - 60 minutes.



3.10 - 4.00PM
Discussion rooms open

Plenary session - stream 1

Discussion rooms are open for presenters and attendees prior to the Plenary from 3.10 - 4.00pm.

SATURDAY 22 JAN 4.00 - 4.15PM

Reflections at the conclusion of
Dance and Dance Education in an Age of Interconnectivity.



SHELLEY YACOPETTI

Education and Engagement Manager,
Faculty of Education, RAD Australia





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