The Laban Art of Movement Guild Magazine

Sixty-sixth number

May, 1981

LABAN CENTRE

INTERNATIONAL SUMMER SCHOOL

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Erratum
In the November 1980 Magazine the line — 'practice embraces all the aspects. Remember Kirchberg*. However, this' belongs to the top of page 18 — not where it is printed at the top of page 17.

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LIST OF CONTENTS

Joan Russell, M.B.E.

EDITORIAL

Joan Russell, who was then our Chairman, was awarded the M.B.E. in the New Year's Honours List. A record of her work for the Guild is included in the President's Address. I am sure that all members will be delighted to hear that she has received this award.

Although this is an interim magazine — produced by an ex-editor — the articles are stimulating and worthy of comment.

The magazine has changed considerably during the last twelve years. The first issue for which I was responsible contained many more, but much shorter articles. We were just stopping reports about courses — and now we are just including them again. Both of these changes were due to suggestions from members at the A.G.M.

To quote from a previous editor, 'The breath of criticism blows healthily through Annual General Meetings from time to time . . .', but 'Really objective criticism of the magazine itself is conspicuously lacking, however, and no hint of what members really want to read about has been forthcoming . . . Do members not care at all about what literature their association puts out?'

I have found this lack of objective criticism the most difficult part of being the Guild's editor. I hope members will be more responsive in the future.

Michael Huxley is to be the new editor. He is certain to find the task interesting. It will be more rewarding if there is objective criticism from members.

ABOUT THE AUTHORS

Carole Hamby, after courses at Anstey College of P.E. and the Art of Movement Studio, taught in a grammar school and at Chelsea and Lady Mabel Colleges of Education. Took her Ph.D. at Leeds University. Her research area "An analysis of Laban's notion of body awareness" and Hawkin's notion of "Sensuous intelligence" in terms of their relevance to dance as art in education.

Janet Adshead has a research post at the University of Leeds. She previously taught in two colleges, took a masters degree in dance at Leeds University. Her research for the degree of Doctor of Philosophy was concerned with dance studies in higher education.

John V. Taylor-Byrne, Senior Lecturer in the Faculty of Education Studies at Brighton Polytechnic. MSc. (Surrey), Dip.Ed. (London), ACP. Eighteen years teaching in primary, secondary and tertiary education in London, Kent and Sussex area. Involvement in both recreative and production dance circles and groups as member and leader.

LABAN GUILD — PRESIDENT'S ADDRESS 1981

To follow such distiguished presidents of the Guild as Laban, Lisa and Sylvia is an awesome task, you must admit, and to read, as the second item on the agenda "President's Address" is daunting, to say the least. The Chairman only has to make a few "remarks" but the word "address" seems to indicate something more.

However, remarks or address, whichever it may be, I want, first and foremost, to speak of those officers who, later in this meeting, are retiring. Joan Russell has been chairman of the Guild and Council for most of the last fourteen years and before that she was a member of the Council for over ten years. Her contribution to the Guild has been enormous. I have often said that she is outstanding as a chairman — and as I have been a member of many committees myself, I should know something about chairmen. Her direct approach to matters, her tact and courtesy in listening to and discussing other points of view, her sense of timing in knowing when to bring a discussion to a conclusion, and the right kind of conclusion of an immediate decision or a delay for further consideration — they are qualities which have made her such a good leader. I have only once seen her ruffled and on that occasion I was amazed that she had remained patient for so long and was glad to see her rise! She has initiated many ideas which have been proved, in practice, to be of much value and the Guild will miss her leadership.

Margaret Kershaw has carried out the unenviable task of Secretary for the last four years and before that she was Treasurer, first as partner to James, her husband, over the years before and after Kaleidoscopia Viva, and then from 1973 on her own. To have the ability to do both jobs — and to do them successfully, and to keep her friends, is no mean task. Things that go wrong are always blamed on the secretary or the treasurer, and they don't often receive the accolades when they are distributed. She has kept the Guild stable, has tackled its problems and has had the courage to make the unpleasant suggestions as well as the good. With her keen sense of service, not only in Guild matters, she has given many many hours to the Guild, even to staying on as secretary for a year longer than she wished and we are grateful to her.

And Elizabeth Smith, of few words and a lovely dry sense of humour, she has been editor of the Guild Magazine since 1968. During that time the magazine has come out regularly and on time, that in itself is an achievement, but much more is the content. Every copy contains articles which are thought provoking, informative and well worth reading. To persuade, cajole and bully people to contribute takes time and determination and Elizabeth has managed to give both. She has even made ends meet, or ready so, by introducing advertising into the pages. Thank you, Elizabeth.

So what now — in the words of Lady Bracknell "to lose one officer may be regarded as misfortune, to lose two looks like carelessness". To lose three would, I suspect leave Lady Bracknell speechless — and what's more, still two more were lost a year ago, the Treasurer and the President. So what do we do — do we give up and retire, as indeed some societies do, satisfied that they have done good work which is no longer needed. Or, do we see the present as a challenge to rebuild and in the words of the Constitution, to

continue 'to promote and advance the study of human movement (as an artistic, cultural and educational activity)'. I expect most if not all will support this latter alternative. Then, therefore, we must ask some important questions.

Do we build a replica of what has gone before? Is it possible to do so with different builders and with such vast and rapid changes in society? Do we want to respond, and if so how, to the responsibility given in the 'Constitution'

> 'to recognise the contribution to the study, of human movement made by Rudolf Laban'?

Does this mean following his teaching and his writings implicitly or does it mean that we use his enormous contribution as growing points for further study and development, for new discoveries and deeper understanding?

Old as I am, and difficult and distressing as is the economy of the country, with its tragic unemployment, I cannot help feeling some excitement for what could be and indeed, is being done. To use the present day expression "dance has exploded". People dance, they watch dance, they do it for fun, to learn more about it, to reach excellence, to be entertained. In the world of education there are now degrees which include dance as an integral subject, there is a BA (Hons) degree in dance and as you know, it is at the *Laban* Centre. The Gulbenkian Foundation has published a report on dance education and it contains many recommendations for the development of dance as an integral part of the lives of human beings. The Arts Council with local education authority support has sponsored and organised the project for dance artists to work in schools and the regional arts associations have been responsible for a number of experimental schemes.

You may not agree with all that is being done, and I hope you do not for little progress is made from bland agreement but what a time it is now for progress. The country is in a state of depression today, unemployment is common and even where there is employment, the micro chip and technology, bring shorter working hours and longer leisure time. It was, though, in a time of great austerity and hardship — the Second World War — that Laban and Lisa and Sylvia started their great work in education. The Guild today can work with what it has to give to boys and girls, men and women, making it possible for them to live partly, if not wholly, with some pleasure.

THE DANCE ARTIST IN EDUCATION

The appropriateness of the theme selected for this year's Annual General Meeting weekend of the Laban Art of Movement Guild and consequently selected also for the 1981 Laban lecture is perhaps self evident. In comparatively recent years there has been an upsurge of interest among all those involved in dance education in the participation of dance artists in schemes of work, and along with this surge of interest a degree of concern and a certain amount of controversy. In view of this present situation and the Guild's history of connection with the development of dance in education there is obvious good sense in giving attention, on this particular occasion, to major issues surrounding the place of dance-artists in education.

I propose to discuss the matter and to consider likely effects upon the work with which most of us are involved in four stages.

i) I will make some reference firstly to the recent Gulbenkian Report on dance education and training in Great Britain. In particular I shall draw attention to and examine some of the implications of the Report's recommendation for "a new relationship between education and the arts".

ii) Secondly, by considering the Arts Council's projects, which involve dance-artists in education, I will identify some points of importance concerning the relationship between what the Gulbenkian Report refers to as "the two professions", that is, dance and education. In particular I shall comment on the art world of dance in relation to the educational world of dance.

iii) Thirdly, I will consider the particular dilemma which faces the educationalist, traditionally the physical educator though this is changing, in relation to 'the nature of dance' (if indeed this can be specified in the singular) and choices concerning the kind of dance to be taught in school. In this connection I will comment on the role of dance in the school curriculum, that is as part of physical education, as art education or as an aspect of social or cultural education.

iv) I propose finally to offer some recommendations on the development of future dance projects and, though very briefly, to comment on the relevance of Rudolf Laban's work to such schemes.

The 1980 Gulbenkian Report must surely be a text of importance for all who seek to advance the cause of dance. As the first major study of this kind it is in fact long overdue since much of the information contained should be available, on a regular and up-to-date basis, to anyone involved in dance teaching. Despite the fact that differentiated dance interest is likely to influence responses to the Report, and that conflicting views are already in evidence on such matters as conceptual clarity, factual accuracy and economic priority, the Report (and its potential value) is to be welcomed, I think. Indeed the setting up of dance councils, and the organisation of conferences, festivals and summer schools are indicative of practical outcomes of the Report, some of which at least seem to herald good for the future of dance. Long term values, however, depend on rigorous scrutiny of the details of the Report and its policy objectives, and the extent to which such scrutiny leads to a continuing exchange between all those responsible

for the future of dance in Britain. This Guild weekend is then important for two reasons since it brings together individuals of different dance backgrounds and it affords an opportunity for examination of some of the Report's policy objectives.

Plainly time does not allow me to deal with all issues raised. However, the one that is particularly significant for the theme of this Conference involves the Report's conclusive statement that there is

> .... need for a new relationship between the dance profession and the education profession, each drawing upon the other as a resource.

It is in fact quite interesting that the approach taken in the Report reflects what might seem to be an 'educational' interest in the arts in general and dance in particular. The starting point of the study indicates that although every major report on education since Hadow (1926) supports the case for the arts in education "arts education remains a matter only of peripheral concern" (Arts and the adolescent, 1975, quoted p.4). It is further pointed out that the dominant view of society seems to be that the arts, including dance, have no significant place in education. It is this situation which Mr Brinson, the Committee's Chairman, is concerned to change in order that "all children, male and female, have the benefit of good dance experience as a central element of upbringing and education". It is unlikely that anyone committed to dance in education would fail to support this view. However, on the suggested means of accomplishing the end (that is through a collaboration between artists and educators), there may be disagreement not least because the view expressed in the Report that "the interests of general dance education and vocational training are inseparable" is open to question, except on an extended and long term view of these interests.

It should be pointed out here that although it was not the brief of the Committee who worked on this Report to examine dance in education exclusively or even primarily, there is need for a particularly stringent examination of the case for the arts in education, and in particular dance-as-art in education, on account of the approach taken in the Report (reference Section 1 paras. 8 & 9). However, the case is not argued fully nor made substantially on either logical or educational grounds and this is unfortunate since both the concepts of 'art' and of 'education', each of which is controversial, remain inadequately clarified. Much else the Report accomplishes with flying colours but in this latter it falls short. The outcome of this, and the general tenor of interest exhibited in the Report, is an emphasis on dance-as-art, in which a particular stance on what counts as art is implicit but not justified and although this view lacks justification it is dance-art, *so regarded,* that seems to be proposed as having a place in schools and colleges.

The plea for "a close partnership between the dance profession and the education" as made by the Gulbenkian Report is therefore to be understood as concerning primarily a specific section of the dance world; dance-as-art is dance as presented in particular theatre forms (for the most part having to do with classical ballet and modern or contemporary dance as, for example, reflected in the work of institutions like London Contemporary Dance Theatre). It is, then, a collaboration between the educational world and this

section of the dance world, that is, dance-theatre, that the Gulbenkian Report seems to favour and recommend.

It does have to be remembered however that the range of dance which is indigenous to a multi-cultural society such as our own includes popular and folk forms certain of which, on at least some views of education, may be regarded as having a rightful role to play within the school curriculum, be this in the context of physical education, social, cultural or art education. However, despite initial claims to inquire into the whole spectrum and 'community' dancing, though given mention "as part of the current explosion of dance interest in the country as a whole" are largely ignored by the Report and seem, therefore to be disregarded both as serious forms of artistic activity and, for this reason perhaps, as educationally significant. Indeed *this may be justifiable* but the fact that the Report takes this line without explicit and substantial justification should not pass unnoticed since it embodies assumptions which are open to debate.

The recent 'dance artists in education' projects, organised by the Arts Council of Great Britain, seem to have anticipated or been instrumental in prompting the Gulbenkian Report's recommendation for new links between the two professions even though, as Irene Macdonald, the education liaison officer for the A.C.G.B., has pointed out

> .... the Arts Council of Great Britain has a chartered duty to develop and improve the knowledge, understanding and practice of the arts but is not set up, nor has it funds, to carry out arts education.

For this reason in implementing

> .... its "educational" duty ... the Arts Council provides resources which are relevant to the arts education currently being carried out in schools.[1]

The 1980 dance projects were thus conceived and designed in a similar way to two analoguous schemes: Writers in Schools and Artists and Photographers in Schools. The overall aim of the Dance projects is stated as being "to improve knowledge, understanding and practice of dance and to make dance more widely available".[2] To this end dance artists and educationalists engaged in co-operative work in three locations, Havant, Leeds and Manchester, during a scheme which was organised on a three part structure involving a preparatory period, a Company residency and a choreography section. The preparatory period involved a dance-artist (professional dancer or choreographer) working in the school situation, with greater or lesser interaction with the dance teacher in the school and more or less involvement in the existing curriculum according to the specific location. The Dance Company residency, which is reported as being "potentially the most productive aspect"[3] of the scheme, involved performances, lecture demonstrations, open rehearsals and Company classes, and sessions with pupils taken by Company members. The final phase of the scheme, the choreography section, reflected the decision of the A.C.G.B. "to conclude each project with the performance of a new work choreographed on a group of children by a professional artist".[4]

1. Dance Artists in Education: Project Report, p.27.
2. Dance Artists in Education: Project Report, p.15.
3. Dance Artists in Education: Project Report, p.26.
4. Professional Artists in Schools: a discussion document, p.1.

Perhaps it is with the benefit of hindsight that it is possible to suggest that the results of the projects and the observations of the regional monitors are entirely unsurprising. It seems that it could readily have been anticipated that such a scheme would present both problems and rewards — problems arising from the fundamentally different perspectives, strengths and weaknesses of teachers in schools and practising dance-artists, and rewards resulting from the stimulation and excitement of what has the potential to offer a mutually enriching collaboration.

It is probably true that the main source of problems is the fact that teachers of dance in schools today have, in most cases, come to dance through physical education, wheras the 'first love' of dancers and choreographers has been, in the main, the dance itself. This difference of background often gives rise to differences of perspective. In respect of this it is not difficult to understand the caution expressed by responsible educators regarding suggestions that there should be more collaboration with professional dancers and choreographers, nor in fact is it difficult to appreciate why there has been resistance in educational circles to the sometimes arrogant criticism made by the professional dance world about "what goes on in schools". In the context of education it has been regarded as necessary to safeguard children against teaching by people who have no educational qualification no matter how distinctive they may be in their own area of expertise — dance or any other. This generally held view that educational qualifications are valuable, perhaps necessary, to those working with children in the context of education is justifiable, I think. The emphasis here is on the fact of working with children *in the context of education.* As many of us have argued a teacher's awareness of the total educational engagement entails recognition, not to mention experience and understanding, of a broader range of concerns regarding, for example, child development and teaching methodology than practising dancers or choreographers are likely to have considered very fully, if at all. There is no doubt that practising dance-artists may, on occasions, provide pupils with artistic insights and motivation which often seem lacking in classes taught by dance-educators, but it would seem to be a mistake to conclude that, because this is the case, the artist is better equipped than the trained teacher for the job of art education. The point here is that distinctiveness of perspective on dance as a 'subject' in the school curriculum i.e. as part of the educational process, results in clear views of appropriate aims, objectives, lesson content, necessary teaching strategies and professional skills, all of which relate to particular conceptions of education. These may or may not be appreciated (much less shared) or possessed by the dance artist.

The opposites, however, also the case. The dancer's or the choreographer's view of the art of dance may, or may not, be appreciated, much less shared, by the teacher-educator for whom perhaps dance is one activity among others which he or she is involved in teaching. The dance-artist, as is to be expected, may have a distinctiveness of perspective on dance which is unlikely to be primarily as a 'subject' in the school curriculum, with attendant objectives related to a process of general education. Rather it is likely to be viewed essentially and specifically as an artistic discipline. In

terms of this perspective, any open minded reflection on the part of teacher-educators must surely allow for understanding of the alarm expressed by committed artists regarding what is often taught as 'dance' in schools under the aegis of physical education.

Arising from these distinct points of view it might be anticipated that differences of attitude to the place of technique in the teaching of dance would result in one particular source of disagreement between members of the two professions, and indeed this has proved to be the case. As the Report on the 1980 projects indicates, during the schemes in Havant, Leeds and Manchester.

> If agreement was reached on the place of technique in dance education opinions differed as to how the technique should be taught, by whom and to which pupils. Some educationalists were concerned about the teaching of technique when it was in the hands of dancers who were inexperienced, untrained and unqualified teachers. Similarly some artists were concerned about technically inexperienced teachers tackling this aspect of dance education . . . There was a divergence of opinion about what kind of technique should be presented in education.[1]

A further difference of opinion which might be anticipated as a source of disquiet on both sides, though perhaps less of a problem than that of technique, concerns the creative contribution of pupils (or lack of it) in the making of dances. Again the 1980 Project Report confirms this expectation. It indicates that

> Members of the audience at one of the schools questioned the 'real involvement' of the pupils who were performing, remarking that the movements had been imposed with little regard for the performers' feelings or understanding. A similar point was made elsewhere by one of the groups who remarked that the material 'felt wrong' and that the performance was rather less than real dancing — this was merely going through the motions of 'somebody else's dance'.[2]

Of course on the latter point it is perhaps reasonable to suggest that what this 'educational' observer would call 'real dancing' might present a similar problem, though for different reasons, to dance-artists, since what each may be happy to accept as 'real' in terms of dance is likely to be very different. There has grown up in "educational dance" circles a particular view of what should be going on in dance and dance-artists do not always share this view. In this sense there is incompatability between how dance is viewed in the artworld and how it is viewed and exists in the educational world.

It would be unwise to dwell only on problems, however, since rewards might also be expected as the outcome of artists and educators working in partnership, but not all of these will necessarily be in evidence immediately. Indeed the outcome of the recent projects cannot as yet be estimated accurately since it is entirely possible that problems may initially exceed rewards (this is often the case in new ventures), but that long term consequences may prove more rewarding and beneficial than problematic.

1. Dance Artists in Education: Project Report, p.21.
2. Dance Artists in Education: Project Report, p.28.

The 1980 projects have however prepared the ground for an innovatory approach to dance-education such as the Gulbenkian Report proposes, in its suggestion that

> . . . . the close partnership between the dance profession and the education profession . . . . should be a priority for both during the 1980's.[1]

Indeed the projects have done more than prepare the ground they have actually indicated the possibility that such an approach can be exciting, enriching and mutually beneficial. It is obvious, however, that working partnerships which emphasise mutual respect will be most likely to minimise problems and maximise rewards. Gains will inevitably be greater where the particular competency of dance-artists is utilised without sacrifice to artistic integrity. Perhaps it is for this reason that the Company Residencies seem to have been the most successful phase of the programme, since it was in this phase that the dance-artists were really involved in the capacity of their own profession — as performing artists. There can be little doubt that whilst educational priorities have to be maintained where education is at stake, it is also true that the artistic integrity of contributors from the dance-world should not be jeopardised during schemes of this kind. It is the two-way relationship between educators and artists, in which both work from their strengths, that the 1980 Project Report emphasises as vital to dance-artist in education schemes if rewards are to be greatest.

A point of importance is that these schemes overcome what has in the past presented one of the main problems besetting dance teaching in schools (and, to a lesser extent, colleges), that is the lack of access to professionally performed dance. This situation has, in turn, made it difficult for teachers to introduce pupils to high standards of work. Interestingly this problem has not affected teaching in some of the other arts subjects in quite the same measure. For example, reasonably satisfactory substitutes for well-known paintings are available in reproduction and exhibition loan schemes have been operative for many years; even gallery visits have been within the bounds of possibility as they are not exhorbitantly expensive. In the case of music too introducing children to professional standards has always been regarded as important and has indeed been possible, even if primarily by means of recordings and good stereo equipment. Admittedly public performances can be costly but matinee performances have been negotiable for school parties at reasonable prices for many years and such opportunities have been taken up. The point is that the need for pupils to hear well performed music "live" and to see accomplished art works for themselves has long been an accepted part of education in music and visual art. Yet this kind of experience has not in the main been given priority in the case of dance, despite the fact that if pupils are to get "on the inside" of art it is not merely desirable or a luxury for them to be introduced to masterpieces and to high standards of performance, rather such introductions are a necessity. Without exposure to works considered as models of their kind children are in danger of receiving a distorted impression of art forms. The case of dance is no exception here.

1. Gulbenkian Report, p.13.

A responsible approach to teaching dance in school, compatible with teaching other arts subjects, must surely have relevance beyond the classroom if artistic horizons are to be extended. When pupils encounter only the work of their contemporaries, an important aspect of their dance-education is denied them. Leaving children unaware of the range of dance-art, ignorant of specific dance artefacts and incapable of discriminating judgments of standard in relation to choreography and dance performance cannot count as an adequate end result of dance-education. However I believe that many of us would admit that this has in fact been the end result of the dance-education of many children in the recent past. To rehearse well worn debates concerning 'educational dance' and dance in education would seem out of place here but the implied difference of emphasis may indeed afford reasons for this. If however it has now become accepted that there is educational significance in introducing children to dance-as-art and to something of the artworld at large, what is necessary is to find the best possible approach to the task. Some form of collaboration between "the two professions" seems eminently sensible but the precise details of such "partnerships" have yet to be worked out*. These may indeed need to be different from place to place and from time to time, according to the personnel involved but I think there can be little doubt that rewards for the future of dance as a whole are potentially greater if these measures are adopted on a nationwide scale than if they are not. In advocating this liaison between the two professions, as suggested by the Gulbenkian Report and pioneered by the A.C.G.B. dance-artists in education projects, I do not mean to overlook the particular dilemma which faces educationalists, traditionally physical educators, in decisions concerning the nature of dance taught in schools. The growing emphasis on dance-as-art may seem to disregard a wealth of other dance forms which some teachers would wish to see included in school programmes.

If, however, it is accepted that dance in the curriculum has to do with introducing pupils to the art form of dance, it follows that some aims and objectives are more directly appropriate than others and therefore that certain kinds of lesson content and teaching strategies are also more suitable than others. The view that dance is to be taught 'as art' entails a particular commitment for the teacher, and it would seem that the question of whether physical education is the logical context for all this, as it has been in recent years, is indeed a pertinent one. However, irrespective of curricular locus, there is room for debate about the role of dance in school since it need not be accepted without question that all dance in the school curriculum must have as its aim the increase of pupils' knowledge, understanding and experience of dance *as an art form,* least of all if this refers to a particular and perhaps narrow conception of what constitutes the art form of dance. There is after all no single nature and purpose of dance. Dance and dancing exist in many and varied forms, a great number of which serve purposes that are primarily

*I have suggested ways in which the particular competencies of dance artists may be employed to extend and enrich the work of teachers in schools in an article entitled "Is there a place for the dance artist in education?" in *Momentum* Vol. 5. No. 1. 1980.

social and cultural, that is they arise from the social force of dance in a particular culture and are not exclusively, or even predominantly, theatre forms.* Acknowledgement of this fact may lead to recognition that the justification for dance in education could logically be argued on social or cultural as well as, or even instead of, artistic grounds, and that the outcome of these alternative views may result in different kinds of dance programmes in schools. It can be seen, then, that whilst the question of curricular locus is relevant a more important issue concerns unprejudiced re-consideration of the appropriate educational status of dance in relation to the needs and rights of pupils. Conscientious and informed teacher-educators are likely to be exercised by this matter since there is increasing demand for adequate justification of all curriculum decisions. Questions of accountability, such as these, must be faced by those concerned in dance-education but they are, for the most part, foreign to members of the artworld of dance. However, if dance-education is to involve a growing partnership between teacher-educators and dance-artists, it must be realised that educators' decisions regarding what kind of dance they include in their curriculum should have implications for any further dance artist in education schemes. Since, if it *not* accepted that dance in the curriculum has to do with increasing pupils' knowledge and understanding of dance as an art form, it follows that lesson content, and perhaps teaching strategies also, will be adopted in pursuit of different aims and objectives; thus the kind of dance-artist (performer or choreographer) most valuable to collaboration and particular requirements, in terms of their role, would be different than has been the pattern in the 1980 projects. For example, where emphasis in a schoool is on ethnic dance, perhaps due to the location of the school and the existence of a high immigrant population, or, irrespective of such facts, due to the convictions of the teacher that these forms of dance are indeed 'educational', dance schemes could well be allied to social and/or cultural studies rather than to aesthetic and/or arts programmes. The advancement of dance in education in this instance might warrant collaboration with someone who possesses a particular specialisation in an ethnic dance form. The required expertise in this case might need to include not only skills in practical performance but also knowledge about the origins of the dance, its cultural foundations and its historical and philosophical background. The working partnership which this kind of dance-artist would provide for a teacher in a school might be most valuable *in context.*

The point here is that future schemes involving dance-artists and an educator working together need to be seen in relation to the requirement of teachers working in schools. In this way the talents of dance-artists may be used in support of either different kinds of dance programmes or during different phases of specific dance-art schemes devised by the teacher to meet the needs of particular groups of pupils. The new working partnership between the world of dance and that of education could profitably involve people of widely different dance interest and dance background.

*Hence my concern previously to draw attention to what seems to be the stance taken in the Gulbenkian Report.

As I see it, than, even if the dilemma about the kind of dance to be included in school continues to give rise to disagreement, and if controversies continue about the curricular locus of such teaching this need not, in principle, affect what seems to be a potentially valuable scheme for an innovatory approach to dance-education. In the light of recent developments an objective review of dance in education seems wise and, in relation to this, an open-minded consideration of the potential contribution of *a whole range of dance-artists* to work in schools and colleges.

It has not been my concern to discuss the principle of involving dance-artists in school-based schemes since I see no problem at all in supporting and justifying such a move. It seems to me that there need not be loss to the integrity of either the educational process or the artistic discipline of dance, in fact, the outcome for dance is more likely to be positively gainful. I shall continue, then to place emphasis on the practicalities of implementing such a partnership, accepting the assumption that this is both justifiable and desirable. In conclusion I will offer some specific suggestions for future working relationships between the two professions and, in this connection, make brief mention of Laban-based approaches to dance teaching.

It is necessary, I think, to keep in mind the fact that recommendations concern *the context of education* and that, in this sense, the priorities are those of an educational engagement. Furthermore, in what follows the stance taken identifies with an educational engagement in which dance is taught as part of an overall initiation into art. I have indicated previously that my view of this task is one in which practical study of dance is enhanced by acquaintance with dance from a spectator dimension, and studies in aesthetics and theories of criticism are conceived as relevant, that is, as appropriate to the level of pupils' interests and abilities. With this background it is further necessary to keep in mind that if the dance-artist in education schemes are to profit dance in general as a result of having a value for dance in education, then collaborative work must be equally satisfying for teacher-educators and for dance-artists. For this reason the contribution of artists must be in their own style, of their own special strengths and, to some extent at least, on their terms. In this connection perhaps I should point out that I do not feel reticent about the idea of regarding dance-artists as 'resources' in the school situation, as long as it is understood that human resources cannot be artificially moulded to serve inappropriate purposes. The employment of dance artists, even in the educational context outlined is surely meaningless if it does not allow opportunity for introduction to genuinely artistic and creatively exciting processes and products. There needs to be a degree of freedom for dance-artists' individual ways of working if their contribution to dance in education is to offer pupils an initiation into the artworld of dance — and this, it would seem, is the object of the exercise.

It would be a mistake to assume however that recent proposals for a new approach to dance teaching necessitate a total rejection of current programmes or a dismissal of the relevance of Laban's work in the development of future dance schemes. I have elsewhere maintained that Laban's work provides access to a wide range of factors important in the

making, doing and viewing of dance.[1] However, in practice there has been a discrepancy between claims concerning the artistic significance of dance, made by those who teach what has been called 'modern educational dance', and "methodological seiving" (Sheets, 1966) which actually dilutes the artistic content of dance beyond recognition. It is, then, the misfortune of Laban's great insight into the fact that the dancer's movement is the very substance of created dance, that in many instances it has become the weakness of dance teaching which stems from his work. Yet this seems to be the case, since strict adherence to a movement analysis approach to dance teaching necessarily results in an emphasis on what is common to all movement contexts and, since movement analysis is unconcerned to distinguish movement in dance from movement in other contexts, this approach to dance teaching sometimes, perhaps often, fails to involve itself with considerations that are actually vital to dance *as dance,* and vital to its very nature and its lifeblood *as art.*

This is not, however, the inevitable outcome of such teaching. Actually Laban's movement analysis is a useful tool for attending to movement in any context and its discriminating application, if supported by a keen understanding of the nature of the activity in question, can be invaluable to teaching. What seems to have been lacking in a movement analysis approach to dance teaching in schools is depth of insight into the nature of dance-as-art; this, on the other hand, is the primary knowledge and experience of dance-artists. In this fact there is good reason for partnership, since the complementary strengths of teacher-educators and dance-artists could allow for the best possible approach to dance-education. However, in the kind of approach to collaboration that seems to me a sensible one much responsibility for planning should remain with teacher-educators. Further, if they are to be central in future schemes, it is essential that they appreciate the artistic nature of dance over and above its substance or content as movement.

If then, future schemes are at one and the same time to safeguard educational priorities and seek to improve the artistic standard of work in dance by collaboration with dance-artists it seems to me that the most profitable approach to future schemes should arise from the needs of existing school situations and be constructed to enrich ongoing dance programmes (most of which are practical in kind) by provision of complementary opportunities, which are uniquely possible through the presence of dance-artists. Opportunities, for example, for pupils:

i) to *listen* to dancers and their teachers talking about technique and to *see* classwork in progress;

ii) to *hear* dancers and choreographers speaking about the choreographic process and to *look* on at rehearsal situations;

iii) to *share in discussion* between dancers, choreographers and critics and to *watch* dance performances.

If such opportunities are built into any ongoing dance programme the dance teacher in the school must be pivotal in turning all experiences to account as

1. "Dance in education: is it an adventure into the world of art?" in L.G.A.M. Vol. 60, 61, 62 and 64 1979-80

educational experiences in which looking and listening benefits the pupils' approach to dance in the practical context. Of course it may be possible and desirable for children to participate in dance work with dance-artists which is more physically and artistically demanding than is ordinarily possible in school classwork but initially I would favour and recommend a situation in which the contribution of the artworld of dance is primarily through performances, open classes, rehearsals and lecture demonstrations in which company members work with each other rather than teaching children. I am, then, advocating that 'viewing' is seen as an important complement to 'doing' in the school situation, not as a substitute for it however.

The possibility of helping young people to become informed spectators and knowledgeable appreciators of dance is a facet of dance education which has been too long overlooked. As a member of an audience individual spectators may be expected to accept a degree of responsibility for "making sense" of what they see. Yet it is doubtful that much of what goes on in schools currently helps pupils in this and therefore they are left ill-equipped even to consider watching some of the dance programmes presented on television (and there is an increasing number), much less to take it upon themselves to attend dance performances independently as a result in dance stimulated by classwork in school. Under the guidance of the teacher relatively ignorant viewing may be transformed into knowledgeable critical appraisal. This can only benefit the pupils' approach to dance in the practical context. However a more important issue concerns the potential benefit to a general interest in dance as it exists outside the school. For the vast majority of pupils, interest in dance (other than the disco-variety) which continues into post-school living finds outlet in a spectator rather than a performer role, and it seems reasonable that opportunities for pupils to see professionally performed work in school are vaulable as a way to extend knowledge in the sphere of dance appreciation.*

In conjunction with viewing, in the range of situations previously mentioned, formal and informal exchange between the four parties (pupils, dancer-performers, choreographer-teachers, teacher-educators) seems essential but it is the teacher educator whom I would envisage as giving focus to the whole thing in terms of his or her ongoing school-based programme. Through such means children can be introduced to the artistic discipline of dance, to the demands of movement as a choreographic medium, to the processes of form-in-the-making and to what Laban called "the higher synthesis of expression of which works of art consist".

Perhaps then the most urgent need for the artistic advance of dance in education is that teachers in schools familiarise themselves with the broader context of dance in society and acknowledge the extent to which "art grows out of and in turn illuminates society" (Best, 1978). Teachers in schools cannot proceed with an approach to their subject which lacks due respect for its depth and breadth. Unless school dance, and indeed all school art,

*For this reason in particular there is much to be said in favour of introducing a more balanced approach to dance education (particularly for senior pupils studying for O levels or CSE examinations) in which studies in critical appraisal complement practical work in dance.

introduces pupils to the artworld outside school, I would maintain that teachers are actually failing pupils by denying them knowledge and experience which is theirs by right of education. Dance, as art, is woven significantly into the social and cultural fabric or our civilisation, it is, I believe, the duty of teacher-educators to introduce pupils to this particular topic in the "conversation of mankind" (to use Professor Oakeshott's lovely phrase) and what better way is there of doing this than by forging new links between dance artists and educators, between dance-as-art and dance-in-education.

Carole Hamby

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DANCE IN THE B.Ed. DEGREE

Changes in the context, structure and content of dance studies

The focus of this article is the study of dance as a subject in its own right within the context of the B.Ed. degree. Thus it does not consider the new diversified degrees although there are many similarities between B.Ed. and, for example, new B.A. degrees with dance components. Neither does it look at courses within the B.Ed. which are 'curriculum' or method courses aimed at providing the practical skills necessary for the teaching situation.

While there are many problems and issues worthy of discussion it seems essential first that external pressures are acknowledged, that factors which influence the structure of dance studies are located and that the content of dance curricula become explicit. With the exception of the exciting opportunity at the Laban Centre and now at the University of Surrey to plan degree courses in dance without the restraints of existing structures, to devise an 'ideal' dance course — we have to develop from where we are. In a practical sense the present situation in colleges and institutes of higher education is just that, a development within the constraints of the higher education system at a time of contraction with the limitation of few additional appointments or resources.

A brief historical overview outlines the development of the B.Ed. degree and the place of dance within it and this is followed by a section focussing on changes in the teacher education system in the 1970s. The consequences for dance studies, both in terms of the amount of dance study available and its nature and content, are examined. A statement raising some of the issues concludes the article.

The development of the B.Ed. degree

A short historical overview puts the present state of dance studies in perspective. Although the training of specialist physical educationsts had always been through a three year course, and different forms of dance have played a part in this since the beginning, it was not until the early 1960s that a three year course became the norm in general colleges of education and, therefore, that 'main level' studies in dance could develop. Although there was little chance to consolidate the work or even to evaluate it the advent of the B.Ed. degree in the mid 1960s offered yet another opportunity to reconsider the content of dance courses. Courses for the fourth year of study which the B.Ed. required were to be of an academic nature bringing the work in education and a main subject to degree standard. The question arose of what constituted degree level work in the areas of dance and physical education. (Physical Education sometimes subsumed dance). Whereas prior to this time courses were largely of a practical nature concerned with the acquisition of appropriate bodily skills, the understanding of Laban's movement theories and the elucidation of suitable teaching content and method for schools, the new B.Ed. courses had to demonstrate the existence of a coherent body of knowledge which could be examined in the traditional form of three hour essay type examinations as well as in

practical examinations. Conflicting views were expressed about the significance and relevance of practical work in relation to degree level studies and these arguments continue still*.

These debates about the nature(s) of dance and physical education searched for fundamental concepts and structures for the subjects. In the late 1960s conferences were organised which brought together theoreticians from other disciplines (e.g. philosophy, aesthetics, and sociology) and dance and physical education lecturers in an attempt to clarify subject areas and in particular to locate relevant theoretical constructs. The search for a classification system and theoretical structure which would illuminate all man's activities in which moving is the central component was the beginning of a new interdisciplinary field of study called 'Human Movement Studies'.

Human movement studies has since emerged with three main strands:

(i) the *academic* study of human movement which draws on the separate and distinctive modes of thought of the physical and human sciences and philosophy.
(ii) the *practical* engagement in forms of movement, and
(iii) the *applied* study of human movement, for example in education.

Physical education then becomes a set of practical theories used in the formulation of principles for the practice of teaching while human movement studies, freed from practical functions, may develop its own standards, areas of study and procedures. Discrete areas of study have developed, for example, motor impairment, physical growth and degeneration, movement analysis and aesthetics and human movement.

Illustrating the trend towards investigations of a theoretical nature into dance, the A.T.C.D.E./N.A.T.F.H.E.* publications of papers read at conferences between 1970 and 1976 include sociological, anthropological and philosophical perspectives on dance.

The increasing emphasis on dance as an art form during the 1970s has moved dance in education further away from physical education. While both could be subsumed in different ways under human movement studies, dance could be, and is, subsumed under the arts.

Forces for change in the direction of art which are outside the educational system, but which nonetheless affect it, are found in the growth of Graham-derived modern dance productions in the theatre following the establishment of the London Contemporary Dance Theatre and the change of orientation of the Rambert Company. Demonstration groups from dance companies undertook visits to educational establishments in the mid 1970s giving an image of dance which bore little relation to Laban-derived dance. There has also been considerable activity in the somewhat ill-defined area between on the one hand, the professional dance company and on the other, dance as part of the school or college curriculum. Dance, like drama, is increasingly performed by good amateurs or small groups of professionals. Locally based arts organisations have emerged which tend to encourage interaction at a more personal level between the educator, professional artist, student and child. (For a fuller account of the interaction between the theatre, the private dance colleges and the state sector see the Gulbenkian Foundation Report 'Dance Education and Training' 1980).

These are some of the factors which have prompted discussions about the nature of the dance taught in the education system in relation to that which is found in the theatre and in society in general. As Redfern* asks, what kind of dance is most appropriate for schools given the bewildering variety of forms in existence?

The Schools Council working party on Arts and the Adolescent** confirmed that there was considerable confusion on the part of teachers concerning the aims of dance education. Conclusions were drawn that dance had been severely hindered by its dependence on physical education. In addition the report stated that confusion arises from the problem common to all performing arts in education of the balance between the child as a performer of others' work, the child as a creator of new forms and the child as spectator. This confusion is revealed in the aims of dance teachers who tend to focus either on the physical development of the child through dance or on the child's aesthetic and emotional development through the creation and appreciation of form. The report on dance concludes by saying that:

> . . . . there is a clear need for a more rigorous investigation of dance education . . . . and for some definite reappraisal of the lead and direction given by colleges.
> (Schools Council, 1975, p.55)

The central question that the report asks is, what kind of teachers for what kind of curriculum?

Changes in the teacher education system

At the beginning of the 1970s further changes occurred, this time in the whole structure of teacher education institutions as well as in the type of award offered.

The underlying external issue has been the decline in the birth rate and hence the lower projections of the number of teachers required. It became clear in the late 1960s that supply would overtake demand in the unexpectedly near future, assuming other factors remained constant, for example, pupil-teacher ratios. Although initially the lower number of places needed was seen as an opportunity to improve the standard of entrants to teacher training and the quality of the courses offered this ideal was limited by unforeseen economic problems. The reduction of student places, combined with pressures for economics which supposedly derive from larger institutions, has resulted in the cessation of initial training in approximately one third of colleges. In consequence some colleges closed entirely while others sought survival by merging with similar institutions or with further education colleges of polytechnics.

Related to these pressures for change was a further one, the development in the 1960s of the binary system of higher education and apparent governmental preference for expansion outside the university sector. Reasons for this included the growing number of school leavers qualified for, and desiring, entry to higher education and the perceived greater accountability and social responsiveness of the polytechnics and colleges of further education. The Area Training Organisation (A.T.O.) system which

had linked the colleges of education to universities was disbanded following the James report thus severing the formal connections between many colleges and universities.

To achieve viability within prevailing notions of economies of scale and size there has been a reconsideration of subject boundaries and of the relationships between subjects. Since dance had no existence at this time as a subject in its own right *apart* from the teacher education system (therefore no fixed boundaries and no recourse to university knowledge structures) it was particularly vulnerable to change. A further influence was the move, for many institutions, from a university to the Council for National Academic Awards (C.N.A.A.) for validation. Of itself this has brought much upheaval, soul searching and reappraisal of the work being done.

Dance structures within the B.Ed.

Although the concern here is not with the professional preparation* to teach dance it is nonetheless the case that the deeper the experience of dance that the student has the more chance there is that he or she will a) be committed to teach it and b) feel competent to do so. The particular skills of applying knowledge in dance to school situations are normally to be found in separate, method courses. However 'normally' is rarely normal these days in higher education and one has immediately to qualify the statement by acknowledging that some B.Ed. degrees focus the whole course around the idea of professionalism and the preparation of the teacher. The difference between this approach and the more traditional one of an education: professional studies: one or more main subjects structure is that the demarcation lines are drawn in other places. Some primary school oriented B.Ed. course group subjects in related areas and attempt cross disciplinary studies e.g. creative activities. Subjects may be grouped in accordance with criteria relating to the type of learning experience offered, the skills required or the similarity of contribution to the educative process. Where a strong secondary school training exists, the structure of the B.Ed. degree course is more likely to be the traditional one referred to above.

The Bachelor of Education degree (B.Ed.) has developed from the Certificate of Education and is, distinctively, both a qualification to teach in the state education system and a degree level award. B.Ed. courses have been validated in recent years by both universities and the C.N.A.A. They are three year Ordinary or four year Honours degrees. Some are linked to other degrees (B.A./B.Sc.) in that the foundation course, of five terms or two years duration, is common for all students. If this is the case the decision to teach is often postponed until after the foundation course. It follows that experience in schools (visits and periods of teaching practice) is delayed until the third year, or that preliminary visits during the first part of the course are exploratory in nature. In contrast some B.Ed. courses are discrete entities and focus throughout on the school situation and on preparing the student to meet it with relatively little emphasis on depth study of any one subject other than education.

Perhaps the only accurate statement that can be made is that considerable diversity exists within the B.Ed. both in structure and content. All B.Ed. degrees however, have a core of studies in education theory (disciplines of for example, psychology, sociology, history of education) and in professional studies (method subjects particularly related to the teaching situation). In addition a number of subjects or a single subject may be studied. Again, variation occurs which is only in part to do with the age range for which the student is training to teach. Many courses for first or middle school teachers tend to require a broader range of subject study than those for intending middle/secondary teachers.

In characterising the type of dance structure available within the degree, examples of colleges offering such courses are given. The lists are based on current research and do not attempt to be exhaustive. Some returns from questionnaires have not yet been made thus the lists are incomplete. These examples are a guide only to what is still a fluid situation.

Dance studies may occupy up to half of the total degree taking into account the study of the subject in its own right and the preparation of the student to teach it. There are relatively few colleges where this is the case,

e.g. Goldsmiths' College
London College of Dance and Drama
Middlesex Polytechnic
Roehampton Institute of Higher Education
Worcester College of Higher Education

Dance is sometimes a major option within a Physical Education/Human Movement Studies area of the B.Ed. degree and in this case a maximum of about 30% of time could be spent directly on dance. The degree of specialisation often increases as the course develops from a basic common foundation core through to the fourth year,

e.g. Brighton Polytechnic (Chelsea)
Derby Lonsdale College of Higher Education
Dunfermline College of Physical Education
Liverpool Institute of Higher Education
Liverpool Polytechnic (I.M. Marsh)
Manchester College of Higher Education

More frequently dance studies from a brief compulsory for all Physical Education/Human Movement Studies students which can be developed, to a lesser extent than in the previous category, through a system of options. Sometimes these options go through the Honours level sometimes they do not,

e.g. Bangor Normal College
Bedford College of Higher Education
Birmingham Polytechnic (Anstey)
Liverpool College of Higher Education
Ripon & York St. John College of Higher Education
Thames Polytechnic (Dartford)
Trinity and All Saints College
Wales Polytechnic

Dance also appears in a minor form in compulsory courses in Physical

Education. There are no option systems built on these courses,
e.g. Chester College of Higher Education
St. Paul and St. Mary (Cheltenham)

Yet another emergent route is within Creative/Expressive arts courses. Most frequently this occurs in first/middle school courses and dance is one activity among several grouped under one heading. These courses may be within the professional studies component and/or exist as a major area of study,
e.g. Ilkley College of Higher Education
Leicester Polytechnic
North Riding College
Rolle College
St. Mary's College (Fenham)
Sunderland Polytechnic
Warwick University (Coventry College)

The nature and content of dance courses

One of the major impacts of the various changes in structures has been the separation of professional studies from subject studies in all areas of the teacher education programme. While this might not have had a devastating effect on the many subjects which already had clear structures dance studies were certainly not in this state. Much of the teaching, even on main level courses, which were supposed to be a study of the subject for its own sake, explicitly or implicitly was solely concerned with a peculiarly educational form of dance i.e. modern education dance. If the 'educational' force of subject is taken away and put in a separate course the question arises of what is to be taught under the heading of 'dance' or 'art of movement' or whatever other terms still exist.

Dance courses submitted for validation both to universities and to the C.N.A.A. were examined* for their aims, content, teaching methods and assessment procedures. Items were separately identified, categorised and grouped in order that general statements might be derived. In very broad summary these indicate that:-

1. The form of dance taught in 1976 could be more clearly identified as the art form of dance than was formerly the case.
2. Modern dance is seen as having close links with other art forms.
3. Modern dance in education is developed from modern educational dance which derived its fundamental theory from Laban's work.
4. With a few exceptions, the most substantial experience of dance within the B.Ed. degree in terms of time allocation is found in the Physical Education/Human Movement Studies area of study.

It is vitally important to note that what is written on a piece of paper called a 'course submission' and validated by an external body may or may not reflect the philosophy of the dance tutors involved in teaching the courses. Anyone who has been involved in either side of the validation process will be aware of this despite attempts on both sides to make criteria

explicit. One way of gaining insight into actual practice is to examine what people say they intend to do (in writing) and augment this with interviews to fill out the picture, to pick up discrepancies or reinforcement of particular emphases between verbal and written accounts.

In the interviews conducted with dance tutors the basis for dance in higher education was acknowledged (in most cases explicitly) to be Laban's analysis of movement. Some dance tutors indicated that their work in this respect was unchanged, but others described developments from this approach. Their views as expressed in 1975/76 are collated and summarised in the following statements:

> 'that modern educational dance has become stylised, fossilised, and turned in on itself',
>
> that in this form 'dance is isolated from theatre dance and from the other arts',
>
> that the results of teaching dance in schools are 'disappointing', that 'elements of form are missing',
>
> that 'space harmony theories are outdated', but that the spatial forms and the study of dynamic range through 'effort' is 'valuable if somewhat crudely worked out',
>
> that work based on 'effort' and 'space' theories gives 'a technique although these ideas have not been stretched far enough',
>
> that 'bodily skills can emerge from a Laban approach but the content has not been spelled out clearly enough',
>
> that work based on Laban's theories give 'movement sequences but not choreography, theatre or the art of dance',
>
> that Laban's work needs 'filling out',
>
> that dance in education has often meant 'modern educational dance' that this is a 'limitation', 'horizons need to be broadened and study deepened'.

A dichtomy emerges between those who think that a technique can arise from work based on Laban's principles through systematically exploring the movement possibilities and those who think that this is not possible. Some tutors considered that the use of his analysis could give content but not form.

Taking a theoretical position about relationships between form and technique from Best* and using the analysis of dance which I expound elsewhere** this dichtomy appears false. It hinges on the perceived relationships between theories of movement and the choreographed form of dance.

*Adshead, J. 1980. Dance as a discipline. Ph.D. thesis, University of Leeds.

*Best, D. Free expression or the teaching of techniques. B.J.E.S., Vol. 27, No. 3, pp 210-220.
**Adshead, J. The study of dance. In press with Dance Books.

In fact 1976 was a crucial historical moment. Syllabuses constructed since then tend to isolate technique (bodily mastery of a specific set of skills) from choreographic devices. This has unfortunate consequences since the choreographic devices which are used in any one dance style produce the *need* for certain skills. Technique for its own sake is often seen as the dangerous result of a focus on technique which may in turn precipitate changes in dance form. Historically it can be demonstrated that exclusive concentration on the use of a particular set of dance skills in order to produce a dance *form* has led to a purity and classicism of style. However this may eventually decline into a type of art which is empty of meaning. If this applies in the dance/art world at large then in teaching students or pupils of dance one must make the logical connection between technique and form evident. First and foremost it is a dance that is created, the bodily technique is required in order to make that dance manifest, to give it existence. The only point of students learning a technique must be in order to create studies 'in the style of x' or to perform reconstructions of choreography, or to understand in a practical sense how the effects are produced, what the problems of manipulation of the dance material are, and in general, in order to *understand* a particular dance. some would argue that video or film would do equally well and from an appreciative and academic point of view this is surely the case.

To return to the original point, movement analysis of some kind is essential in order to be able to share a vocabulary in which discourse can take place, but for clarity, convenience of use and validity the form which this takes must relate to the nature of the dance form, to the distinctive, expressive style of the dance.

In the course of investigation into the nature of the dance being studied in higher education an analysis of the content of the syllabuses and of statements of intent prevalent in 1976 led to the formulation of nine content areas. These areas summarise actual content spread over 40 institutions. What follows is not a recommendation for practice, it is merely a characterisation of present dance courses.

1. One area which might broadly be called 'movement study' encompases both a theoretical grasp and the practical performance of the range of bodily action used in dance; its qualitative/dynamic/effort range; rhythm; the spatial elements of design, pattern, direction etc. in relation to other people and objects.
2. Based on this Laban-style analysis is an area of 'observation, analysis and recording' which uses principally the notation system of kinetography.
3. The third area identified focusses on 'dance technique' and includes both an understanding and evaluation of contemporary techniques as well as the practical mastery of certain skills. In some cases named techniques were given, in others merely a list of the skills seen to underly them e.g. mobility, co-ordination and balance.
4. The 'choreography' section of the analysis covered both theory and practice although the emphasis was on student participation in the construction of dances through the use of 'movement language' in

relation to source material and the development of form.

5. 'Aesthetics' emerges as the main theoretical structure from disciplines outside dance and mainly involves the study of aesthetic concepts such as expression, form, communication and meaning. Application is made to dance and to other movement activities if dance is part of a Physical Education or Human Movement Studies programme. Attempts are made to look at theories of art and at the work of art as a statement. Creative processes and techniques are often placed here, perhaps erroneously. The area of philosophy of criticism enters this part in order to provide criteria for analysis and the making of judgements. The programme in aesthetics is an ambitious plan and one which is unlikely to be taught by most dance tutors since it requires a substantial knowledge of aesthetics.
6. 'Dance related to other arts' forms the sixth major area of study and is concerned with common components and differences between the arts, in for example, their treatment of themes. Drama and music are the arts most frequently studied.
7. Courses in the 'history of dance' follow a straightforward chronological pattern from so-called primitive dance through to the development of theatre dance in the twentieth century with the emphasis on modern dance. Time allowances are such that it is hard to imagine that any depth study is achieved.
8. Similarly 'dance in society' courses attempt to cover theoretically such topics as the nature, function and meaning of dance in society, dance in the community and, practically, the performance of a variety of folk/social dances mainly from Western Europe.
9. The last area is that which is unique to the B.Ed. degree, i.e. 'Dance in education'. It is a large area with a range of content from fundamental concepts of education; aims, objectives and justifications for dance in the curriculum; developmental factors influencing planning the programme; dance curricula suitable for different ages and the content of the dance lesson.

Concluding statement

External factors which change the context of dance studies in turn affect the content of dance courses and this reveals problems of viability in many degree courses. Many fourth year B.Ed. options cease to recruit viable student numbers, particularly when dance is part of Physical Education. Choice of course leading to subject specialism within the Physical Education area is in fact diminishing. The hoped-for flexibility, which was in some ways the academic raison d'etre of the restructuring of awards following the White Paper in 1972 has only worked in situations where numbers remain large enough. It is clear that depth study of dance within physical education has contracted.

Where dance stands in its own right, again, its success depends on numbers. In some instances dance courses continue through three years but there is no fourth year Honours course. Most usually this occurs where a university, with no specialist advisor for dance, is responsible for validation.

This may sometimes result in poorly developed courses since honours units tend to get much closer scrutiny. This position is less likely with C.N.A.A. which has validated several three year Honours courses (non-teaching) in which dance elements have a major part and, therefore, the Honours level of study is usually available for B.Ed. students as well as B.A.

Where students are taught with those on other degree courses for the subject study component then the viability problem is less acute. However, it is still possible to find only three or four students following an Honours course when both groups are totalled. This is not likely to be seen as a viable situation for long under the pressure for rationalisation of courses. The general decline in popularity of the B.Ed. as a route to teaching (compared with the degree plus P.G.C.E. route) initiated, of course, by the drastic reduction in teacher training places, is leading to depth study in *any* subject becoming unlikely.

For dance the exceptions are those few colleges which always recruit well for a Dance and Education B.Ed. degree and those colleges still offering a physical education specialist course where the numbers are sufficiently high to allow for third and fourth year specialisation. Otherwise the trend is towards a middle or first school training where a group of subjects studied. In this instance dance is part of a Creative Arts main subject or linked, for example, with drama. The depth area of study is in education and the application of subject knowledge to particular school situations. It is not per se in dance.

The practical considerations of viability will have to be resolved soon and they involve decisions which are out of the control of dance tutors. It does seem essential however that the dance education profession takes (another!) hard look at what it would be best to offer in the B.Ed. degree in order that a) first school children are initiated into a range of art activities including dance, b) that this initial involvement can be developed in the middle school age range with greater reference to the distinctive structures of dance, by teachers with some degree of specialisation based on study of the subject to some depth, and c) that a major study of dance and education is available for a secondary school specialist dance teacher in order that the subject can be taught to C.S.E. and G.C.E. 'O' level and eventually, one hopes, to 'A' level. It is very very obvious, painfully so, that there are hardly any new teachers emerging who could teach the first of these awards, still less the second. The third does not yet exist but proposals are being made and it will be necessary to train teachers who can teach to this level if dance studies are to develop in higher education.

This article has concentrated on the constraints and pressures which affect dance courses in order to explain the current situation in which dance is studied. However, the character and structure of the study of dance itself is another matter, and it is the subject of a book in press with Dance Books, called 'The study of dance'.

c.1981 Janet Adshead Ph.D.

THE NATURE OF DANCE : REVISITED

I feel sure that many readers will quickly recognise the central theme of this article as one much considered in the past and, no doubt, these readers will be able to refer to any number of scholarly articles that deal with the theme in far grater detail than I do here. However, this does not form a sound enough argument for not presenting it yet again. In fact I would go so far as to suggest that all concerned with dance will be continually pondering this theme. I have purposely *not* made constant reference to the 'greats' in order that the reader will not be influenced one way or the other by the profound, and already much quoted, authorities. Much more importantly, I hope the *reader* will consider the theme and answer the questions posed from their own standpoint.

My theme is based on the apparently simple question — "What do you do when you dance?" Unfortunately, this simple question cannot be interpreted so simply. The reader will be unsure as to where the emphasis is being placed. Each word could be given the emphasis and, quite rightly, a number of very different answers would arise. In fact it would be a fascinating task to discuss each of the possible emphases and the interpretations arising from them. However the one I wish to consider here is where the emphasis is placed on the last word — dance.

I firmly hold the view that everyone can dance and that dance is for everyone. What counts as dance must therefore vary widely, though some fundamental agreement at a 'low' level is essential. It is very possible that this fundamental agreement level is the one that tends to be forgotten when physically-able people come together to dance, and this spurs me to ask the questions I do ask. It is more likely that the real question I pose is — "Who are you dancing for?" A further question arising from this last one is — "Do we dance sufficiently — for ourselves?" I suspect that the answer to this question is a negative one.

Parents are particularly concerned and proud of their offspring's physical development. From bottom-shuffling, through exploratory staggers to walking and running provides great joy to the parent and this joy is clearly reflected by the child. The 'showing' of movement progression gives pleasure both to the child and adult alike. Many young girls, and alas many fewer boys, trot along to dancing classes where the 'showing' of ability is reinforced. The same children may also see dance performed at the theatre or on the television — yet again the 'showing' of dance.

At primary school both boys and girls can join together in dance. This may be achieved through the use of recorded material from the broadcasting services or by the teacher creating the theme and environment where dance is seen to be an appropriate medium for expression. How often have I heard the request — "Now make a nice, interesting shape." I immediately question, within myself — "Interesting for whom?" Is there some universal form of 'an interesting shape'? Does the child find a shape 'interesting'? I am perfectly sure that children do find shapes interesting, though I am also perfectly sure that they eventually succumb to performing some stance or movement that they know will gain approval or praise from the teacher. They soon find out what an 'approved interesting shape' is. Occasionally one comes across the request —"Work out and find some movement or position that is new or strange to you." Now that *can* be a challenge and the pleasure gained is that derived for the child from the child. This can be the

first step towards dancing with the mind through the body.

One further means of developing the dance is that of demonstration. A child or group of children may have hit upon the 'required' interpretation. They demonstrate their actions and before long a whole class may be imitating, within their limits and hopefully not too obviously, the 'approved' interpretations. Here again we are meeting a 'showing' of movement. Again I ask — "Who are they dancing for?"

At some point or other the dancer, whether it be child or adult, must pose that same question. At one extreme, the professional or production group dancer **is** most likely to be concerned with dancing for others — their audience. There is also, and quite correctly, the argument that the audience should appreciate and 'know' what the dance is about without having to refer to a programme for guidance. Not only are the movements clarified for external understanding, but very often the form of the dance is outwards and towards the audience. In fact dancing to a 'front' is of importance.

I wonder where the other extreme occurs, that of dancing for oneself as opposed to dancing to a viewer? I do not wish to give the impression that all the teacher or leader has to do is to provide a suitable environment, whether visually or auditory, and let the dancers be 'free' to do what they wish in their own little world. There is a place for providing 'clues' along the way and these clues are most appreciated by those who find the initial steps into dance difficult. These clues may be reduced quite quickly once the knowledge of movement grows within the individual, once confidence in the *dancer's* 'rightness' of interpretation is established. Pairs, small groups and large groups can create a dance in like manner.

Depending on the dancer's experience in this mode, the leader may seem to take quite different roles. The leader can formulate the dynamics of the dance by arranging patterns of individual, paired or group contributions to the dance. It is in this sphere that the leader is of great value. They can plan or 'feel' when the dance requires these varying forms. Though not wishing to put forward a formula of any kind, many children whether primary or secondary school age, and also adult dancers, gain a tremendous sense of achievement if they can work on their own, can combine with a partner, can develop this small group and can share with the whole class the culmination of the dance. Free expression is not what I envisage, but considered and controlled dance springing from the mind and being expressed by the body.

Where the mind is dancing through the body, then the body can be fully involved. Often, this whole body involvement is tentative in the initial stages, possibly as a reaction to another question — "Am I doing right?" Most certainly we might prompt the dancer to consider the whole body rather than concentrating on specific parts. However, I do sometimes doubt whether 'pointing toes' — for example — is such a necessary requirement of many dance actions, yet this does seem to meet most approval even when the dance is not to be performed to anyone. Line can be important, as can full extension, yet 'ugly' movements tend to be frowned on. It is as though dance *must* be 'nice'. Is the beholder framing the dancer's eye?

I return yet again to the original questions posed — "Who are you dancing for? What do you do when you dance?" Is there room for a reappraisal of dance, a revised emphasis on dance for the dancer? Do these answers then prescribe the form the dance must take? What *do* you do when you *dance?*

John V. Taylor-Byrne

GUILD NEWS

FELLOW IN DANCE AND MOVEMENT
Workshop Theatre University of Leeds

Ms. June Layson (Department of Physical Education) and Mr. Martin Banham (Director, Workshop Theatre) made application during 1979/80 to the Gulbenkian Foundation for the funding of a reasearch and teaching post at the University of Leeds. They were successful in obtaining support for this post which commenced in October 1980, and to which Dr. Janet Adshead was appointed. Janet Adshead has taught at two colleges, did a masters degree in dance at Leeds University and followed this with full-time research for the degree of Doctor of Philosophy. The thesis which resulted is concerned with dance studies in higher education and titled 'Dance as a discipline'.

The initial application was for a period of two years, with the following objectives in mind:

1. To study links between the Physical Education Department (in which M.A. courses in dance have been available since 1972) and the Workshop Theatre which offers an M.A. in Drama and Theatre Arts. To teach on both these programmes and to propose ways in which co-operation could be increased.
2. To conduct a survey of undergraduate and postgraduate study of dance in the U.K. with the intention of clarifying emerging course patterns. To evaluate needs for new courses.
3. To respond to some of the research needs identified in the Gulbenkian Foundation's report 'Dance Education and Training in Britain' 1980, e.g. into the validation of courses in higher education. To conduct small scale investigations.
4. To generate funding for further research in dance.
5. To collate and edit dance material held at the University of Leeds as scholarly sources for higher education courses and to initiate the publication of a national journal concerned with dance in education.

Dr. Janet Adshead would be pleased to hear from anyone with a particular interest in any of these areas.

OHIO STATE UNIVERSITY DEPARTMENT OF DANCE HOSTS ICKL

The twelfth biennial conference of the International Council of Kinetography Laban (ICKL) will be hosted by the Department of Dance at the Ohio State University, Colombus, Ohio, August 13-24, 1981.

this will be the first time that the Council has met in the United States since it was founded in 1959.

The organization guides the unified development of Rudolf Laban's system of movement notation. It is a non-profit association of people who practice or are interested in the Laban system. Membership is open to anyone interested in the work of ICKL and is of particular value to those with advanced knowledge in the theory and practice of Labanotation/ Kinetography Laban.

It is important to apply for membership early so there is time to receive the technical papers which will be discussed and to return comments on them before the conference. For details write to the Secretary: Billie Lepczyk, 1800 Old Meadow Road, McLean, Virginia 22102.

VII COMMONWEALTH & INTERNATIONAL CONFERENCE ON SPORT, PHYSICAL EDUCATION, RECREATION & DANCE

Brisbane, Australia: September 23-28, 1982

One of the major sections of the conference will be a Dance Section which will include the following areas:

Research in Dance
Dance in Education
Dance in Recreation
Dance Performance and Choreography

Lectures, Panel Discussions, Workshop and Research Presentations are to be conducted by international speakers and performers.

Professional dance companies will be performing in Brisbane as part of the cultural activities programme which is to be held in conjunction with the Commonwealth Games.

Further inquiries: Pamela Barham, Chairperson — Dance Section, VII Commonwealth and International Conference, Department of Human Movement Studies, University of Queensland, St. Lucia, Brisbane, Australia, 4067.

In this International Year of Disabled People there is a course, called The Function of Movement in Remediation and Integration, at Dunfermline College of Physical Education from 14th-18th September, 1981. The course will examine the movement needs of children and adults with learning difficulties. Consideration will be given to the contribution of physical education, therapeutic recreation and leisure activities in the integration, socialisation and personal independence of persons with handicapping conditions.

If you would like further details, write to Head of Movement and Rehabilitation, Dunfermline College, Cramond Road North, Edinburgh EH4 6JD.

LEADERS' WEEK END

The second training week end for Recreational Dance Group Leaders took place at Lilleshall National Sports Centre on Dec. 7th & 8th 1980. There were 10 of the 1979 vintage and 9 new recruits. It was disappointing that 9 people were unable to come at the last minute, too late for their bookings to be cancelled.

The Week End was orientated towards the Regional Day of Dance to be held on May 9th, 1981, and the finale was a kind of "dry run" or sample pattern for a day of dance, demonstrating how to use subjects relating to a particular venue.

The first evening was spent discussing the training of group leaders and what should be required of them.

On Saturday morning Joan Russell warmed us all up together with a dance based on the athletic ideals of Lilleshall as it is today. Next, Ena Eades took us with the topical theme of Christmas shopping, which helped us all to get to know each other even better.

On Saturday afternoon the two groups divided.

The first novices' session, taken by Ena Eades, was based on waltz rhythm. As might be expected, it was very energetic, but great fun. We explored variations in travelling, tilting and turning; stressing the first, then second and third beats, with a partner and individually. The ideas which emerged were then incorporated in a group dance to Britten's arrangement of Matineé Musicale by Rossini. Whilst the main element of the dance was the rhythm, importance was also given to changing relationships: whole group work; threes; two opposed to one; individual work. We also combined set motifs with those of our own making.

Ena then talked about planning dance for recreative groups, stressing that it should be primarily a movement experience, as opposed to drama, though of course, there may be dramatic elements in the dance. We left the session with a list of useful tips for taking recreative dance groups.

Our other separate session was spent composing a group dance to be taught to the other group. Our difficulties here stemmed from an embarrassment of riches — too many ideas, which needed careful pruning and selection. Once again, we used Britten's music, the march from Soireé Musicale — a very lively piece with which we all enjoyed working. Each of us felt we could compose a whole dance, and it required tact and generosity in choosing elements which seemed most appropriate.

The '79 group explored the extensive and beautiful grounds of Lilleshall to find ideas for dance themes. One group chose the architectural and garden design, while the other took aspects of life in the ancient abbey, whose ruins are in the grounds. Each group made up a dance and taught it to the other group, overcoming various problems arising when a few people plan for many.

We all enjoyed the final session, teaching our dances to the '80 group and learning theirs. The finale comprised first: the monks of the old abbey, pulling bells, chanting and working on the land. Then followed a dance exploiting the arches, pinnacles and parapets of the building and the formal circles, hedges and walls of the gardens. The portrayal of trees and shrubs brought us back to the living world of today, and Joan's dance of sports-enthusiasts rounded off the session.

We all gained in experience and confidence, and look forward with less anxiety to leading the Day of Dance in May.

Our thanks are due to Joan and Ena ("Energetic Ena from Walsall") who gave unstintingly of their experience and knowledge, and to Shiela McGivering, who looked after us with her well-known efficiency and kindness.

Monica Campbell
Chloé Gardner

LEADER'S TRAINING SCHEME

The interim committee established to embark on the Leader's Training Scheme under the chairmanship of Joan Russell has carried through its plan as reported in 1979, and the Regional Days of Dance on 9th May are now imminent.

During the weekend at Lilleshall in December 1980 the future planning of the Scheme was discussed. 'What was to be the nature of the Scheme? Who would organise it?' were the questions asked. A new committee was then set up and has subsequently had several meetings with the aim of drawing up an extended programme for the future training of leaders for recreative dance groups.

This programme has the following aims:

1. To attract new members to the Laban Guild and to assist in the spreading and understanding of Laban's ideas.
2. To train leaders for Recreative Dance Groups from among the members of the teaching profession and others with suitable background experience.
3. To provide a course of training involving six weekends as well as home-based work over a period of two years.

As the Scheme has no financial backing as yet, though this is still being sought, it will have to be self supporting at least for the time being. Costs will therefore be kept to a minimum by arranging bed and breakfast accommodation, perhaps with local Recreative Group members, and simple catering.

A panel of trainers is being established, and it is hoped that each tutor from this panel will be able to conduct two consecutive training weekends in order to encourage continuity and development throughout the scheme.

The dates for the weekend courses are as follows: 14/15th November, 1981, 20/21st February, 1982, 5/6th June, 1982, 13/14th November, 1982, 19/20th February, 1983, 4/5th June, 1983.

We are hoping that the venue for the first weekend course will be in the Bedford area and subsequent venues will be arranged as conveniently as possible when the addresses of course members are known.

I hope that all those who embarked on the Training Scheme at Lilleshall will continue with the new Scheme, and I already have some names of Guild members wishing to start at the next opportunity. If you are interested in taking part please write to me.

Janet Whettam,
Chairman, Leaders Training Scheme,
Chapel House,
Market Place,
Ingatestone,
Essex CM4 0BY.

CONTRASTING DANCE DRAMAS

The weekend of the 25/26 October was a memorable one for those who took part in the course of 'Contrasting Dance Dramas' hosted by Coggeshall Dance Group, Honeywood School, in Coggeshall, Essex. Tribute should be paid to Mrs. Anne Scott for her organisation both prior to and during the weekend. Members were welcomed upon arrival at the school and drawn to the comfortable, chatty, atmosphere of the Common Room where coffee was served and Dance Books supplied of up to date texts for purchase. Laban T Shirts and Sweat Shirts were popular items on sale. Here, throughout the weekend the dancers were sustained by a plentiful supply of hot tea and coffee. The catering for the course was undertaken by a group of Duke of Edinburgh Award candidates from the Honeywood School and friends under the expert guidance of Mrs. Jean Key and Mr. Godfrey Evans. Delicious eye-boggling gateaux at Teatime, nourishing hot lunches and the Saturday night Buffet evoked appreciative comments all round.

The two days of dance were well contrasted. John Rockett propelled his students through Saturday with vigour. Energy was given willingly in response to the compulsive rhythmic beat of the music he had chosen — The Butterfly Ball. He achieved the mammouth task of constructing this drama by establishing random partner relationship during the warm up period and then grouping them into areas around the hall, insect characteristics determining the way in which each group was to move, and being retained throughout the dance. The metamorphosis was immediate. The hall was filled with a variety of insect forms who roused from nocturnal sleep were injected with excitement because it was the day of the disco.

The dancers were involved with an everchanging scene, a general melee of greetings, lively step pattern sequences, in mass, beaty partner dances and cheerleader sequences. In Caterpillar formation the groups travelled to other areas where they regrouped and repeated their group sequence. Then all energy expanded, the insect movement motifs were repeated in a more sustained way. With dreamy lingering goodbyes and partner dances, the groups gradually dispersed in a homeward direction. Some individuals even dropping off to sleep on the way home. Finally all the insects of the forest sank into stillness.

Matching the pattern of the day, this drama in dance was both physically and mentally challenging. The feeling of regret at not being able to dance it through just one more time, pays tribute to the pleasure and stimulation gained from the experience.

On Sunday Joan Russell used music from Gustav Holst's Japanese Suite and a poem, "The Labyrinth" to provide a completely different experience.

The dancers were grouped once again, now creating the contours of a maze now forming elegant narrow passages, rising up widening, twisting and turning to confuse one individual trapped within the group. The corridor spiralled into a maze, there were inner rooms and barriers forming and reforming as the escapee struggled to find an exit. Allowed to escape from one maze the victim was drawn into and trapped by the opposite group. Three dancers broke loose from each group and were then confronted by a barrier and advancing block encircled and trapped. Once again they burst from their group and each was pursued by two or three individuals thus

forming smaller groups. These victims were each in turn trapped, made an escape, pursued and trapped three times until finally constrained.

The dancers then withdrew from the main floor area to encompass the hall. A moment of elevation, drawn up like the Gods, we, the dancers surveyed the earth beneath us. Then regrouped as people of the earth engaged in the daily round of common tasks such as harvesting fishing, harbour activities and a wedding party we developed the final section.

Activity was brought to a standstill by the Wedding Procession and held in perpetual suspense by the photographer.

As on Saturday the final enactment brought forth a burst of applause from the dancers in appreciation of Miss Russell's expert direction and tuition throughout the day.

The weekend events will of course have been evaluated differently by each participant but all will have gained from their involvement with so many experienced and talented dancers. It was an experience shared in an atmosphere of co-operation both in response to the music and to the tutors stimulating programmes of dance, which will have renewed in each one of us the resolve above all to keep dancing.

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