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CHAPTER

22 Pedagogies of Dance Teaching and Dance Leading

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Abstract

The recent expansion in children's and young people's participation in dance in the UK has led to increased involvement of dance artists in education. Despite a growing body of evidence that demonstrates the impact that dance can have on young people's physical, psychological, and social wellbeing, the pedagogy that delivers it is relatively underresearched. This chapter is especially concerned with the pedagogies of dance artists and practitioners in the informal education and youth sectors. It traces pedagogical developments that have integrated aspects of professional, educational, and community dance practices. It suggests aspects of artist-led pedagogy that appear key to enhancing subjective wellbeing.

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Introduction

THERE is considerable evidence of a prodigious growth in the number of children and young people engaging in dance in the UK in recent years (Bond 2011; Burns 2008; Hall 2007). The expansion of opportunities for children and young people to dance in both formal and informal education sectors has arisen as a result of, for example, investment in the dance development sector,¹ a growing number of specialist arts and sports colleges, initiatives to expand creative and cultural education, and to respond to central government's health and inclusion agendas. The latter, in particular, has led to increased interest in how dance can impact positively on the wellbeing of children and young people.

This expansion of opportunities has created a demand for dance leaders who can engage and inspire young people. There has been a concomitant demand from employers and parents for assurances that young people will be safe and well taught (Burns 2008, p. 6). This is unsurprising given that dance teaching in the

UK is largely unregulated. Those teaching dance in state-maintained schools must hold Qualified Teacher Status.² Some are specialist dance teachers, though most are physical education teachers with, frequently, limited dance experience. In the private sector, teachers are likely, but are not required, to hold a qualification from one of the dance-teaching associations³ in order to practice. In addition, there are considerable numbers of dance artists for whom teaching dance to children and young people is a part of their portfolio of freelance, self-employed work. The dance-teaching workforce is, therefore, very diverse. The increased demand for dance has led many schools, along with youth, arts, sports, and community services to employ dance practitioners, who are not necessarily trained teachers, to teach and lead dance activities for young people. Audits⁴ have revealed the professional development and support needs of such practitioners (Bond 2011, p. 47) and prompted initiatives⁵ to provide and accredit opportunities for dance artists to develop pedagogical knowledge and practice.

This chapter explores current dance pedagogy in the light of such initiatives. It is especially concerned with the pedagogies of dance artists and practitioners in the informal education and youth sectors. In recent years such pedagogy has acknowledged its impact on young people's wellbeing. This chapter proceeds by considering aspects of relationships between wellbeing, young people, and dance. Despite evidence of the impact of dance on young people's wellbeing, the pedagogy that delivers it is relatively under-researched. The chapter then traces pedagogical developments that have integrated aspects of professional, educational, and community dance practices. It then suggests aspects of this pedagogy that are key to the promotion of wellbeing.

Dance, Wellbeing, and Young People

It has become commonplace to promote the benefits of dance for young people's educational attainment, health, and wellbeing. Fleming suggests that justification for arts education reflects concerns of the times in which it is made (2012, p. 13). It is not surprising, then, that claims for the positive impact of dance on wellbeing follows a growing concern, noticeable since the late 1990s, to understand, monitor, and improve the wellbeing of children and young people.⁶

Despite frequent use of the term 'wellbeing', there are differences in meaning and ideas as to how it may be identified, measured, and achieved (Cronin de Chavez et al. 2005, p. 70). The Department of Health defined wellbeing as 'A positive state of mind and body, feeling safe and able to cope, with a sense of connection with people, communities, and the wider environment' (2009, p. 18). This embraces some key elements, about which consensus may be possible. Firstly, it encompasses physical, social, and psychological perspectives, and secondly it emphasizes, in common with many definitions, feeling and functioning (McLellan et al. 2012, p. 13). In fact, the New Economics Foundation defines wellbeing simply as 'how people feel and how they function, both on a personal and a social level, and how they evaluate their lives as a whole' (Michaelson et al. 2012, p. 6). These two aspects are reflected in measures of wellbeing, which include both subjective and objective indicators.⁷

It is generally acknowledged that different groups of people have differing priorities regarding wellbeing, and that care should be taken to understand what matters to participants themselves, not just to the professionals delivering services. Recent research into the subjective wellbeing of children and young people aged between eight and sixteen across the UK identified six priorities that the young people themselves saw as significant in promoting their wellbeing. These are:

1. The right conditions in which to learn and develop.
2. A positive view of themselves and a respect for their identity.

3. Enough of the items and experiences that matter to them.
4. Positive relationships with their family and friends.
5. A safe and suitable home environment and local area.
6. Opportunities to take part in positive activities that help them thrive. (Children's Society 2012, p. 14)

These reflect a shift in recent years beyond negative indicators (what people lack, for example, in terms of basic material needs, care, and health) to more positive indicators—what aspects of life give pleasure, purpose, and a sense of achievement and autonomy.⁸ In this view of wellbeing, the arts, it has been suggested, have a significant contribution to make (Arts Council England 2007; Scottish Arts Council 2006). Increasing numbers of research studies and project evaluations have revealed the contribution to wellbeing made specifically by dance, which, it is argued, combines physical activity, social interaction, and creative expression into experiences attractive to young people (Burkhardt and Rhodes 2012, p. 8).

Since 2005 a number of studies have employed dance science and educational research methodologies to evidence the impact of dance on the physical health, psychological wellbeing, and social inclusion of young people.⁹ A review of fourteen studies of recreational dance activity involving 5–21-year-olds (Burkhardt and Brennan 2012) found consistent evidence that dance could improve aspects of physical health (such as cardiovascular fitness and bone health), and also found more limited evidence of improvements in psychological wellbeing (such as self-concept, body image, and reduction in anxiety). Harland et al.'s (2005) study of the impact of arts interventions on young people found that a distinctive feature of dance was its ability to generate teamwork—a major contributor to social development and wellbeing—and physical wellbeing outcomes.

Some studies have emphasized dance as a non-competitive, physical activity offering an alternative to sport or exercise, especially for young women. Others have emphasized dance as a creative art form. The forms most frequently featured in projects for young people were contemporary, street, and creative dance.¹⁰ Sessions were generally led by dance artists, and occasionally included professional development, for example, in 'how to use dance to promote health' (Nordin and Hardy 2009, p. 13). Some studies provided brief information on the structure and content of sessions—most commonly, a combination of technical skill development and creative exploration (see, for example, Connolly et al. 2011, 56–7). Since many studies, however, are implicitly looking to support investment in dance (Quin et al. 2007b, 31), their focus is on the 'why' of dance rather than the 'how'. Very few explore the nature or effectiveness of the pedagogies involved. This is despite the close relationship deemed to exist between the quality of dance teaching and outcomes for participants (Buckroyd 2000; Harland et al. 2005; Hall 2007). This begs the question: 'What kinds of pedagogical practice in dance best enhance the wellbeing of children and young people?' To begin to explore the complexities involved it is useful to understand how elements of the pedagogic traditions of professional, educational, and community dance have come together in the UK over the last thirty years, and how they inform current practice.

The Development of Artist-Led Pedagogy

There is a tradition of dance artists working in formal and informal education in the UK to teach and lead dance activities for young people. In the mid-1970s and early 1980s, many such artists came from professional training backgrounds (in contemporary dance and ballet) that consisted primarily of ‘technique training delivered through a didactic, teacher-driven, student-response method’ (Price 2009, p. 80). Such training did not include a preparation to teach. It was frequently assumed that professional dancers were ‘inherently good teachers solely by virtue of being top performers’ (Brinson and Dick 1996, p. 112). Some, therefore, taught as they themselves had been taught, thereby uncritically, and perhaps unwittingly, perpetuating aspects of pedagogical practice that did not prioritize the wellbeing of learners.¹¹ Frequently, teaching was through established repertoire and ‘inherited practice’, with priority given to the acquisition of technical and performance skills.

The dance that children and young people were most likely to experience within the formal English educational system, or indeed any other part of the UK, at this time bore little relationship to the world of professional dance (Sanderson 1996, p. 5).¹² Often this was ‘creative movement’ or ‘modern educational dance’, and was in large part derived from the theory and movement analysis of Rudolf Laban. Although ‘wellbeing’ was not a term much used at this time, the emphasis on ‘the process of dancing and its affective/experiential contribution to the participant’s overall development as a moving/feeling being’ (Smith-Autard 2002, p. 4) meant that concepts now recognizable as central to wellbeing were key. This was indicative of arts education generally, which was, up to the 1980s, shaped by progressivism and modernism (Abbs 1987, in Fleming 2012, p. 14). Progressivism and child-centred ideas in education meant that priority was given to free self-expression and creativity rather than appreciating the art of others or acquiring technical skills (Fleming 2012, pp. 15–16). Fleming warns against overgeneralization and suggests that many arts educators took a developmental approach to place more emphasis on the appreciation of professional art, form, and tradition as pupils grew older (p. 15).

Nevertheless, there existed a pedagogical divide—sometimes sharply felt—between those who emphasized developing high-level skills towards ‘theatrically defined dance products for presentation to audiences’ (Smith-Autard 2002, p. 4) and those who were more concerned with ‘investigation, social interaction, and the value of transferable skills engendered in arts practices’ (Jeffery 2005, p. 90). There were, however, a number of factors driving a resolution of such differences. Modern educational dance was proving less attractive to older pupils as new forms of dance, such as contemporary and jazz, gained popularity. As Smith-Autard (2002) writes: ‘... adolescents and young adults were ready and had a need for the development of technical skills’ (p. 7). Moreover, dance provision in secondary schools was limited (Calouste Gulbenkian Foundation 1980, p. 54). Both factors may help explain why more and more young people in the 1980s were participating in youth dance activities outside of school. Such provision was part of a new understanding of ‘the importance of the arts as part of social policy outside school, especially for young people’ (Robinson 1989, p. xvii). Here they learned dance technique, engaged in performance, and often came into contact with a new kind of dance practitioner: the dance animateur.

Dance animateurs played a key role in expanding out-of-school, youth dance provision in the 1980s (Brinson 1986). Some had teacher training as well as dance training (Jasper 1995, p. 183), which meant they could teach within, as well as outside, the formal curriculum. More importantly, perhaps, they had knowledge and experience to bridge the worlds of professional and educational dance. Animateurs often worked within or alongside community arts organizations, adopting and adapting methods of inclusion and participant empowerment that characterized community arts practice. Despite an emphasis on process in community dance at the time, dance animateurs appreciated the value of performance in motivating young people and in making their achievements visible. In the mid-1980s and throughout the 1990s there emerged a community of practice that developed and shared ways of teaching, leading, and creating dance for young

people in informal educational settings (see Stevens 2013). This pedagogy, by synthesizing traditions of educational dance, theatrical dance, and community arts, began to dissolve distinctions between teaching for product, technique, and performance and teaching for process, expression, and individual development. (It is worth noting that some of those who pioneered such pedagogy as animators are now key to current initiatives to provide and accredit pedagogical development for dance practitioners.)¹³

Such developments in the informal sector coincided with a major reconception of dance within formal education gaining momentum throughout the 1980s.¹⁴ Central to this was a new emphasis on dance as performance (Haynes 1987, p. 141; Smith-Autard 2002, pp. 5–6). A ‘midway’ model of dance education, promoted by Smith-Autard, was now being widely adopted. As Table 22.1 (Smith-Autard 2002, p. 27) indicates, this also amalgamated elements of educational and professional practice. This repositioning of dance in education helped create an environment with greater potential for interaction and exchange between school teachers and dance artists.

Such developments established a pedagogical framework capable of supporting the expansion of dance for children and young people that occurred throughout the 1990s and 2000s. Concerns for the physical wellbeing of young people, their social and educational inclusion, and the enrichment of their creative and cultural lives, especially around the turn of the millennium, led to a series of initiatives that saw ‘government, the dance sector, and the education sector coming together at different levels both within school and beyond to enhance the take-up of dance by children and young people’ (Hall 2007, p. 11). One such initiative—Creative Partnerships (funded between 2002 and 2011)—promoted partnerships between teachers and creative practitioners to foster creativity and encourage creative learning. It also supported research into, for example, the impact of projects on wellbeing (McLellan et al. 2012) and the nature of artist-led pedagogies (Pringle 2008).

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Table 22.1. From *The Art of Dance in Education* (Smith-Autard 2002, p. 27).

Table demonstrating features of the art of dance in education model				
<i>Educational</i>	<i>Midway</i>			<i>Professional</i>
Process	Process + Product			Product
Creativity Imagination Individuality	Creativity + Individuality	Knowledge of Imagination conventions	public artistic	Knowledge of theatre dance repertoire
Feelings Subjectivity	Feelings + Skill Subjectivity + Objectivity			Skill acquired Objectivity
Principles	Principles + Techniques			Techniques
Open methods	Open + Closed			Closed methods
Creating	THREE STRANDS			Performing
	Composition			
	Performance			
	Appreciation			
	OF DANCES			
	Leading to			
	ARTISTIC EDUCATION			
	AESTHETIC EDUCATION			
	CULTURAL EDUCATION			

A recently published framework suggests that policy makers and service providers seeking to promote positive wellbeing for children and young people should consider providing opportunities to play and be active, to achieve, to enjoy positive relationships, and to exercise choice and autonomy (Children's Society 2012). How, then, do the pedagogies developed and employed by dance artists promote positive wellbeing for the children and young people with whom they work?

Artist-Led Pedagogy and Wellbeing

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As mentioned previously, there is a growing body of evidence to show that dance can have a measureable impact on young people's physical wellbeing. It is clear that young people enjoy the challenge of learning new movement and executing 'cool moves' ↪ (Nordin and Hardy 2009, p. 44). Dynamic and structured dance classes delivered through demonstration and direct instruction can motivate, build strength and endurance, and extend and refine movement vocabulary. In a 'command style' of teaching, used extensively in dance technique and exercise classes, the teacher makes decisions and frequently provides the movement material. The learner's role is to perform, follow, and obey (Mosston and Ashworth 1986, p. 12). This style of teaching and learning often produces synchronized, precise performance and can engender the sense of belonging that can come with moving as part of a group (McNeill 1995). Kupperts also suggests that this style of teaching and leading can help participants feel reassured and safe and can provide a group with a shared sense of purpose (2007, p. 96). Dance artists, however, must be sensitive to participants' ability to respond appropriately and be alert to any abuse of the power relationships that this style of teaching and learning can engender. Even in projects whose prime aim is to improve physical wellbeing, a balance of teaching methods and activities for young people which include, for example, creative tasks, peer critique, and encouragement are used (Connolly et al. 2011; Castle et al. 2002; Urmston 2012).

There is general agreement that a learning environment that enables learners to demonstrate competence and achievement can raise self-esteem and self-efficacy, thereby enhancing psychological wellbeing (Miulli and Nordin-Bates 2011). There have been many examples of how performance—both informal to peers and invitees and more formal, public performance—can have a transformative effect on how young people view and value themselves and how others see them.¹⁵ It is often the case that dance artists are employed to create performance with and for young people. Butterworth (2004) presents a continuum model of processes employed by dance artists in making dances. The model resembles Mosston and Ashworth's (1986) spectrum of teaching styles referred to previously. It identifies five approaches and details teaching methods and learning opportunities characteristic of each. These range from directed—teaching by showing, or a 'didactic' approach—to a shared, collaborative, 'democratic' approach (Butterworth 2004).

A dance artist may employ any or all such approaches in the process of making a dance, and some may prefer certain approaches depending on the nature of the performance or dance style. So, for example, a didactic approach in which the learner is required to observe, imitate, reproduce, and replicate dance material and style precisely was used extensively in *Ballet Hoo's* production of the ballet *Romeo and Juliet*, performed by young people with no previous experience in ballet (*Ballet Changed My Life: Ballet Hoo!* 2006).

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It is, however, more usual for dance artists to actively engage young people in contributing ideas and materials by setting tasks or problems for them to explore. The artist may act as facilitator, enabling young dancers to not only contribute movement content but also to decide on purpose, style, and structure. In her studies of artists as educators, Pringle (2002, 2008) found that most artists preferred to adopt a facilitative rather than an authoritative role, engaging learners in processes of enquiry and evaluation that mirrored the artist's own practice. A later study noted that in some instances ↪ artists recognized the need to instruct rather than explore, especially when new knowledge or skills needed to be introduced and that this was particularly the case in dance (Galton 2008, p. 34). Styles of teaching, whether employed in dance classes or dance making, that are, to use Mosston and Ashworth's (1966, 1986) taxonomy, more inclusive, discovery-based and divergent afford young people degrees of choice over what they do, and provide opportunities for self-direction and self-determination. Being able to exercise choice and experience autonomy has been shown to enhance wellbeing (Layard and Dunn 2009).

Understanding and using a range of teaching styles is an important aspect of pedagogical knowledge and practice, and is often emphasized in the provision of professional development for artists. At one time,

studies of pedagogy focused almost exclusively on the activity of the teacher and the teaching styles, characterized as authoritarian or democratic (Watkins and Mortimore 1999, p. 3). A broader view of pedagogy, however, recognizes that what is learned relates not only to how it is taught but also to the situation, especially the social situation, in which it is learned. At the core of the learning environment (and indeed of any teaching style) are relationships—between teacher/artist and learners, and between learners. This chapter goes on to argue that it is the *quality* of these relationships that is especially significant for wellbeing and is that which dance pedagogy should seek to optimize. It also suggests that establishing effective relationships is as much about who the artist is as it is about what the artist does.

Pedagogical Relationships

The Good Childhood Inquiry found that the quality of children's and young people's relationships was key to their subjective wellbeing (Children's Society 2012, p. 8). Most significant were relationships within families, but relationships with teachers and peers were also important. The survey reports that one in ten children was unhappy about his or her relationships with teachers, and that one in six was unhappy about the amount they felt listened to in school (Children's Society 2012, p. 6).

Studies of creative practitioners working with children and young people have consistently noted that they tend towards dialogic, open, and informal working practices and adopt roles more akin to coworker than to teacher (Galton 2008; Pringle 2008; Chappell et al. 2011; McLellan et al. 2012). One study of artists' pedagogies found that on meeting a new group artists tended to tell them about themselves:

"I'm Alex and I'm a dance artist and I live in Portsmouth. I've worked with lots of junior groups and parents and tots. I've been a dance artist on Creative Partnerships for two years and it's made me realise this is the work I like doing; it's the kind of work I enjoy doing most", whereas teachers begin along the lines of 'I'm Mr Smith and I'll be taking you for history'.

(Galton 2008, p. 28)

p. 423 Galton suggests that whereas the latter introduction seems designed to establish the respective roles of the participants and, to a certain extent, reinforce the power relationship between teacher and taught, the former appears to take the form of opening a conversation and invites an equal relationship (2008, pp. 28–9). Lynch and Allan found that secondary-school pupils responded positively to artists because 'they talk to you like an ordinary person' (2006, p. 27). The interest pupils took related more to the artists' personality than to any skill. Pringle found that artists resisted describing themselves as 'teachers', instead positioning themselves as co-learners in an open-ended, co-constructed process (2008, p. 46). Katy Mckeown—formerly a dance artist working for Y-Dance in Scotland—for example, often attempts moves that she is unsure about to reveal her own vulnerability and encourage a sense of learning together (Lynch and Allan 2006, p. 95).

This may help explain why young people often see artists as role models. As such, artists may provide positive views of identity (Chappell 2008, p. 6), challenge young people in ways not usual in school settings (Chappell et al. 2011, p. 137) raise aspirations (Fensham and Garner 2005, p. 17), and influence behavior through example. As a dance artist working on the *Go Dance* project explained:

When we started the project it was a struggle to get [participants] to class on time, they straggled in. But after three or four weeks, they are now early, lining up at the door, no nagging about clothing, etc. required. Just ready and focused and eager to go. I've just kept at it, behaved in a way in which I want them to behave and expected them to rise to that too. I've been aware of myself as the role model here, and from what I see in their behavior, they too are expecting more,

demanding more of themselves, and appear motivated to work together. Very interesting to witness. (Quoted in Urmston 2012, p. 9)

There is a danger that artists—especially those working closely with schools—may be cast as the charismatic, creative ‘other’, and teachers as ‘didact or classroom police’ (Pringle 2008, p. 47). Chappell et al. (2011), and Jeffery (2005), however, have demonstrated that such dichotomy can be avoided and co-participative partnerships of interactive, rather than simply complementary, roles developed.

Relationships with adults based on respect for a young person’s identity and capabilities contribute positively to social wellbeing. Equally important are relationships with peers. Social isolation has been linked directly to low levels of wellbeing, and as children reach adolescence their relationships with peers become more significant in their social and emotional growth (Children’s Society 2012, p. 7). Social and educational inclusion through participation and community connectedness has been a key aim of some dance projects for young people. Although learning and making dance is an inherently social activity peer interaction, an essential aspect of the psychosocial development of adolescents (Buckroyd 2000, p. 108) needs to be fostered and managed. Miulli and Nordin-Bates (2011) suggest that motivational climates (the psychological environment in which dancers learn) have a significant impact on wellbeing. Their research suggests ↪ that learning based on setting and completing tasks is more likely to encourage dancers to interact and learn together. A further way in which dance artists working with young people have developed significant levels of interaction characterized by trust and cooperation has been through the use of touch, physical support, and contact work. In 2003, for example, Dance United ran a project for young male offenders (aged between 15 and 17). The resulting performance, *Third Symphony: Men at War*, used contact work and lifts extensively to develop trust and reciprocity between participants. Participants felt that they worked together as a team and the institution’s staff noted improved relationships with and between participants (Bramley and Jermyn 2006). Where cooperative and collaborative working are established, dance can create communities that offer young people support, a sense of belonging, and identity (Fensham and Garner 2005). There is considerable evidence that young people enjoy and value the social interaction generated by dance participation.

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Conclusions

In conclusion, a growing body of evidence demonstrates the positive impact that participation in dance can have on young people’s physical, psychological, and social wellbeing, but the specific pedagogy involved is relatively under-researched. This chapter has surveyed some recent developments to suggest that relationships within the learning situation are key to enhancing subjective wellbeing. The recent expansion in children’s and young people’s participation in dance activity and performance in the UK has led to greater involvement of dance artists in teaching and leading dance. Their ability to establish and manage effective relationships is central to pedagogy for wellbeing. It is this that enables a wide range of teaching and choreographic methods to be employed in ways that enhance the subjective wellbeing of the young people involved.

Notes

1. YDance in Scotland (2002>) and Youth Dance England in England (2004–2016) have led developments in youth dance over recent years. Part of their remit has been to enhance the quality of leadership, teaching, and facilitation of participatory dance and support the development of a qualified and skilled workforce.
2. This frequently involves postgraduate teacher training.

3. Such associations include, but are not limited, to the Imperial Society of Teachers of Dancing, the British Ballet Organisation, the British Dance Teachers Association, and the Royal Academy of Dancing.
4. See, for example, Hall (2007). Youth Dance England suggested that there was a national shortage of suitably qualified dance teachers (Siddall 2010, p. 46), as did a recent review of the dance sector in Scotland (Clark 2012).
5. These include the work of the National College for Community Dance (2009>); the Dance Training and Accreditation Partnership (2006>), including development of a Diploma in Dance Teaching and Learning (Children and Young People); and *Dance Links* (2005>), providing training for out-of-school dance providers. Arts Council England publications, including *Providing the Best* (2005) and *Keeping the Arts Safe* (2005), encouraged and helped artists working with children and young people to assess the quality and safety of their arts provision. Creative Partnerships has (2002–11) nurtured creative practitioners to work with educators.
6. The British government's ambition to improve children's health, wellbeing, and achievement was set out in two Green Papers: *Every Child Matters* (2003) and *Youth Matters* (2005). Arts Council England's responses (2005, 2006) championed the potential of the arts to contribute to the achievement of the five outcomes specified: being healthy, staying safe, enjoying and achieving, making a positive contribution, and achieving economic wellbeing. The Social and Emotional Aspects of Learning (SEAL) programme was introduced in 2005. Also in 2005, the Children's Society launched its wellbeing research programme to investigate young people's own views on wellbeing, most recently publishing its findings in *The Good Childhood Report* in 2012.
7. Subjective measures might include how satisfied people feel about their relationships, experiences, and prospects. Objective measures include indicators such as educational achievement and life expectancy. A degree of caution has been expressed about the use of subjective measures.
8. In 2010 the British National Office for Statistics launched a national wellbeing programme that was committed to using measures of wellbeing that focused on 'quality of life' as well as economic growth.
9. For example, Quin et al. (2007a, 2007b), Nordin and Hardy (2009), North Kent Local Authorities Arts Partnership and Laban (2009), and Urmston (2012).
10. Creative dance sometimes refers to a dance form and sometimes to the creative processes involved in composing dances in other dance forms such as contemporary, street, and ballet.
11. Lakes (2005), Ross (2004), and Smith (1998) have described the authoritarian approach that characterized some teaching in the 'classic modern dance and ballet worlds', especially in the USA in the past.
12. Although there was separate curricular documentation for Wales, Scotland, and Northern Ireland at the time, the children's experience in each country was very similar.
13. For example, Linda Jasper (Director of Youth Dance England), Marie McClusky (Director of Swindon Dance), and Chris Thomson (Director of Creative Teaching and Learning at The Place).
14. This was also a time when dance movement therapy (DMT) was being developed in the UK. Karkou and Sanderson (2000) suggest that although DMT was to become a separate discipline it originated from principles that also underpinned modern educational dance, and that prior to the 1980s, educational dance could be said to be more 'therapeutic' than artistic (69).
15. See, for example, Harrison (2007) and Miles (2008).

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