

## Return to Dance Guidance

### Webinar 7 – ‘Returning to Dance: Alternatives to face-face - outdoor activity, blended learning and addressing digital poverty’

#### One Dance UK & NIDMS Expert Panel

7<sup>th</sup> August 2020

Host: Erin Sanchez

Chair: Emma Redding

Panellists: Emma Redding, Edel Quin, Naomi Lefebvre Sell

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#### Live Q&A

1. Time Point: 26:45

Q. Can you share the digital accessibility guidelines?

A. Yes, we can post those on the One Dance UK website. Government Guidelines on Digital Accessibility: <https://www.gov.uk/guidance/accessibility-requirements-for-public-sector-websites-and-apps>

2. Time Point: 29:00

Q. Naomi, with regards to the creative tasks that you mentioned, could you speak a little more about those and the teaching of choreography in a virtual space?

A. [NLS] Yes, for one example we did a creative task where we initially asked students to use a chair, and then we spoke to the students and realised that this didn't work for everybody in their home environments, so we changed it and instead just encouraged students to be at a lower level. We are being flexible with ideas like these, and students have responded really positively. Students were paired up for peer feedback just as we would be doing if we were together, and students also posted updates about their progress which helped to develop their literary and documentation skills. Others also developed their skills and passion for filming, and students began to self-problem solve and use their environments to their advantage. There were lots of creative ideas in this sense.

[ER] Also in technique classes that we can adopt the same approach – for example, if we don't have room to reach sideways, how could we change the way that we are moving according to the space that we are in.

3. Time Point: 32:18

Q. I know that class sizes depend upon size of the room, but would you recommend even smaller sizes so as dancers have more space to move? How is this affecting timetabling?

A. [EQ] We are reducing the size to fit the amount of students that are allowed in the space given the new recommendations. That will be slightly fewer dancers than normal in order for us to adhere to 2m social distancing. We will be doing a practice run as a team/faculty in the coming weeks before the students return to see how this new

format of delivery might work, for example considering; markers, set spaces for teachers in the studio, using designated entrances and exits, using sound equipment devices etc. We will also be planning to record all of these sessions for students who may still be shielding or self-isolating for instance, so as they can still participate and engage with the learning material and sessions. We need to ensure therefore that all of our studios have the facilities to live record. Our classes will also be slightly shorter to allow for groups to enter and exit the space, and to allow for cleaning in between sessions.

4. Time Point: 45:47

Q. Regarding teaching under 18's, many schools are not allowing cameras to be on and so teachers aren't seeing the dancers. Have you any thoughts or advice around safeguarding this kind of physical practice, particularly in regard to younger dancers who may not be as technically proficient or as creatively confident?

A. [EQ] There are specific considerations for engaging with under 18's in an online format.

5. Time Point: 39:39

Q. Do you feel that this new hybrid model of teaching and learning will increase the overall workload for us all? How will this impact us as we're now having to think about different intentions, aims and objectives in line with online working?

A. [EQ] I think there is an additional cognitive load at least, but this is an opportunity to step back and reflect in this different learning space about how and what I'm going to deliver. I will be delivering to a group of students who I have not taught before, and therefore I don't know about their capacity, ability, level, skill or accessibility needs. I've put together pre-recorded sessions ahead of time, whilst other sessions will be discursive and will include a task and a challenge based on the initial pre-recorded material. Other sessions will involve students meeting virtually in breakout groups. There is a blend of guided, clear instructional learning along with autonomous engagement and sharing. It's a case of re-considering how best to share our practice with whoever our participants are.

6. Time Point: 43:47

Q. Regarding online conduct or expectations, could you give any advice around this?

A. [NLS] Meeting in smaller groups online may be helpful, as well as letting students know that they can check-in with you. It might be good to ask students how they're doing regularly and suggesting short screen-free breaks if students appear tired or demotivated. As a result of screen fatigue previously, we have shifted our way of working in that we have been sending students materials to engage with asynchronously as opposed to all together at the same time so as they could watch when it suited them, and we included slides with blank screens to encourage students to pause. We have encouraged awareness of paced thinking and learning.

7. Time Point: 45:58

Q. Regarding injury and safeguarding, how do we manage injury when dancers are working at home?

A. [ES] To use One Dance UK's U.Dance Digital Festival as an example, in order to safeguard we did not allow the young people to switch their cameras on during sessions, and we also took great care to ensure that the sessions were secure. We gave in-depth thought to the kinds of safe practice guidance that we wanted these young people to have, and who would

be helping them to carry out this safe practice. We provided the dancers with information about what they should do if they sustained an injury, which was reiterated to them at the beginning of practical sessions and this was also available in a written format on our website (for parents/carers etc) <https://udancedigital.org/health-safety/> . We encouraged young people to pause and take breaks, and let them know that the session content would be available for them for a further 2 weeks should they want to put it aside and come back to it. Safe in Dance International (SiDI) <http://www.safeindance.com/newsletter-april-2020/> , The National Institute for Dance Medicine and Science (NIDMS), as well as the International Association for Dance Medicine and Science (IADMS) <https://www.youtube.com/watch?v=g79z4RHIWgY>, all contributed greatly to the information we provided on safe dance practice.

8. Time Point: 51:00

Q. Regarding conditioning outdoors and safe practice considerations.

A. [EQ] Our outdoor classes will be taking place on campus, whereas others may be using public spaces – in this case you should be thinking about access permissions, and who else may have access to the space that you are using, particularly when working with under 18's. Working outdoors in this way is less risky with regards to transmission, but it is still important to maintain the distance and try to face away from each other. The same considerations need to apply in terms of distance, contact and use of equipment. We have chosen to do our conditioning outdoors to free up space for technique and creative sessions, but also to allow for the more intense exercise to happen in a safer environment. One other consideration should be the surface on which you conduct your outdoor classes – think about protective footwear and clothing for your dancers. You may have to adapt choreography accordingly, and reduce the amount of jumps you are doing for example as shock absorbency will be decreased on some outdoor surfaces. Be aware that grassy surfaces may be slippery etc, and there may be debris such as glass.

9. Time Point: 55:22

Q. Regarding digital poverty, do you have any advice? Some of my students don't have a laptop or Wi-Fi, is there any funding for this, or how can I ensure that they can access online learning?

A. [ER] Students can perhaps safely share devices in a distanced way, which may also add a sense of community or a feel of togetherness to their work.

[EQ] There are some charities around the country that are accepting donations of old devices and then reassigning them to those in the community who are in need – some schools are doing this. It would be good to look out for these kinds of initiatives in your local area, or set one up yourself.