

National Occupational Standards

For

Dance Leadership

February 2011

CCSDL1 Evaluate and communicate your skills in leading dance

Summary

This standard is about evaluating and communicating your skills in leading dance and any other complimentary experience that may be advantageous for working with specific people or in specific places.

Both employers and participants need help to understand what you are able to offer them, i.e. your own dance offer. Self-awareness and an honest appraisal of your skills as a dance leader are essential to ensure you are marketing yourself accurately.

For private school dance leaders the people with whom you should be able to communicate might include parents. Freelance dance artists working in multiple settings may have to communicate with a range of people and organisations including a dance agency, a local authority or other funder, a participant, a parent, an education or health professional.

Terminology

Within this standard the following explanations apply:

Leading Dance – this term is used to distinguish it from coaching and instructing, which whilst they form an important part of this work do not describe all competencies required for leading dance. In addition to, or sometimes instead of, adhering to a syllabus, tradition or curriculum built around a dance style or education, the dance leader will make opportunities for creative input from participants to shape their dance or dance programme. 'Leading' dance requires a practitioner to be able to research, plan, set up, market, teach/facilitate/make and evaluate dance with specified groups and/or individuals in a range of contexts.

Transferable skills – skills that you bring which are relevant to the people or places where you want to work, which you have in addition to your dance leading skills that you may have acquired through life experience or other types of formal training, for example in care, health or education sectors.

Specific groups of people and/or places – refers to a range of groups that might participate in dance, for example children and young people, older people or disabled people; Specific places might refer to a range of places in which dance could take place including specific places for example hospitals, youth centres, residential homes, or criminal justice settings.

Dance offer – the term "offer" is commonly used in business to mean the product or service that you offer which should be communicated clearly for your customers to understand it. Here it is used in the same way; by evaluating your own skills and articulating them as an "offer", both you and other people will be able to place a value on them. This will enable you to confidently market your service.

Knowledge and Understanding

You will know and understand:

1. The importance of evaluating your skills using a range of methods, criteria and references
2. The difference between 'leading' dance and dance 'instruction'
3. How to recognise the features of effective practice in leading dance
4. Methods to identify your level of skill in relation to the recognised features of safe and effective practice in leading dance
5. The importance of transferable skills which may prepare you to lead dance with specific groups of people and/or places

Performance Criteria

You must be able to:

- a) Communicate to others your skills and experience in leading dance activity
- b) Identify your own strengths and weaknesses
- c) Describe how and why you wish to lead dance with specific groups of people and/or places

CCSDL2 Identify, research and understand your market

Summary

This standard is about identifying the skills required to deliver dance to a specific market to ensure that your work will be effective.

Terminology

Within this standard the following explanations apply:

Market - refers to sectors of people that you have identified that you could work with by matching your skills together with your research of the needs of these people.

Research – refers to the different activities you might undertake to find out about your market. This might include observation of a potential group, a review of written documentation (reports, policies, articles), discussion with potential organisations or participants or a survey of data and/or statistics.

Dance programme can be any series of sessions, a term or an annual syllabus/programme, intensive one-off residencies, or mixture of all of these.

Useful reference points for this standard from other NOS suites:

Creative and Cultural Skills

Suite: Freelancing for creative and cultural industries:

FL2 Define the vision and objectives for your freelance work in creative and cultural industries

Knowledge and Understanding

You will know and understand:

1. How to identify, locate and research a target market
2. The importance of values, policies or language that are relevant to communicating with the identified market
3. The needs of your target market
4. The importance of researching what dance style(s) delivery methods, roles and relationships and communication systems has been employed previously with this market.

Performance Criteria

You must be able to:

- a) Identify relevant sources of information relating to a potential market
- b) Employ appropriate research activities to find out about a potential market
- c) Identify and respond to the specific needs of a potential market when planning a dance programme

CCSDL3 Identify and communicate to others, your personal skill and contextual knowledge of your dance style(s)

Summary

This standard is about being able to communicate to others your technical skills as a dance leader and your knowledge of the origins, history and development of the dance style(s) and form(s) that you use including current manifestations.

Terminology

Within this standard the following explanations apply:

Dance style – this encompasses the many dance styles (also referred to as genre, forms) that exist, for example to name just a few; street dance, south asian dance, folk dance, african peoples dance, ballet, non-stylised dance, somatic practice, contemporary dance.

Examples - refers to any material (including written, performed, audio-visual) that you might use to demonstrate your skills and/or knowledge.

Portfolio is the collection of relevant examples of your skills that can be a combination of written, film and photographic material. It is like a CV but with more scope for you to demonstrate your artistic and facilitative skills and experience in a tactile, visual and/or aural way

Knowledge and Understanding

You will know and understand:

1. How to demonstrate knowledge and technical ability in your chosen dance style(s)
2. Current practices and methods of delivery in your chosen dance style(s)
3. The history and context of your dance style(s)
4. The importance of gathering examples to illustrate your knowledge, skills and experience

Performance Criteria

You must be able to:

- a) Identify and communicate to others your primary dance style, its features, cultural context and how you deliver it
- b) Present examples to others of your skills in leading dance activities that are appropriate to specific styles or forms

CCSDL4 Communicate how you carry out creative and compositional skills appropriate to your target market

Summary

This standard is about your ability to communicate your creative and compositional skills and experience and their relevance to your target market.

For a dance teacher running their own private dance school this might be about the skills needed to direct choreograph and rehearse an annual show or sharing where students perform on stage.

For dance artists leading work in a variety of places with different people it might be about the skills needed to facilitate a creative output from individuals or groups; the skills needed to devise choreographic approaches to making work (with regard to both process and product); the skills needed to facilitate collaborative initiatives.

Terminology

Within this standard the following explanations apply:

Creative Engagement – in this document this term describes the dance leader in their activity of using structures that encourage participants to experience a different perspective that could be about their body, each other, the environment they are in, or all of these, which may then support the participant to come up with new ideas/experiences that they can share.

Creative skills - refers to the skills employed to facilitate dance activity with a target group. This might include the ability to lead improvisations, devise creative tasks, generate movement material, or elicit and develop imaginative responses from individuals or groups. It also includes the ability to reflect critically upon activities and outcomes in order to build upon positive outcomes and find alternative approaches when ideas or strategies are less successful.

Compositional skills – refers to the skills required to devise, develop, explore, review and structure existing or newly created movement material in a manner that is appropriate to the target group. This aspect of composition is choreography, but the term composition is used here to also acknowledge collaborative working that often occurs in dance programmes. Composition in this context then, also refers to the structures that may be drawn from other art forms to support a dance making process

Portfolio is the collection of relevant examples about your skills that can be a combination of written, film and photographic material. It is like a CV but with more scope for you to demonstrate your artistic and facilitative skills and experience in a tactile, visual and/or aural way

Knowledge and Understanding

You will know and understand:

1. Your personal skills in creative processes and composition
2. A variety of teaching and leading strategies to facilitate creative engagement
3. How different choreographic structures and strategies inform your practice of dance making or the facilitation of dance making in other people
4. The role of critical reflection in dance composition
5. The role that other technical and artistic aspects of production can play in presenting dance

Performance Criteria

You must be able to:

- a) Communicate to others how you devise and facilitate creative processes through the use of a range of tasks and activities appropriate to the target group

- b) Identify and communicate to others how you select and employ appropriate methods to devise and/or structure choreographic outcomes appropriate to the target group and/or context
- c) Identify and communicate to others how you collaborate, where appropriate, with relevant individuals (participants, artists, technicians) in order to realise an artistic aim
- d) Critically reflect upon processes and outcomes in order to ensure quality of experience and/or product

CCSDL5 Communicate your competence and readiness to lead dance with specific groups of people and/or places

Summary

This standard is about communicating and evidencing all of your experience relevant to your target market showing that you are both legally compliant and competent to lead the specific dance style with the specific groups of people you identify.

Terminology

Within this standard the following explanations apply

Specific groups of people/places in this context refers to a target market identified by you that you have aspiration to work with or do already work with for example; people in criminal justice settings, people in hospital or respite care, early years groups, older people or disabled people. You may have a complementary set of skills in addition to your dance skills that you need to include in your portfolio to demonstrate your additional knowledge. For example you may previously have been a primary school teacher, or trained as a health or care professional

Participant – the individual taking part in the dance session, also often described as a learner or pupil

Portfolio is a collection of examples that can be a combination of written, film and photographic material

Person-centred is used here to describe a leadership approach which aims to create an environment for learning that builds upon existing qualities and strengths of each individual encouraging their active exploration of the dance.

Knowledge and Understanding

You will know and understand:

1. How to form a judgement on your competence to lead dance with specific groups of people and/or places
2. How to demonstrate your competence in your portfolio of working in a person centred way with specific groups
3. Characteristics, principles, values and needs of specific groups or communities
4. What relevant legal disclosures and insurance need to be in place for you as an individual to work with the groups you identify

Performance Criteria

You must be able to:

- a) Identify and communicate the skills and values that you bring to the context in which you propose to work
- b) Present examples to others of your skills to lead dance with specific groups of people and/or places
- c) Present examples to others of relevant legal disclosures and proof of insurance policies for people and places you propose to work with and in.

CCSDL6 Use different media and methods to communicate with your target market

Summary

This standard is about being able to communicate and present yourself effectively to your target markets.

It might be important to the people you want to reach for you to have an online presence, it might be important to others to have a physical folder that they can leaf through with certificates and images of your work.

Design and high quality printing may be more important in your presentations if you aim to make dance art works with people and are pitching to the commercial sector or arts funders. This may be less of an emphasis if for example; you are attracting the interest of a local community to folk dance sessions.

Terminology

Within this standard the following explanations apply

Dance offer – the term “offer” is commonly used in business to mean your product or service communicated clearly for your customers to understand it. Here it is used in the same way, by self-evaluating your skills and articulating these into what you are able to offer, you and others will be able to place a value on them and confidently be able to market your service.

Target Market - could be your participants that you reach directly who are a community that you identify might want what you have to offer and could be defined for example by location, interest, culture or institution. Alternatively, your target market could be employers, funders or commissioners

Knowledge and Understanding

You will know and understand:

1. A range of ways to communicate about your work
2. The role that technology can play in helping you to promote your work
3. Gaining appropriate permissions for use of recorded visual examples of your dance sessions
4. Ethics around the use of appropriate social networks and media channels by which to share your work
5. How to conduct research to test your target market and find out what ways they prefer to access your work

Performance Criteria

You must be able to:

- a) Present yourself to different target markets in different ways
- b) Obtain permissions to use images of people in your marketing
- c) Place your dance offer to your market in places that are relevant to them

CCSDL7 Design programmes of dance work that are appropriate to specific groups and individuals

Summary

This standard is about being able to communicate about the role you will provide and the support you expect in return from stakeholders to ensure that the design of a dance programme is fit for purpose.

This standard ensures the you takes an active role in creating the work situations you step into. The design of the programme must be clear in its purpose and must match the your available skills with the end user.

Project scoping can be a useful way of describing this standard and is a common term in business to test ideas against available financial and human resource to work out if the idea is realistic to deliver what the customer wants and yet give the business enough money to deliver it.

This standard may be more detailed for some dance leaders than others depending on the complexity of the context they work in. A complex context would have many variables for example multiple funders, outdoor dance performance, being part of a festival, leading dance in education, health or criminal justice settings, or working as part of an artist team.

If there are fewer variables such as, one leader, one venue, at a fixed time with the same group who have no need for support workers and the funding is privately managed, then this standard is still essential but the level of negotiation skill required would be lower.

Useful reference points for this standard from other NOS suites:

CCSkills Freelancing for creative and cultural industries

Terminology

Within this standard the following explanations apply:

Dance programme can be any series of sessions, a term or an annual syllabus/programme, intensive one-off residencies, or mixture of all of these.

Stakeholders are the people with a stake invested in the project. Often these are the people providing finance to your project or in kind support such as a venue or staff resources.

Fit for purpose sees quality as fulfilling a customer's requirements, needs or desires. It also should fulfil your requirements. Many community-based projects have been dependent on an investment of time over and above what people are paid for. Increased awareness of when people are investing time over and above what they are paid for should be clear so that you have a choice as to whether you can afford to do this or whether the project aims need to change.

Scope refers to setting the limits of your dance programme; for example setting a limit on the amount of people who can participate in a dance session, only running sessions in spaces that are uninterrupted, working with a musician etc. There will be aspects to the scope you set that you will not compromise on, and aspects that you will negotiate, depending on the aims of the programme and the money and time available for it.

Knowledge and Understanding

You will know and understand:

1. How to apply your dance leadership skills so that they are fit for purpose, for you and your groups/participants
2. The workplace environments you plan to work in and the information from you that they will need and the information you need from them

3. The impact of changes to any aspect of a proposed design, to be able to argue a case for re-negotiating for example fee, time, support workers or group numbers
4. Develop awareness of the role you will take as a dance leader for individuals and organisations that are supporting your dance programme
5. The importance of the relevant broader legal infrastructure required for the delivery of your dance programme including any public liability insurance, data protection permissions for documenting the programme, permissions to work with specific groups of people.

Performance Criteria

You must be able to:

- a) Scope a design for a dance programme that is fit for purpose for yourself, your participants and your stakeholders
- b) Prepare a space for safe practice in relationship to the sessions you lead
- c) Negotiate your role within the programme and describe conditions that you cannot compromise if you are to deliver what you promise
- d) Identify what permissions and legal issues you may need to consider for the design of your dance programme
- e) Involve supporting staff or artists in your sessions

CCSDL8 Manage expectations with participating individuals, groups, funders and partners

Summary

This standard is about managing expectations of people involved once the dance programme is designed or in design. There are many expectations to manage as everyone has a different idea about what dance is so there could be an advocacy role for your dance style and the way you deliver it.

There are also individual expectations about outcomes, for example, a beginner participant might have an unrealistic expectation of what their body can do, a parent may have unrealistic expectations of what their child can achieve, and a programmer might have an unrealistic expectation about the quantity of people that can be reached.

Whilst your participants need to understand your dance style and process of delivery, there may be others that need to as well, such as parents, support workers, funders or partnering organisations such as hosting venues. The clearer that you can be in this scoping stage the more trust will be built between yourself, your potential groups, and funders.

Terminology

Within this standard the following explanations apply:

Support workers - care professional or learning assistant that is providing specialist support or an apprentice who is shadowing your sessions.

Co-workers - collaborating artists that you may be sharing leadership with who are bringing their skills in dance or other art forms

Partner organisations and individuals are people you are working with who either give their time to supporting your sessions in their planning and evaluation and/or give their money to enable the sessions to happen. They might help with setting up the venue, providing marketing for you, helping you to measure the impact you have or by financing your sessions.

Dance programme can be any series of sessions, a term or an annual syllabus/programme, intensive one-off residencies, a performance project or mixture of all of these.

Professional practice refers to you being responsible for your conduct, and working in an ethical and transparent manner, which is relevant whether you identify yourself as working in a voluntary, amateur or paid professional role

Knowledge and Understanding

You will know and understand:

1. The importance of bringing your artistic, facilitative and negotiating skills to your dance participants and partner organisations
2. How to manage your fee, contracts, budgets, and relevant legal or copyright issues
3. What professional practice means and how you deliver it
4. How to communicate in person and inspire individuals and groups about your dance programme design, its process and values
5. The importance of presenting realistic outcomes for your dance programme
6. The importance of awareness of your skills so you can be honest with groups and partner organisations in recognising what you need additional support with to deliver a dance programme
7. How to involve and motivate partner organisations and individuals to support you with skills or resource gaps and develop their role
8. The importance of delivering a realistic route of achievement for the participants

Performance Criteria

You must be able to:

- a) Identify and negotiate financial and human resources for the dance programme to enable you to manage its scope with your stakeholders
- b) Manage the setting up of a dance programme meeting the needs of different stakeholders
- c) Manage budget, contractual, legal and copyright issues relevant to yourself and your dance programme
- d) Communicate across age groups and abilities in an inclusive and effective manner to set up and manage expectations of participants and supporting partner individuals or organisations

CCSDL9 Build relationships and trust with and within community groups to inspire take up to your session(s)

Summary

This standard is about setting up new groups of participants for dance programmes. The dance leader must be able to attract interest, motivate individuals to participate in their dance programme and be clear about what they can offer. When individuals sign up to participate they need to feel listened to, valued and safe in the environment that the dance leader has created understand the commitments expected of them and what they will get in return.

Useful reference points for this standard from other NOS suites:

Sector Skills Council: Creative and Cultural Skills

Suite: Community Arts: Standard CCS17 Contribute to safeguarding children, young people and vulnerable adults

Terminology

Within this standard the following explanations apply

Social Agendas in this standard refers to government led initiatives that may involve the source of funding for dance sessions being driven by for example health, education or criminal justice priorities and targets

Knowledge and Understanding

You will know and understand:

1. How to identify and research the market for your dance programme/workshop
2. The importance and impact of effective communication - know how to research the best channels of communication for the community you are looking to work with
3. Pacing of projects and planning timescales relevant to the communities you work with

Performance Criteria

You must be able to:

- a) Identify a clear need for your dance programme
- b) Negotiate the purpose and basis for any dance activity driven by social agendas to suit both your skills and the group and funder requirements
- c) Communicate and at a level that matches the needs of your clients and other stakeholders

CCSDL10 Build trust with host organisations and funders

Summary

This standard is about communicating clearly and acting professionally throughout the process of setting up a dance programme. This standard is most relevant to dance leaders who are setting up dance programmes in community settings but it could also be relevant for private dance schools relationships with parents.

For example, being transparent about your fees, and/or budget for the programme, applying your self knowledge to set out what you can really achieve with what support you have within a programme and not over promising outcomes. This standard is two-way and the host organisation or funder needs to meet their promises in their relationship with you. This standard ensures that you are able to assert your needs as well as building trust in your delivery.

Terminology

Within this standard the following explanations apply:

Partners – host organisation and/or funders

Knowledge and Understanding

You will know and understand:

1. The importance of advocating for your style of delivery to develop trust and awareness in partner organisations of your approach e.g. inviting commissioners to dance sessions you run
2. How to apply your dance leadership so that it is fit for purpose, for you and your partners
3. The importance of running a dance programme on time and on budget
4. How to manage a budget and in kind resources available to you
5. How to ensure relevant legal, data protection and insurance checks are in place
6. The importance of gaining permissions from participants or audiences for filming and documentation purposes
7. The importance of having relevant music license and permissions for your use of other copyrighted artistic material in place

Performance Criteria

You must be able to:

- a) Describe your dance offer to others and demonstrate how you are able to train, advocate, share and collaborate to involve people supporting your sessions
- b) Produce a budget and maintain your finances in a clear and transparent way
- c) Carry out and manage necessary checks, disclosures and licenses that affect your dance programme

CCSDL11 Encourage involvement and collaboration with supporting teams

Summary

This standard is about the encouragement of collaboration with supporting teams. This will have most relevance to dance leaders who are delivering dance programmes in different settings or with people that need additional specialist support to participate in dancing.

Terminology

Within this standard the following explanations apply

Reflective Practice refers in this standard to the thinking you do about your session after you have delivered it and how this informs your forward planning as a result of evaluating your session

Reflexive Practice refers in this standard to the thinking and decision-making you do in the middle of your sessions as or meetings a result of evaluating your delivery with participants whilst you are in the session

Knowledge and Understanding

You will know and understand:

1. The importance of being clear about your own role and the support you need from others for the specific dance programme you have designed
2. How to motivate people and inspire involvement in your dance programme from supporting teams including paid support staff or volunteers
3. How to manage financial and human resources available to you generating support in kind where possible
4. The importance of reflexive practice, using evaluation as you go along in a project and how you can change design of programme to suit strengths of the group or the supporting team as they emerge.

Performance Criteria

You must be able to:

- a) Collaborate with chosen specialists such as co-leaders in an artist team, and support for example from health workers, physiotherapists, learning support workers in order to maximise the dance programme's impact
- b) Manage resources to support the programme
- c) Inspire and motivate people to support the programme whether they are paid staff or volunteers

CCSDL12 Deliver safe and effective dance leading

Summary

This standard is about ensuring that you are able to protect the health and safety of yourself and participants to be able to draw out the most effective learning, taking into account the whole experience of the dance session including the safeguarding before and after a session.

Useful reference points for this standard from other NOS suites:

Sector Skills Council: **Training and Development Agency for Schools**

Suite: **Supporting Teaching and Learning in Schools**

The whole suite will be of interest to people working with young people but the following standards give you an indicator of what you will find there:

STL34 Support gifted and talented pupils

STL38 Support children with disabilities or special educational needs and their families (CCLD 321)

STL39 Support pupils with communication and interaction needs

STL41 Support pupils with behavior, emotional and social development needs

STL54 Plan and support self-directed play (PW9)

Knowledge and Understanding

You will know and understand:

1. The importance of theoretical and experiential awareness of how the body works in relation to the dance style you are leading including key aspects of applied anatomy and physiology
2. Principles of safe and effective dance practice including key aspects of nutrition, biomechanics, and injury prevention and management, in addition to the above
3. The importance of detailed observation of participants to assess safe and effective practice
4. The importance of clear communication with participants so that they understand what is asked of them and how they should behave in relationship to others in your session
5. How to assess, respond and be flexible to your participants current needs within the session taking into account previous knowledge gathered when planning the session with your group
6. How to consider the emotional wellbeing of participants in your session and where appropriate refer to other support networks
7. How to be aware of equality with your use of language and division of individual attention in your dance sessions
8. The importance of differentiating activity to achieve inclusion for individuals with the group
9. Group dynamics and the importance of responding with appropriate content, duration, intensity, pace and tasks for the session(s)
10. How to take responsibility for your wellbeing and the wellbeing of your participants whilst they are being led by you in the dance session
11. Risk assessment for a dance session considering environment, temperature, numbers of people, support workers, before, during and after session policies
12. Ethical, legal and professional responsibilities in a dance environment
13. How to conduct and present yourself with the group in a professional manner

Performance Criteria

You must be able to:

- a) Identify the needs of your dance participants and determine what you will do to meet their needs in the session(s)
- b) Structure sessions for safe and effective delivery to participants that protects physical and emotional wellbeing and sets appropriate goals
- c) Facilitate a safe and effective learning environment that puts individuals at ease
- d) Carry out a risk assessment
- e) Involve other professionals to support safe practice in and outside of your dance sessions
- f) Take responsibility for and present yourself professionally as a role model to the group
- g) Establish ground rules for equality, respect and safety of participants and yourself in your dance sessions
- h) Communicate with clarity and respect with your group(s)
- i) Take responsibility for your physical and emotional wellbeing as a role model for your group(s)

CCSDL13 Engage and manage groups through your dance leadership in a creative context

Summary

This standard is about engaging your participants in your dance sessions with an ability to apply a variety of approaches to leading dance that balances the learning needs of individuals and the group as a whole.

Terminology Within this standard the following explanations apply

Leadership approaches – refers to any teaching or creative method to draw out the best engagement and learning from an individual

Body knowledge – control of the body with different movements. Depending on the style of the dance there will be different types of body and spatial awareness required to deliver and experience the movement to communicate it to other people clearly. This may often be about communicating an idea with the body just as much as it may be about learning a dance style.

Dance style – this encompasses the many dance styles (also referred to as genre, forms) that exist, for example to name just a few; street dance, south asian dance, folk dance, african peoples dance, ballet, non-stylised dance, somatic practice, contemporary dance.

Different communities – in this context community can refer to people gathering in a place together (hospital, school, community centre) or group of individuals brought together by a shared interest

Support workers- used here to refer to any person who you have formally identified as having a supporting role in your dance sessions. They could be for example, an apprentice dance leader, a care professional who is supporting a specific person, a learning assistant or teacher, another artist you are collaborating with, a researcher, an evaluator, a parent or a volunteer.

Person-centred learning used here to describe a leadership approach, which aims to create an environment for learning that builds upon existing qualities and strengths of each individual encouraging their active exploration of the dance.

Knowledge and Understanding

You will know and understand:

1. Different teaching strategies to facilitate learning leadership approaches for your participants to gain the body knowledge they need for the dance style they are doing
2. How to develop inclusive atmosphere to encourage creative engagement
3. The importance of your professional presentation and capacity to take on responsibility for your group
4. The principles of person-centred learning
5. Group dynamics with particular attention on how to succeed at managing different paces of learning and engagement for individuals within a group
6. How to use your own creative enquiry and initiative to apply your dance style with different communities
7. Methods to develop collective decision making in making dance together
8. How to draw out, develop and structure imaginative ideas of the participants to develop their engagement in their dance and their critical enquiry
9. The importance of talking with any support workers who participate in your sessions and gaining their understanding of your aims so they can help you achieve them with the group
10. The importance of your persona in leading dance using clear vocal instruction and inspiring your group through your feedback
11. Body language and how to put people at ease through your verbal and non verbal behaviour

12. How to enhance and evaluate creative experience of participants through collaborations with support workers

Performance Criteria

You must be able to:

- a. Inspire and engage people at a level that they can understand and join in with
- b. Set out expectations, parameters and opportunities between, leader, participant, supporting team and activity with clarity about aims and processes you will use with your group
- c. Use your creative ability to support the creative and imaginative ideas of participants in their dance and apply your dance style in appropriate ways for person-centred learning
- d. Communicate clearly using verbal and non verbal communication skills so that participants understand you, with relevant support for yourself where needed for effective working
- e. Acknowledge the collaborations you made to achieve the dance programme's aims
- f. Reflect on all aspects of the delivery of your programme to make modifications to it where needed
- g. Develop trust, shared values and clear roles through your practice with people you have engaged
- h. Be able to support participants to develop a quality in their movement and dance style
- i. Recognise and instigate development of participants so they have a more developed range of skill in their dance

CCSDL14 Demonstrate technical skill and knowledge in leading your dance style(s)

Summary

This standard is about ensuring that you have the technical knowledge and skill to demonstrate, describe or correct movement with your participants to accurately enable them to learn about their body, and the dance style(s) you are delivering or bringing out in your participants.

Terminology

Within this standard the following explanations apply

Dance style – this encompasses the many dance styles (also referred to as genre, forms) that exist, for example to name just a few; street dance, south asian dance, folk dance, african peoples dance, ballet, non-stylised dance, somatic practice, contemporary dance.

Knowledge and Understanding

You will know and understand:

1. Your level of ability at your chosen dance style(s)
2. The importance of refreshing your movement practice and knowledge appropriate to the dance styles and processes that you lead
3. The importance of anatomical knowledge in relationship to the dance styles you lead
4. How to demonstrate, correct body alignment, provide appropriate challenge to improve learner experience of their dance
5. How and when to demonstrate, challenge and support to inspire and motivate participants

Performance Criteria

You must be able to:

- a) Demonstrate technical skills and knowledge in the dance style(s) you offer in your sessions to inspire your group
- b) Keep up to date with and apply to your practice advancements in professional dance practice
- c) Recognise when movement is being performed by a participant that could cause short or long term damage to the body and be able to respond with verbal instructions and/or physical demonstration to ensure competence is achieved
- d) Deliver correcting instructions that support difference and pay attention to ethical codes of conduct around touch, personal space, and appropriate learning methods for participants.

CCSDL15 Structure dance for engagement of participants and groups

Summary

This standard is about knowing how to structure dance with your participants in the chosen dance style(s).

This standard at its most basic, involves you following an established set structure and form to plan a session and involve participants in the dance style(s) they use.

For dance leaders who break with a traditional structure for a dance session in the style they are using or use a non-stylised approach, creative structures will continue to evolve and be invented. The more a dance leader develops structures suited to the participants they work with the more experienced they become in developing person-centred practice.

Knowledge of different choreographic structures that can be applied to contain the content of movement that people bring themselves becomes more important for the dance leader as a means to share an idea in a coherent way with an audience, whether the audience is the other participants in the group or a public performance

Terminology

Within this standard the following explanations apply

Composition is used here as a broad term to encompass different ways in which a dance leader will structure dance. It may be, for example, set combinations of dance steps and knowing how those combinations are usually produced for that dance style. If the dance style you lead however demands new movements from your participants as it might in contemporary, creative, street dance, or any other fusion of dance styles then choreographic structures at a basic level are required to be able to structure the material that participants offer.

Knowledge and Understanding

You will know and understand:

1. The composition opportunities for your chosen dance style and how to apply it in your dance sessions
2. How to apply your dance composition structures effectively for process-led and performance-led outputs
3. How to use other art forms to contribute to your dance composition
4. How to facilitate and involve a groups' ideas through a choreographic process

Performance Criteria

You must be able to:

- a) Recognise and facilitate dance compositional structures appropriate to your chosen dance style and dance making process
- b) Facilitate choreographic structures appropriate to your programme design, participant and group needs
- c) Collaborate with other artists and technicians to deliver both process led and performance led compositions as appropriate to the design of your dance programme

CCSDL16 Collaborate with other art forms

Summary

This standard is about developing your awareness of other art forms and how they work with their chosen dance style.

For example, for South Asian Dance, African People's Dance or Ballet, live music and the interpretation of sound to movement may be of importance. To a creative dance artist the use of a variety of art forms such as text, visual art, digital technology as a way in to engaging their participants may be of importance or supporting creative explorations of costume, sound and lighting.

Depending upon the dance style you are applying it to, and whether the dance leader takes groups through to public performance, will determine the depth and level of importance that this standard has for the individual dance leader.

Knowledge and Understanding

You will know and understand:

1. The importance of knowledge about other art forms and how they can be utilised and contribute to dance making process
2. The parameters of your own knowledge and skill in other art forms
3. The value and use of music within your dance sessions and performances with respect for its use, composition and quality of reproduction
4. The relevant permissions or licence that need to be gained to use any pre made recorded music, writing, or visual art in support of your dance programme with particular attention to public performance

Performance Criteria

You must be able to:

- a) Identify ways to develop your awareness of other art forms and how they relate to your dance work
- b) Recognise and deliver ways to enhance your dance delivery with other art forms where resource allows
- c) Identify when you might need to collaborate with other artists and be clear about your collective roles

CCSDL17 Work with volunteers, support workers and managers

Summary

This standard is about the relationships you can build to support your dance programme.

A dance leader might look for support which could be for example: a receptionist or volunteer to meet and greet people and make sure they get home safely; a support worker who participates in the session with a view to supporting a disabled participant engage in the session at their own pace, a volunteer to film or photograph a session and gain the relevant permissions to do so, a marketing assistant to help advertise the sessions.

Knowledge and Understanding

You will know and understand:

1. How to use and maintain relationships you have built in planning process to enhance the delivery of your dance sessions
2. How to recognise the support that you have been provided with, evaluate whether it matches what was planned and develop a flexible approach to respond to unexpected sources of support or lack of it
3. The importance of defining supporting roles before the dance programme begins and revisiting these roles throughout the dance programme to make modification where needed

Performance Criteria

You must be able to:

- a) Encourage mutual exchange of knowledge and maintain motivation of workers supporting your dance programme
- b) Define roles and expectations of your supporting team clearly
- c) Recognise support being given and evaluate its effectiveness throughout the programme

CCSDL18 Evaluate the impact of your dance leading through engagement with your groups and stakeholders

Summary

This standard is about evaluating your working practices before, within and after the sessions using feedback from a variety of sources to support their judgement.

Knowledge and Understanding

You will know and understand:

1. How to deliver ongoing evaluation relevant to aims that have either been set by you or employers/stakeholders
2. Different and appropriate methods of collecting qualitative data from your groups and stakeholders
3. The importance of providing space within the session for reflection and feedback from your group to inform what you may do within the session and the rest of the programme

Performance Criteria

You must be able to:

- a) Identify the critical enquiry and the baseline for your participants at the beginning of a project in order to track their development and change as a direct result of your dance programme within the aims you have set for yourself
- b) Seek and collate feedback from your group and other stakeholders in a variety of formats
- c) Identify the impact that your dance participants have on the way you lead sessions
- d) Implement processes to deal with information provided, with reference to data protection when quoting people or sharing their image or art works and writing evaluative reports for stakeholders

CCSDL19 Communicate the results of evaluating the impact of your dance leading

Summary

This standard is about communicating what you have learnt from the evaluation of your dance leading. You will be required to interpret the data collected and create a report of your findings.

Knowledge and Understanding

You will know and understand:

1. Methods to share the information you have collected with awareness of data protection
2. The importance of identifying who the evaluation is for; yourself, the group or other stakeholders
3. How to produce a report appropriate to the people you are creating it for and in the forums that they would respond to it
4. The importance of your networks to provide signposting opportunities for progression of your dance participants beyond your dance sessions
5. The importance of having an awareness of opportunities for your own professional development

Performance Criteria

You must be able to:

- a) Create a report appropriate to your or stakeholder requirements of the data you have collected
- b) Act responsibly with attention to data protection especially when using social networks, leaflets and reports in public domain about your dance programmes and participants
- c) Interpret evaluative data collected and extract actions that you can take to improve your professional practice
- d) Interpret evaluative data collected and match with your observations to offer signposting to individuals in your groups for their development

CCSDL20 Develop awareness in your participants and group

Summary

This standard is about ensuring that you are self aware and develop an awareness for individuals in your groups, to support development of quality in the work produced. You are expected to identify and record the learning that has taken place both for individuals in the group and for yourself.

Useful reference points for this standard from other NOS suites:

Life Long Learning UK – Developing self awareness in your groups

Knowledge and Understanding

You will know and understand:

1. How to engage and support dance participants in learning and development process
2. How to develop an environment with your group that is reflexive and provides feedback

Performance Criteria

You must be able to:

- a) Identify your own parameters and skills, and develop awareness in individuals in your dance sessions of their potential
- b) Develop and maintain a positive culture of feedback from your group to inform and develop your work
- c) Communicate with confidence to your group at any point in your session to ask how they are doing and be prepared to change activity or energy in response to their feedback
- d) Recognise and record the learning that happens because of actions you take in your sessions both for individuals in your group and you

CCSDL21 Recognise your professional development needs

Summary

This standard is about interpret your evaluation and coming to conclusions about skills and support you might need for the future, looking at where and what training you could seek to develop your skills.

Knowledge and Understanding

You will know and understand:

1. How to interpret your evaluative information to come to conclusions about relevant support you need to develop your working practice
2. The importance of informal (friends, colleagues, family) or formal (paid mentor, life coach, manager, course) peer support in helping you to identify your skills and your development
3. Yourself and your long term interests and goals, and how these are represented or reflected in the dance programmes you design

Performance Criteria

You must be able to:

- a) Identify support mechanisms to develop your professional practice
- b) Identify priority areas for professional development based on your reflection about your practice and through your contact with peers and stakeholders

CCSDL 22 Research, identify and resource your continuing professional development

Summary

This standard is about seeking out the development you require, and find ways of resourcing your continuing professional development so that you can demonstrate to others that your practice knowledge and skills are up-to-date.

Terminology

Within this standard the following explanations apply:

Resourcing in this context can mean finding the finance to do courses or qualifications that you want to achieve. However, it can also mean finding in-kind support, a peer who is very good at something you are less good at could offer small amount of support and time for you to learn from them, and in turn you might have something to offer them. There are many creative ways to develop yourself that do not require financial support, but do require you to recognise the value of your peer groups and mentors, by evidencing what you have learnt.

Knowledge and Understanding

You will know and understand:

1. The importance of your networks and memberships to keep you informed of the latest opportunities for your professional development
2. The value of the people that you know, their skills and how to use your support network to help you build on and share your skills
3. The importance of valuing and investing in your professional development with an awareness of current trends in funding that could support you to finance your professional development
4. Methods of professional development and how to demonstrate or provide examples of your professional development

Performance Criteria

You must be able to:

- a) Evaluate the impact of your professional development on your working practice as a dance leader and the impact on your participants
- b) Develop your portfolio detailing your professional skills and development

CCSDL23 Reflect on and resource your professional delivery

Summary

this standard is about making sure that you are able to recognise not only where you should be developing your own skills, but also what aspects of your professional practice can be outsourced to enable you to concentrate on your sessions. If you are under-resourced, to reflect on this and think creatively about how to re shape your dance offer to be clear about what you can and cannot take on.

For example, in running a private dance school the dance leader might identify that they lack skills in managing the accounts but cannot afford an accountant other than to manage end of year accounts. There may however be a parent who would be willing to volunteer support to the dance school by doing some administrative tasks to keep finance records up to date thus resourcing a gap in the skills of the dance leader.

Alternatively, the freelance dance practitioner may have difficulty in keeping up with their diary and may look to use free open source software online to manage their administrative tasks whilst they are on the move. They may also make new negotiations in their contracts with a clarity on what they would like managers to set up for them, in terms of marketing their programme, instead of taking on the responsibility for the advertising of their dance programme alone.

Knowledge and Understanding

You will know and understand:

1. The importance of being reliable in your professional delivery
2. The importance of thinking creatively about how to resource your dance programmes for the future bearing in mind your skills and your skills gaps
3. The value of the people that you know, their skills and how to use your personal support network to give more support to your professional practice
4. The importance of your professional support network to inform you of current trends in funding that could support you with your professional delivery
5. What is relevant to the development of your professional practice and how to find help to support you in future delivery
6. How to manage your finances to allow for resourcing essential areas of personal professional practice

Performance Criteria

You must be able to:

- a) Check that you dance programmes are sufficiently resourced
- b) Identify what support you get in your professional delivery and how it benefits you
- c) Identify the administrative support you need in your professional delivery and plan how you can outsource this with or without financial resources as necessary