An Investigation into the incidence and role of
Dance Education in the Adult Sector with
specific reference to Dance as a
Theatre Art

Sarah Rubidge

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This thesis examines the incidence and nature of dance in adult education in the context of arts education in the adult sector, and investigates the characteristics of practitioners in the field and their attitudes towards their dance activities. It includes within its research remit provision offered by both statutory and non-statutory bodies.

The thesis supplements previous studies of the arts in adult education and existing studies of dance education in the initial sector.

Data for the study was collected by participant-observation and by questionnaires distributed to teachers and students of dance in the adult sector. The questionnaires elicited low returns which prevented the results being used as the basis of a statistical analysis. Instead they have been used as indicators in the formulation of a profile of dance students and teachers in adult education in the mid-nineteen eighties.

Dance in adult education was found to have increased significantly in the last two decades in both variety and quantity. However, the findings of the study, which are presented in Part III of the thesis, suggest that dance in adult education has developed in an 'ad hoc' fashion and that, as a result, its educational potential in the adult sector has not been fully realised.

Recommendations which, if taken up, would facilitate the development of a coherent dance curriculum in the adult sector are forwarded in the final chapter of the thesis.
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INTRODUCTION
During the nineteen seventies both art and dance education in initial and higher education underwent a procedure of rationalisation. Principles, procedures and practices in dance education were examined at some length by individuals and committees (Redfern 1978: Adshead 1980: Gulbenkian 1980). In the field of adult education a similar interest in the examination of work in the arts within the field was apparent. Two major conferences were held in 1977 and 1979, the second a follow-up from the first. Adult Education and the Arts, the title of the conference series, was a joint endeavour organised by The Arts Council of Great Britain, The National Institute of Adult Education and The Gulbenkian Foundation.

A report on The Arts in Adult Education was commissioned in response to discussions at the two conferences. As a result a nationwide survey of the arts in adult education was undertaken by Adkin. It was completed in 1980 and its results published in 1981 (Adkin 1981). This survey constitutes the only serious attempt to look at arts activity in adult education to have taken place since 1966. (Raymond 1966)

Adkin's survey was predominantly concerned with identifying the nature, and the incidence, of arts activity in adult education. His parameters for adult education were more liberal than those used in other surveys of activity in the field, (Raymond 1966: Lowe 1970: Mee and Wiltshire 1978: Devereux 1982) for the survey included non-statutory providers as
well as statutory providers within its remit. The present investigation follows Adkin's lead and includes non-statutory bodies in its investigations.

In his book The Arts in Adult Education (1981), Adkin does little more than describe types of arts activity which were taking place in the field at the time of his survey and the identity and educational perspectives of the providers of arts in adult education. No attempt is made to examine the rationale behind the provision of arts activity in the adult sector, nor the attitudes or opinions of the student body towards their activities.

In Adkin's survey dance in adult education, although accorded a section devoted to its activities, received considerably less space in the study than other art forms. Other examinations of the Arts in Adult Education, have similarly paid little, if any, attention to dance in their programme (Raymond 1966).

The reasons for the omission of detailed examination of dance in the adult sector, which Adkin cites as a test case for the arts in adult education, appear to be that the status of dance as a subject of study within the adult sector is still in question. Mee and Wiltshire (1978), for example, in their categorisation of the adult education curriculum in local authority provision put dance primarily in the category which contains Recreational Activity, described as courses relating mainly to leisure time enjoyment. Although the authors also suggest that dance might be included in the range of subjects which they classify as aesthetic education dance activities are more frequently placed under
the aegis of the physical education department than that of the
creative or expressive arts department in adult education.

The present study is designed to rectify the lack of attention paid to
dance which has been shown in previous studies of the arts in adult
education. Its specific concern is with the development of dance in
adult education in the twentieth century. Particular attention has been
paid to developments during the nineteen seventies and eighties when
there was a rapid increase in the incidence of dance in the adult
sector of education (Devereux 1982). Inasmuch as dance education in
the adult sector cannot be discussed without reference to the
principles and structures of education in the arts in general a brief
discussion of this area precedes the main study.

The breadth of the range of dance activities which occur in adult
education, and of the parameters applied to the identity of providers
of adult education, posed several conceptual and practical problems
which it was necessary to resolve before research could be undertaken.

Although few surveys had been undertaken in the field, discussion and
research about dance in adult education within the profession has
generally not been specific about the type or types of dance upon which
such discussion was based. The tendency has been to include any kind
of movement activity which related to dance in some way in
discussions and investigations and to draw conclusions about dance in
adult education from this global perspective. (Brinson 1982; Gulbenkian
1981). This all-inclusive approach was used as late as 1983 when a
survey into dance in adult education in Surrey was conducted by
(Adshead 1983) which included all forms of dance movement and exercise within its remit.

The range of types of dance, and types of dance activity, which constitute the discipline is, however, extensive. As Layson et al (Robinson; 1982) note dance is not a descriptive term in itself but is appraising and needs qualification with a phrase or adjective in order for its meaning to become clear. Each type of dance identified by such a qualifying phrase or adjective has a different function within society and consequently cannot be treated in the same way in a study of dance in education. Similarly, although all kinds (or types) of dance share central concepts, one particular type of dance may differ significantly from others in terms of the subsidiary fields of study which will illuminate its meaning within a society or in the affective values which accrue from engagement in the activity (Adshead 1980).

In order to create a field of study that it would be possible to address in the present investigation it was found necessary to select a restricted area of dance activity as the foundation of the research.

The type of dance to which this study specifically refers is dance as a western theatre art. It was chosen because, by virtue of its intrinsic characteristics as an art form, the range of educational benefits it has the potential to fulfil is likely to be more extensive than that of other types of dance which take place within the context of adult education, for example, ballroom or folk dancing and dance from non-western cultures.
Dance as an art form is a more complex manifestation of dance expression than social dance forms, such as ballroom dancing and folk dance. Its complexity lends it to more detailed examination on an educational level than types of dance which are, in the context of adult education, normally presented as physical activities to which cognitive learning is only peripherally related.

It is recognised by the researcher that other types of dance, such as social dance, may fulfil some of the stated functions of arts education. Nevertheless it was felt that engagement in dance as a western theatre art is likely to result in the fulfilment of a more comprehensive range of the aims and objectives which form the foundation of arts education in Britain, than these other types of dance. It was further believed that this type of dance was particularly suited to the fulfilment of aims and objectives which relate to the artistic and aesthetic values which are central to arts education and as such is used as a paradigm of dance for this investigation.

The breadth of study western theatre of dance affords in an educational context was thus taken into consideration, as was its status as a major field of study within the dance curriculum at all levels of education in Britain.

It is however recognised that the focus on dance as a western theatre art prevents the realisation of one of the potential aims for dance in adult education, that of coming to understand the attitudes, beliefs and mores of other cultures, inasmuch as dance as a western theatre art is
culture specific, and directly concerned with the expression of artistic values as held in a developed western society.

Although the researcher believes that the inculcation of inter-cultural understanding to be an important aim for dance in adult education it was felt that to include ethnic dance forms, either western or non-western, would be to make the range of the study unacceptably wide. It was also felt that the issues and problems which arise from the integration of non-western ethnic dance forms into the fabric of dance education in the west are such that, if the area of study was to be done justice, a special examination which focussed only on this subject was required.

Other types of dance which form a large part of the dance curriculum in adult education have, as noted, been excluded from the study. These include dance exercise classes whose major objective is the development and maintenance of health and fitness. The decision to exclude these dance-related activities was made on the basis of manageability of data and a recognition that the issues implicit in their forms and use within educational contexts could not be addressed within the context of this thesis.

Resources

Primary resources

Extensive use of primary resources was made in the research. These included journal and magazine articles, listings and reviews, archival material from various organisations active in the field, and private papers held by the author.
Secondary Resources

In undertaking the study of dance as a western theatre art in the context of adult education problems concerning the availability of secondary resources were immediately identified.

Although there is some material on related areas of activity in adult education, for example the arts in general, there is little published material relating directly to dance in adult education. Where such material is available reference has been made to it in the text.

Adkin's study of the arts in adult education (Adkin 1981) has been repeatedly referred to, both in the context of the arts in adult education, and in the context of dance in adult education. The study is one of the few to attempt to collate information relating to the arts in adult education. However, although extensive in its range, it constitutes only a limited sketch of the field.

Methodology

The research study had two distinctive focusses. These were

1. To obtain data concerning the incidence and development of dance in adult education in the twentieth century.

2. To formulate a picture of the characteristics, attitudes and beliefs of participants in dance in adult education to their activities.

In order to obtain data related to both research focusses ethnological data collection procedures were employed, specifically participant
observation. The researcher assumed the role of participant-as-
observer rather than the more detached role of observer-as-
participant. In the former case the informants are aware of the
professional role of the researchers but also perceive them as an
intrinsic part of the research environment. More time is spent by the
researcher participating than observing although there is always an
awareness that everything which happens within the research
environment is significant within the context of the research project.
Material gathered through this method was used to draw up a picture of
dance in adult education in the late nineteen seventies and early to
mid-nineteen eighties.

The use of the role of participant-as-observer in research is not
without problems. Smith (1975) suggests that the researcher may,
'go native', and thus be less certain of maintaining an objective
perspective in either data collection and its analysis. In the current
investigation the researcher already was 'native'.

The character of the participant observation employed in this study
was, however, almost unavoidable for the researcher was already active
in the field in a variety of capacities. These included being: a teacher
of dance in adult education; an active member of several committees,
part of whose function was to monitor and assist in the initiation of
dance activities in the adult sector; the co-founder and member of the
teaching staff of a non-commercial dance centre whose specific focus
was the provision of dance activities for adults; and having a close
involvement in the development of the dance animateur movement, some
of whose activity is concerned with dance in the adult sector.
Advantages of such close involvement in the field were that observation was possible over a considerable period of time and that the researcher had free access to unpublished materials directly related to developments in dance in adult education. Opportunities to discuss with participants their approach to their activities in the field and the attitudes they held concerning them were also freely available to her.

A major disadvantage of such close involvement can, however, be identified. The researcher, because she was instrumental in many developments in dance in adult education, had a specific attitude towards it and towards the way in which she believed it should develop. This may have resulted in a bias in the data obtained as many people with whom she came in contact were fully aware of the views she held and may have tailored their responses to suit those views, consciously or unconsciously. Similarly an unconscious bias in the interpretation of the results may have occurred as a result of attitudes and beliefs held.

Smith (1975) suggests that such biases are countered by triangulation of data collection methods. Triangulation was used in this study in the shape of surveys which provided objective data to complement the data collected in the course of participant observation. This, coupled with the researchers awareness of potential biases in the analysis, lessened the risk of over-subjective interpretations of data.

Inasmuch as the purpose of the study was not to test hypotheses but to acquire information which would enable others to generate hypotheses at
a later date the research role assumed was appropriate for the purposes. Every effort has been made by the researcher to ensure that personal convictions concerning dance in adult education have not intruded upon either the examination or the collection of the data.

The Surveys

One survey was conducted amongst teachers of dance in adult education, and a second amongst students of dance in adult education.

The surveys were exploratory in character and were not intended to provide evidence concerning principles and practices in dance in adult education. Their purpose was to elicit from practitioners in the field, through a questionnaire, the extent of their involvement in dance in adult education, their attitudes towards those activities, their rationale for undertaking such activities and demographic information concerning the respondents' personal backgrounds.

Analysis

The results of the surveys were placed in a computer. Tabulations and cross-tabulations of the data were run and were used to provide a picture of the activities of teachers and students of dance in adult education in the mid-nineteen eighties.
The Study

Part I examines the nature, principles and procedures of adult, arts and dance education in order to provide a context for the investigation into dance in adult education.

Part II discusses the nature of arts education in the adult sector and examines patterns of provision in the field.

Part III examines the nature, incidence and development of dance education in the adult sector during the twentieth century and the characteristics, current dance activities and attitudes to those activities of teachers and students of dance in adult education.

Part IV discusses the results of the investigations and forwards recommendations designed to facilitate the development of dance in adult education.
CHAPTER I

ADULT EDUCATION
Adult education in Britain in the latter part of the twentieth century is provided by several organisations and bodies, fulfils a wide range of functions and is manifested in a variety of forms.

In its most comprehensive sense adult education takes place when individuals who no longer attend school on a regular basis undertake sequential and organised activities with the intention of either developing knowledge, understanding or skills, changing attitudes or solving problems identified during the course of their everyday lives.

Adult education in Britain however has acquired a more specific meaning. The term is used to refer not simply to the education of adult persons after the completion of their initial education but to structured learning activities voluntarily undertaken by adults in their free, or non-work time. Mee and Wiltshire (1979) have noted that the parameters of Adult Education are frequently narrowed still further with recreation and recreative activities taken to be paradigms of adult education as a whole, simply because they take place in leisure time.

The fact that the focus of the two major reports on adult education, The Russell Report (HMSO 1973) and the Alexander Report (Scottish Education
Department 1975), focussed on non-vocational adult education has done nothing to rectify the situation.

The reduction of adult education to recreation and recreational pursuits results in a distorted picture of the service as a whole. Adult education is as much concerned with education in a conventional sense, that is with activities which foster the development and exercise of rationality, as it is with the provision of recreational facilities and leisure opportunities. Indeed the parameters of adult education are as far reaching as those of initial education, encompassing cognitive, affective, social and personal education.

These factors notwithstanding the association of adult education with recreation and leisure cannot be ignored within the context of this thesis for dance is frequently presented as part of the physical recreation programme in adult education. The nature of the values accorded it by students, administrators and tutors is affected by that association, with the result that recreational values tend to take precedence over the value of dance as part of the general education of the adult.

RECREATION AND LEISURE

The terms recreation and leisure are frequently used as synonyms both in everyday speech and in the literature. Danford (1953), for instance, suggests that "recreation of a superior quality is education of the finest type". Barker, however, ascribes a similar claim to leisure, arguing that leisure "should be devoted to the purposes of education the gaining knowledge...which brings wisdom not affluence." (Barker 1971 p27). He equates recreation with "gentle indulgences" and "relaxation", with less "serious" uses of time.
Other authors do not make a clear distinction between the notions of recreation and leisure, conflating them or using them interchangeably. Roberts (1981), for instance uses "leisure" as an umbrella term in his work, incorporating, although not distinct from, recreation. Parker (1976) uses the term in a similar fashion.

Although the two concepts unarguably share certain characteristics, for instance both kinds of activities take place in non-obligated time, are freely chosen and are undertaken for the satisfaction and pleasure they afford the participant, there are crucial differences in meaning which have a bearing on appropriate usage.

In drawing distinctions between recreation and leisure much of the literature draws implicitly on an earlier distinction made by Aristotle. Barker (1971) notes that Aristotle distinguished between work, recreation and leisure. Work, was something done predominantly as a means to something else, for instance working in order to acquire food and shelter. Recreation was a rest from work and often took the form of play. One of its major functions was recuperative, to replace the energies expanded in work activities, to restore the "balance of mind and body" disturbed by work. Leisure however, was a "noble thing" and comprised work which was desirable for its own sake, for example, listening to "noble" music and poetry, engaging in conversation with friends, and exercising the "speculative faculty".

Jelfs also draws on Aristotle's model. He makes a clear distinction between recreation and leisure suggesting that "The environment of leisure is not solely for recreation or play or short term enjoyment." (Jelfs 1976 p 52) and indeed suggests that the concept of leisure and the concept of education have
something in common. Whilst he does not deny the value of recreation, arguing that certain types of human activity, sport for example, are valuable because they are recreative, he appears to accord leisure a more elevated position in his hierarchy of values. A real leisure situation, he suggests, is created when the added circumstances are conducive to the individual assuming a receptive attitude of mind which would facilitate the "act of man...knowing himself, the realisation of his personal capacity to become himself" (ibid).

This, he argues, is the ultimate justification of leisure. In this sense leisure transcends recreation, whose concern is more with immediate short term benefits, and bears a closer resemblance to education, the concern of which is the development of the full potential of the individual throughout life.

The notion that leisure is of fundamental importance to the individual, and that it transcends the simple short term pleasures and benefits afforded by recreation is reiterated elsewhere in the literature. Roberts (1981), Arnold (1976) and Kraus (1966) also ascribe to leisure the functions of serving as a source of identity formation. Roberts argues that leisure has replaced work as a source of identity for

the significance of work has universally receded into the background, and centrality in the formation of self-definition has passed within the compass of the non-occupational sphere, with leisure the most dominant element. It is in his leisure that late industrial man...derives his ego-identification.

(Roberts 1981 p101)
Barker suggests that leisure is "the growing time of the human spirit." (Barker 1981 p28) and Parker that "to the individual the meaning of leisure is often as a source of personal or shared group identity" (Parker 1976 p39).

Recreation, conversely, is more directly associated with short-term benefits and pleasures in the literature. It is also closely associated with play. Some conceive of it as a form of adult play, non-serious, exuberant and giving immediate pleasure and satisfaction. Indeed Mead (1972) suggests that play is the foundation of recreation and Danford (1953) that fun is a perfectly legitimate goal of recreation. The former further argues that, of all men's activities, recreation is more immediately directed towards "pleasurable feeling, happiness and joy of living" (Mead 1972 p106).

Barker laments that people will "fly to the excitement of some form of recreation" (Barker 1971 p29) when their choice of activity is unhampered by extrinsic obligations or responsibilities. He also notes that, for many, recreation is closely associated with "doing something" and, by association, with some kind of physical engagement in an activity. Indeed, sports and games, and particularly engagement in the arts and crafts have become almost paradigmatic of recreative activity in Britain. Passive engagement in the latter is rarely considered to be recreational although it may be accorded the status of leisure activity.

The creation of such paradigms is unwise for it can lead to spurious association of particular activities with recreation. In certain cases this leads to a downgrading of the intrinsic and extrinsic values inherent within them. For example Arnold (1976) notes that many recreation professionals present the arts in contexts which emphasise the entertainment values they
afford, thus implicitly underplaying other values which might accrue from engagement in them, the development of a new kind of understanding of the affective life, for instance, or access to different ways of interpreting life experience.

The creation of paradigms can also lead to the notion that certain types of activity are intrinsically, and perhaps exclusively, recreational, educational, or conducive to the creation of a certain attitude of mind which Barker (1971) and Jelfs (1970) imply is synonymous with leisure.

Such a notion is untenable, for it is the attitude of the participants towards activity, and their motivation for engaging in it, which determines the nature of its value, not any innate characteristic of the activity itself. Thus the same activity might be recreational for one person, affording relaxation and short term pleasure, but for another be the source of knowledge and insight and longer term benefits. In this sense dance as a spare time activity occupies a particularly interesting position, being undertaken simply as a form of physical exercise by some participants and as a serious study either on a personal or artistic level by others. Its status is ambiguous not only for adult education providers or recreation professionals but also for participants.

Leisure and recreation, as has been seen, are distinctive concepts, although leisure could be considered the major concept under which recreation is subsumed. The characteristic features of leisure are that it is located in free, or non-obligated time, and that activities which occur within this time are freely chosen by the participants either for their intrinsic value or for the pleasure or satisfaction they afford the participant. The major function
of leisure, however, differs from that of recreation. Recreation is predominantly concerned with short term benefits, for example the regeneration of energies or immediate pleasures. Leisure, conversely, is concerned with longer lasting benefits, such as the definition or re-definition of the participants self-concept or identity, in addition to those associated with short term pleasure and with satisfaction.

No activity or type of activity can be considered to be paradigm of leisure nor of recreation. Any activity which fulfils the functions of either is, by definition, a leisure activity or recreational. Thus because the needs and interests of each individual differ according to their personal, social and cultural history, any activity which is found to satisfy those needs, from stamp collecting to attendance at a lecture series, can legitimately be described as a leisure pursuit.

However although most, if not all, of the activities which come under the aegis of adult education could also be characterised as leisure activities, not all are recreational in the strict sense.

ADULT EDUCATION

Adult education has been called the "top storey" of the education system by Russell (1973). It is the preserve of those who have completed their initial education and is embarked upon for a number of different reasons. Adult educationists themselves forward a variety of objectives for the service, none of which is the sole function of adult education, but each of which contributes to the general aim which is to enable all adults to fulfill their potential as human beings.
Amongst the objectives of adult education are vocational education, including the updating of professional skills; compensatory education for those suffering from some form of educational or social disadvantage or medical disability; community education, which focuses on the development of community awareness and aims towards the assumption of responsibility by the individual for the quality of life within their community; the individual's personal and social development; the provision of recreational activities; and the provision of educational facilities which will assist in the development of the ability to "understand and articulate, to reason and make judgements, to develop sensitivity and creativity" (Russell 1973 p2).

Such objectives Boone (1980) calls the specialisms of adult education. The diversity of these specialisms has led to the charge that there is "no overriding philosophy or sense of purpose which can give logic, shape or form to adult education" (Open University. E222.14 1970 p28).

However individual adult educationists, institutions and organisations are guided by very clear aims and objectives, and formulate their curricula accordingly. Indeed it could be argued that, inasmuch as individuals have different personal, social and cultural histories, have different needs and interests and satisfy them in different ways, that a multiplicity of aims and objectives, and courses through which they can be realised are necessary if the general aim of adult education is to be achieved. Far from having no shape or form, it is the very diversity of the objectives of adult education, and of the provision designed to realise them, which gives it its unique form and which renders it such an important element of the education system.
This notwithstanding attempts have been made to rationalise adult education provision. Amongst them was the early separation of adult education into two distinctive areas, the vocational and non-vocational sectors. Vocational education comprises those courses full or part-time which either provide vocational training of some kind or which culminate in certification, for example GCE, 'O' and 'A' Levels, ONC, HNC and City and Guilds courses. Non-vocational courses may be educational or recreational, their distinguishing characteristic is simply that they do not culminate in certification.

The terms vocational and non-vocational, although administratively convenient, are no longer seen as having any descriptive value. It is increasingly recognised that the nature of the benefits offered by a course are determined by the motivations of the participants, and not by either an innate characteristics of the course or subject, or by the presence or absence of certification. A student might, for example, undertake a 'vocational' course, or a City and Guilds course, for the pleasure it affords them, that is for non-vocational ends. Conversely a course which has been designated 'non-vocational' according to the criterion of non-certification, might be undertaken by a student with the express intention of using skills gained for vocational or professional purposes. The term 'general education' is now preferred by adult educationists as a description of courses which are not specifically vocational in character, or which are undertaken by students for non-vocational purposes, irrespective of whether those courses culminate in certification or not.
The three main bodies responsible for the provision of adult education in Britain are the Local Authorities, the Workers Educational Association and University Extra-Mural Departments. The educational and recreational opportunities they offer are supplemented by those provided by non-statutory bodies and voluntary organisations. Some of these, for example, the National Federation of Townswomen's Guilds, and the National Federation of Women's Institutes, receive grant aid from the Department of Education and Science, others make use of their own financial resources to fund their educational activities. Amongst other bodies which provide adult education facilities are the Museums and Art Galleries; Arts Organisations such as Arts Council of Great Britain, the British Film Institute and arts centres; public libraries; the Open University and other distance learning institutes; special interest groups, particularly clubs and societies, private enterprises, the broadcasting services, both radio and television.

An examination of the aims, curriculum structures and policies of the main providers of adult education services make it apparent that each of the three statutory bodies inclines towards particular educational or recreational objectives. These characterise the nature of their provision, the needs they fulfil, and to some degree the kind of student they attract. The nature of their objectives is to some extent determined by historical precedent and by the original educational philosophy of the parent body. Although other influences such as changing social conditions and changes in national educational policies have generated changes in certain aspects of their programmes.
Local Authority provision for the education of adults inclines towards the provision of recreational courses. This was not, however, always the case. Since its inception in the late nineteenth century, the content of its programmes has undergone several changes. In the early years of Local Authority adult education the emphasis was on vocational education, supplemented by 'non-vocational' courses which included cultural and liberal studies, hobby classes, and physical education. The student body was mainly comprised of young men and women whose motivation for undertaking the courses was to improve their career opportunities through the acquisition of educational qualifications. This pattern continued until the middle years of the twentieth century when changed social conditions and improvements in the quality of initial education rendered such needs less pressing and simultaneously created a noticeable change in the make up of the student body. With it came new needs and requirements.

During and after the second world war there was a significant increase in the number of married women enrolling at adult education institutes and evening schools.

The needs and interest of this new body of students differed considerably from those of their predecessors who now formed a minority. Because adult education operates a demand model in terms of curriculum content, one result of the change in nature of the student body, which was at this time made up of a far greater proportion of women to men, was that the courses which appeared on the new programmes stressed domestic interests, cooking,
needlework, knitting, home-based hobbies such as painting and the crafts, or were courses which concerned themselves with beauty culture.

The pattern of provision established at this time remains characteristic of local authority adult education, with recreational activities and non-vocational courses forming the major part of the curriculum.

However, although Mee and Wiltshire (1978) note that 80% of the local authority provision in the non-vocational sector focuses on courses which concern themselves with the exercise of practical skills, for instance in the arts and crafts, or with physical exercise of some kind or another, they also point out that these statistics do not necessarily pertain at a local level. Environmental factors and the needs and interests of the community they serve affect the nature of the provision in any one institution as does their institutional status within the Further Education system as a whole. A large specialist adult education institute, for example the City Literary Institute in London, and specialist adult education departments within a college of further education were found to favour cognitive and cultural studies over recreative activities. Conversely smaller institutions and those sited in rural areas tend to stress the provision of recreative activities whereas urban institutes, particularly those in inner cities, place a greater emphasis on compensatory education for the socially and educationally disadvantaged, and less on recreational provision.

Newman (1979) argues that there has been a general change in educational policy in the adult education sector in the last decade. This change, he suggests, is characterised by an increasing focus on community education, compensatory education and the provision of facilities for those unlikely or
unable to avail themselves of the institutionalised adult education services (for instance, long term hospital patients, prisoners and residents of large estates in economically and socially derived areas.)

Research, however, does not indicate that this change in policy has made any noticeable difference in the content of the adult education programmes of most local authority institutions, although it does reveal that a significant number of adult educators, particularly full time adult educators, see community education and community focussed initiatives as being of prime importance in adult education in the latter half of the twentieth century (Mee and Wiltshire 1978).

Local authority funded adult education in the nineteen eighties, whilst acknowledging the importance of new initiatives in adult education, particularly those which serve those members of the community who have for various reasons failed to take advantage of the educational opportunities offered, continues to fulfil the roll it assumed during activities supplemented by vocational or non-advanced examination courses, which are frequently embarked upon participants for non-vocational reasons.

WORKERS EDUCATION ASSOCIATION

The Workers Educational Association (WEA) was originally established in the nineteenth century to provide the opportunity for working men and women to be educated in the liberal tradition, which until that time had been the province of the leisured and middle classes. The purpose of encouraging engagement in this type of education was in the words of A.Mansbridge, the founder of the WEA, to "lead workers through higher knowledge to higher works and higher
pleasures" (WEA 1960 p5). By 1926 the aims of the WEA had changed and focussed on the need to, promote social and industrial emancipation.

During the course of the twentieth century a clear shift in policy can be detected, a shift which moved away from the social and industrial emancipation of the student body, which initially comprised people from working class backgrounds, and towards personal emancipation. The current constitution of the Workers Educational Association proclaims two main objectives,

1) to stimulate and satisfy the demand of workers
2) to generally further the advancement of education to the end that all children, adolescents, and adults may have full opportunities for education, indeed for their complete individual and social development.

(WEA 1960 p2)

The changes in educational policy encapsulated in these aims are reflected in the content of the WEA Curriculum. In the early years it was modelled on the liberal education curriculum of the grammar schools and universities of the day. This was supplemented in the nineteen twenties by subjects which were directly and indirectly related to problems associated with work and politics, for instance Trade Union studies, political theory, international affairs and economic studies. In the nineteen fifties and sixties subjects which related simply to enjoyment and leisure were introduced into the curriculum. Finally, in the nineteen seventies, courses which were designed for those with social, educational disadvantages or some kind of medical handicap became part of the WEA programme.
The diversification of the objectives of the WEA during the latter part of this century were in direct response to charges that they provided for one particular group in the community and failed to fulfil the social and educational needs which had been generated by changing conditions in society (Lowe 1970). The changes in the curriculum have however, made little difference to the attitudes of the student body. The most popular courses remain social and political studies, with the liberal arts and cultural studies attracting only slightly fewer students.

The student body of the WEA, like that of the local authority institutions, has changed considerably over the years. During the early years of the movement the majority of the student body was drawn from the working classes. The survey conducted by Lowe in 1970 however indicates that students are now drawn mainly from higher ranges of the socio-economic scale. He found that the student body was predominantly of professional and managerial status or in administrative occupations. In comparison 35% were skilled workers or clerical workers, and a scant 10% drawn from the ranks of unskilled workers. Although the social structures in Britain have changed during the century the predominance of students in the higher socio-economic groups undertaking courses with the WEA is not reflected in the distribution of those classes in the population as a whole. Apparently 17% of the general population are in professional management or administrative occupations, approximately 65% in skilled or semi-skilled occupations and approximately 18% in non-skilled occupations (Lowe 1970).

The WEA although it has altered its policy and its curriculum content in response to social changes, remains a body which is concerned with the development of the political and social awareness of its students, and with the
achievement of emancipation, personal or otherwise, through the development of rationality and familiarity with the bodies of knowledge which constitute the culture in which they live.

UNIVERSITY EXTRA MURAL DEPARTMENTS

The third major provider of adult education, the University Extra-mural Departments, were established in the late nineteenth century. Originally intended to "replicate and reflect extra-murally as much as it can of the parent University" (Wiltshire 1983 p8), the extra-mural departments of universities offer their local communities opportunities to engage in the study of the body or bodies of knowledge upon which its curriculum is based.

University extra-mural courses tend to focus on the pursuit of knowledge for its own sake. The courses offer students an opportunity to examine the subject matter of, and issues arising in, a subject area in some depth, and to develop a discriminating understanding of the world in which they live based on knowledge and on insight into the various modes of discourse which constitute human rationality. The methods employed by tutors in extra-mural departments favour the analytic approach, even when subjects contain a strong practical element, for example the sciences and the arts. Practical experience in the procedures involved in these areas of human knowledge is rarely offered in the context of extra-mural studies.

The curriculum content of extra-mural departments varies according to the nature of the academic programme of the parent university. This notwithstanding Wiltshire (1983) has noted that the curriculum content is comprised mainly of liberal studies and the humanities, with philosophy, art
appreciation, history, psychology, sociology, religion and English literature figuring strongly on the programmes. Indeed, although the nineteen seventies saw the introduction of vocational courses into extra-mural departments, Wiltshire can still make the claim that approximately 90% of the courses offered to the community concern themselves with the traditional focus of those departments, that is pursuit of knowledge for its own sake.

The student body of the university extra-mural departments is usually composed of those who are of professional or administrative status, to a higher degree than either the WEA or LEA, sometimes reaching as high as 74% (Lowe 1970).

It can be seen therefore that the three major providers of adult education differ considerably in the nature of the educational provision they offer. Although there are indications that the curriculum content of each body is becoming less distinctive it is still true to say that the core curriculum of local authority institutions comprises recreational, instrumental and affective subjects, that of the WEA comprises political and social education and that of the universities the humanities and liberal studies.

Academically the nature of the courses offered by each body is also distinctive. Courses run by Local Authority Institutions tend to be non-advanced, GCE, "A" level or equivalents, normally being the highest qualification which can be acquired. Many of the recreative courses contain little intellectual content or challenge, although they undoubtedly challenge the student in other ways.

The WEA courses are of a higher academic standard and are more intellectually demanding than those offered normally by Local Authority Institutions.
However, they tend to be less academically stringent than those of the University Extra-mural Department, with the exception of tutorial courses which are run in collaboration with the Universities. WEA courses could be said to incline towards those which, whilst maintaining a high academic standard, still retain a popular appeal. The range of subjects offered is, wide, and reflects topical as well as traditional academic interests.

University extra-mural courses aspire to a high academic standard, and are expected to reflect not only the range of subjects offered by the university but also the academic standing of the parent universities. The courses frequently comprise an exhaustive examination of the material in question, and are intellectually demanding. In many, students are required to undertake supplementary or preparatory study.

The nature of the commitment expected from the students is noticeably different in each of the three institutions and is evidenced not only by the type of content, the level of intellectual activity, and amount of supplementary study required, but also by the duration of the courses and the nature of their organisation. Local Authority courses, for example, usually take the form of terminal courses (courses lasting from ten to twenty meetings) or short courses (three to five meetings). Many sessional courses are designed as self-contained units and do not require prior attendance at courses in the same subject area offered by the tutor.

Thus, although many tutors may continue teaching the same subject in one institution for several years, courses are rarely planned as long-term progressive examinations of the subject in hand. Rather each term is seen as a new start enabling new students to join old students with equanimity. In
some non-vocational courses each class is designed as a self-contained unit. Consistent attendance is thus not essential for understanding the material presented although obviously it is preferred by the tutor. Students undertaking local authority courses then need not commit themselves to lengthy periods of study, and in some cases need not even commit themselves to consistent attendance.

The WEA and University extra-mural departments expect a greater commitment to their courses of study, even when they take the form of terminal courses, day or weekend schools or short courses. Intensive examination of the material in hand is common, as is a systematic and progressive study of the subject matter. This kind of course organisation engenders an implicit expectation of consistent attendance by students for each session and the arguments contained therein are built upon the knowledge gained in the preceding meeting. (Such attendance is not necessarily forthcoming however). Tutorial courses, which form an important part of University provision may last for as long as three years. They demand a full term commitment from the student and include regular presentation of course work to the tutor and a final course assessment by examination. Such courses often culminate in DES recognised certification.

Perhaps as a result of the differences in content, approach and attitudes to study the characteristics of the students attracted to the programmes offered by the three main adult education organisations, vary in significant ways. For example two surveys conducted by Lowe in 1970 amongst a population of students from four WEA branches, four University extra-mural departments, three specialist adult education institutes and one local education authority institute, and by the Inner London Education Authority in 1973 (Devereux 1982) whose population was the student body in Inner London Adult Education
Institutes, reveal that an average of 43% of students undertaking University extra-mural courses were graduates of higher education courses. This compared with 30% of WEA students and 12% of Local Authority institution students.

Devereux also notes that 25% of Inner London Education Authority students were from social classes C2 and below. 75% were therefore in the upper ranges of the socio-economic scale. The over-representation of students in non-manual occupations in adult education has similarly been noted by Lowe, who estimates that 86% of students in extra-mural departments, 80% of WEA students and 67% Local Authority students are non-manual workers. The proportion of the general population engaged in non-manual work is 45% (Lowe 1970).

The number of women undertaking adult education courses was found to exceed that of men by a significant amount, particularly in Local Authority institutions. Lowe found the proportion to be 57% women to 43% men in extra-mural departments, 62% women to 37% men in WEA programmes, and 70% women to 30% men in Local Authority institutes. Devereux notes a proportion on 66% women to 33% men in Inner London education authority institutes.

It would appear then a considerably higher proportion of non-manual than manual workers and more women than men are likely to embark on adult education courses in their spare time. The difference in gender is, however, less noticeable as the level of the courses rises. In such courses also the educational attainment of the students is proportionately higher. Local Education courses tend to attract those with less commitment to or experience of education and fewer qualifications.
BROADCASTING SERVICES

The broadcasting services are also a valuable source of adult education provision, particularly the BBC for which the provision of an educational service is an implicit function. The broadcasting services extend, the cultural and intellectual range of their viewers and listeners both fortuitously and deliberately with radio and television providing programmes which are variously instructional, educational and educative. These programmes range from structured study courses (many of which are supplemented by printed study material) documentaries, discussion programmes, pre-programme talks, broadcast prior to the showing of plays, concerts or dance works, to plays, music concerts, opera, news programmes and science programmes. Many programmes have no overt education purpose but fulfil an educative role by stimulating thoughts and interests, increasing knowledge and enlarging experience.

The Open University is a particularly fine example of education through broadcasting. It is a resource both for students registered with the university and casual viewers and listeners, to whom the programmes are available and offers clearly structured learning opportunities for all those with access to a radio or television set.

NON-STATUTORY BODIES

Several non-statutory bodies, such as special interest clubs and societies, museums and art galleries, private individuals and organisations, also provide adult education services. These may take the form of courses or single lectures, or self-help educational services for adults.
As has been seen the work of the three main adult education providers, supplemented by non-statutory provision, has the potential to fulfil all the aims of adult education. The flexibility of the structures of adult education services enable the organisations to respond to student interests and demands as and when they arise, and to fulfil the educational requirements of their student body and the local communities.

This notwithstanding the predominance of highly educated students from the upper ranges of the socio-economic scale in the student body is causing concern amongst many adult educators. As a consequence steps are being taken in many institutions, statutory and non-statutory, to attract those students who believe that the facilities offered by adult educationists have little relevance to their lives. These steps include an increase in outreach work and home study facilities, the development of new structures for courses, and a broader range of courses.

However, in spite of the new structures and the increasing range of services offered by adult educationists certain educational specialisms remain. University extra-mural departments concern themselves predominantly with providing students with the opportunity to pursue academic and intellectual interests for their intrinsic value, and for the pleasure learning affords them. The WEA combines the aim of extending the intellectual, political and cultural horizons of its student body with the provision of specialist classes for the socially, educationally or medically disadvantaged. Local Authority Institutions pursue a variety of educational specialisms, predominant amongst them, the provision of recreational activities and facilities and, increasingly, "outreach work" and non-formal adult education provision.
Non-statutory organisations provide alternative education opportunities for those adults with special interests. They also provide "casual" learning opportunities for those unwilling to commit themselves to even a short course of study, for example guided tours of museums, country houses or parks, and art galleries and "one-off" lectures designed to provide a general understanding of a topic.

It is clear that adult education is as diverse as the institutions which provide it and the students who engage in it. Its functions are determined both by the educator and the motivations of the students, the latter often unaware of, and uninterested in, the goals of the former. Its curriculum both echoes and extends that of initial education. Many courses offering extensions of studies commenced in school or college, whilst others offer introductions to subject areas which do not feature regularly on these curricula. Its focus however, may be on social, personal or cognitive education, the emphasis depending upon the aims of both institution and individual educator. The means through which the aims are realised are encapsulated not only in the content of the curriculum but also in the methods used to communicate that content. A single subject might thus be the vehicle for social, personal, cognitive or aesthetic education, a single curriculum area a multi-purpose educational tool.
CHAPTER 2

ARTS EDUCATION
Arts education forms an important part of the educational curriculum in Britain. The arts themselves are recognised as a distinct form of knowledge or mode of discourse and one of the central ways through which human kind makes sense of and orders experience. However, the specific values of the arts in an educational context have been the subject of much debate. Justifications for its inclusion in the curriculum range from those relating to personal, social and even therapeutic values through those which emphasise the implicitly political role the arts have to play in the development of human society to those which stress the intrinsic values of the arts.

The Arts in Schools (Gulbenkian 1982) a report published by a committee whose function was to consider the role of the arts in schools in terms of its principles, practices and procedures, expresses a more comprehensive view of the value of the arts in schools. They argue that there are six main areas in an individual's education to which the arts make a vital contribution. These are:

1) In developing the full variety of human intelligence
2) In developing the ability for creative thought and action
3) In the education of feeling and sensibility
4) In the exploration of values
5) In understanding cultural changes and differences
6) In developing physical and perceptual skills

(Gulbenkian 1982 pp 11-12)
Creative artistic activity, which is the paradigm of arts education, is seen as presenting opportunities for perceiving new 'truths' or understandings of the world, either through the exercise of personal creativity or the appreciation of the products of the creative endeavours of professional artists. The arts are, as a result, both a way of communicating and having ideas, "of controlling experience, rather than simply enduring it." (Gulbeukian 1982 p 22).

A central role of the arts in education for many arts educationists and theorists is in the development of emotional maturity and sensitivity. Best (1982) for example argues that one of the most important contributions of education through the arts is to develop the possibility of increasingly discriminating emotional expressions and response. He has also suggested that

wholeness of feeling will remain unknown to those who have not learned to appreciate the arts. Such feeling is available only to those who not only have the inherent aptitude but also the educated imagination for the fine conceptual discrimination required for a profound and sensitive involvement in an art form

(Best 1978 p56)

Marcuse (1980) emphasises another role of the arts, suggesting that engagement in artistic activity either as a creator or a spectator, emancipates the individual by liberating them from the received universes of discourse and from received values. The arts, he argues, open the door to "the emergence of another reason, another sensibility, which defy the rationality and sensibility incorporated in the dominant social institutions" (Marcuse 1980 p9).
He also argues that through subverting ordinary experience and replacing it, even if only temporarily, with a new dimension of consciousness, the arts provide the participant with the opportunity to experience new possibilities, new ways of interpreting experience, and ultimately of exploring new avenues of behaviour.

Such beliefs place arts education in the role of educating through the arts. The goals are extrinsic, although realised through the arts themselves and through the procedures and processes through which artistic expression is articulated.

Other arts educationists emphasise intrinsic goals, and thus education in the arts through the development of artistic skills and aesthetic sensibilities for their own sakes. An example of this can be found in Sparshott's work (Sparshott 1970). He lists twelve objectives for aesthetic education, most of which refer to intrinsic goals. They include the enhancement of the individual's appreciation of works of art; developing knowledge about the arts; imparting a critical vocabulary; acquainting students with the world's great masterpieces; improving the individual's discrimination between good and bad art; opening the individual's mind to new and unfamiliar styles of art; seeking to make the individual more creative in the arts; making the individual more sensitive to beauty in nature as well as in art and increasing responsiveness to the perceptible environment in general.

Although Sparshott does not neglect extrinsic aims (he argues that the skills acquired in an arts education may be used in other contexts, and that the practice of art has its own values as recreation and therapy quite
independently of the aesthetic values of its own products) his major emphasis
is towards the values intrinsic to artistic endeavours.

Smith (1970) suggests that investigations of aesthetic education, the results
of which form the basis of a great deal of arts education, should concern
themselves with education in the arts rather than solely with education
through the arts. Similarly Broudy (1970) suggests that aesthetic education
should develop in the individual a consciousness concerning the arts which
renders stereotyped art products aesthetically unsatisfying, and which leads
them to more sophisticated artistic tastes. Broudy also argues that the
development of symbolic skills is central to aesthetic education, and that it
should focus on the production of art both for its own sake, and for
extrinsic ends such as the development of appreciation of the work of
professional artists.

Broudy thus suggests that there are two sides to aesthetic education, educating
towards the ability to create art works and educating towards the ability to
appreciate the work of other artists. Each aspect of arts education is
distinct from the other although there is an interplay between the two which
must be encouraged if full understanding of the arts is to be achieved.

There are, as has been seen, two perspectives on arts education which concern
themselves with two distinctive areas of endeavour in the field. On one side
lies the conception of arts education as being an education in the arts, that
is, arts education being undertaken for its own sake. On the other lies the
conception of arts education as being concerned with general education aims
achieved through practice and appreciation of the arts. Such a conception is
referred to as education through the arts.
The two perspectives are characterised by the emphasis they place on the realisation of extrinsic or intrinsic goals rather than on the content of the curriculum itself, for it is through engagement in the arts, through practicing and becoming familiar with the procedures employed either by spectators in understanding or by creators in forming works of art that the extrinsic, or non-artistic, goals are realised.

The notions of education in the arts and education through the arts are manifestations of two conceptions of the curriculum. These Lawton (1973) has identified as the classic curriculum and the romantic curriculum. Lawton argues that the classic curriculum is characterised by its subject centredness, and its emphasis on instruction as a means of imparting information and promoting the development of skills.

The acquisition of these two elements, information and skills, are the central focus of the curriculum. Notions of public standards and of excellence are the criteria against which achievements are assessed, evaluation being conducted through the medium of standardised tests and public examinations.

The classic curriculum is organised according to subject areas and disciplines. Its major aims are the development of human rationality through a study of the modes of discourse and forms of knowledge which characterise the ways in which western cultures interpret experience, and the initiation of students into the cultural norms of western society. Integration of subject areas, even in fields of study such as the arts where the influences from one art form frequently play on the development of another, rarely occurs. Competition between students are implicitly encouraged through the teaching methods.
employed, as is reliance on discipline imposed by external authority. The curriculum structures formulated by Hirst and Peters (1970) and Phenix (1964) are compatible with Lawton's classic curriculum.

The romantic curriculum, in contrast, is child, or student, centred. It emphasises experiential learning and creativity, in contrast to the acquisition of information and skills. It aims to encourage the development of originality and freedom of thought. Self-evaluation is favoured over external evaluations of success and failure. Examinations are not encouraged and teaching methods emphasise co-operation between students, along with the inculcation of self-discipline through coming to know the intrinsic freedoms and constraints of the activities themselves.

Notions of diversity, and of the relativity of knowledge are central in the romantic curriculum, as is the development of personal style and personal excellence. The content of the curriculum is derived to a substantial degree from the needs and interests of the students, rather than from the previously determined requirements of a socio-cultural tradition.

The teaching of subjects is, as far as possible integrated. Concepts specific to particular disciplines are taught through the medium of projects which focus on issues, ideas and themes considered to be of immediate relevance to the students. Any subject area, including the arts, can be incorporated into the projects through which students to develop an understanding of the world they live in.

Curriculum structures advocated by Dewey (1938), Holt (1964) and Knowles (1980) are based on the values of the romantic curriculum.
The romantic curriculum dominated educational ideology in the nineteen sixties, particularly in the primary sector and in arts education. However, during the nineteen seventies a national re-evaluation of education took place in Britain, prompted by both political and economic factors. The re-appraisal resulted in a renaissance of the classical curriculum in those areas where previously the romantic curriculum had influenced aims, teaching methods, and ideological foundations.

During this period educators in a wide variety of subject areas, particularly those which had evolved outside of the traditional liberal education curriculum structure, constructed revised justifications for their subject areas in order to retain their place in the curriculum which resulted from the re-appraisals. The new justifications took on board certain notions embodied in the classical curriculum and were frequently concerned with the formulation of arguments which gave them the status of disciplines within the school curriculum.

The arts were, at this time considered to be under threat. In order to diminish the risk to this area of study working parties were established by several bodies (for example The Schools Council, The Gulbenkian Foundation, The Society for Research into Higher Education [SHREI]) to rationalise arts curricula. The results of the working parties' investigations inclined towards recommendations for educationists to accept the arts as of equal value to the development of human intelligence as other subject areas and thus as an integral part of the curriculum. They also, however, argued that the value of the arts to personal development, a tenet of the romantic curriculum which had previously dominated art education, was also central and should not be omitted.
from the new approach to education in the arts (Schools Council 1975; Gulbenkian 1982; Robinson 1982)

A major consequence of the re-evaluation of the arts in education was that coherent curriculum structures based on the nature of the subject area itself were developed. The new curricula, unlike the old, accorded equal value to the appreciation of art works as it did to personal creativity and, in later stages, to criticism and analysis. Although such features had been part of the curriculum structures in some art forms, for example music, in general the arts had been valued predominantly as a practical activity, particularly suitable for those whose level of cognitive achievement was below average, and not as subjects worthy of study in their own right.

A further result of the re-evaluation of the arts in the educational sector was the subjection of the concepts of the aesthetic and the artistic to rigorous philosophical analysis.

Prior to the nineteen seventies education in the arts was categorised as aesthetic education. However, by the nineteen eighties arguments were being presented which suggested that the term 'aesthetic' was inappropriate as a descriptor for an arts curriculum which was focussing more specifically on an artistic rather than on a generalised aesthetic education (Best 1982; Redfern 1978).

The terms aesthetic and artistic, central concepts in arts education, although concerned to an extent with the similar aspects of human experience, are not synonymous. It is not uncommon, nevertheless, for the term aesthetic to be used
as a synonym for artistic in the context of education. This , Best suggests, can lead to errors of educational substance (Best 1982).

He argues that the two concepts bear differences which are of considerable significance in education but which, to date, have not been widely acknowledged. The term aesthetic, for example, is properly used to refer to modes of attention and experiencing which are generated by the perception of phenomena presented to the senses. Such phenomena may be of any type, natural, man-made, even machine-made. The aesthetic mode of experiencing is characterised by the quality of disinterest, by which is meant a detachment from practical interests and from the concern for precedent and consequence which dominates perceptions in everyday life. It is triggered by a particular kind of attention to the surface characteristics of phenomena, their texture, or shape, for example, and to their formal structures (relations between elements and components). The functional features of an object are disregarded when it is attended to with an aesthetic attitude.

Although the paradigm of an aesthetic object is the art object, designed and created with the specific intention that it be attended to aesthetically, any perceptual phenomenon can generate an aesthetic experience. The aesthetic experience is characterised by a pervasive feeling tone which engages the whole attention and is usually pleasurable, even if the object of attention is, of itself, not beautiful or naturally conducive to the creation of pleasure. It is usually intense in character and is complete in itself. Although references to extraneous features of the object thus perceived may illuminate non-aesthetic features, and perhaps understanding of it, they do not necessarily intensify the aesthetic experience itself.
Features of a phenomenon which prompt the aesthetic experience in an observer are classified as aesthetic qualities. Redfern (1978) discusses three main types of aesthetic quality, the 'surface qualities' (colour, tone, shape, texture) the 'formal qualities' (the relation of sounds, shapes, colors to each other, balance, unity) and 'evaluative qualities' (beauty, grotesqueness, elegance).

Surface and formal qualities are first order aesthetic qualities. They are the objective features of a phenomenon directly available to the senses. They are describable and available to public scrutiny. Evaluative qualities are second-order, or emergent, qualities. Their identification is dependent upon the perception and thus presence of first order qualities. That this is so limits the type of evaluative quality it is appropriate to apply to a phenomenon, for these are determined, to some extent, by the structural and surface features of the object in question.

However, whereas surface qualities are observable and subject to objective verification, evaluative qualities are formed and informed by personal and cultural beliefs, attitudes and values, by knowledge, direct or indirect, of artistic traditions and values, by context, and by habits of perception and interpretation. Evaluative qualities are not 'pure' aesthetic qualities, but are subjective interpretations of the aesthetic value of a perceived phenomenon.

The quality of perception of the features which give rise to the aesthetic response can be developed in a variety of ways. One of these is the educational process. Aesthetic education is specifically concerned with the promoting the refinement of perception (Sparshott 1968; Gottshalk 1969; Broudy 1970; Smith 1982). If, as has been suggested earlier, the aesthetic experience is not dependent upon the perception of an art object but may be intitated by
any phenomenon, in theory any activity or experience could be employed as a means of raising the level and quality of sensuous perception. Similarly any object could be used to develop the discriminatory perceptual skills in students upon which the depth and richness of the aesthetic experience depends. In practice artistic phenomena and activities are usually employed for this purpose, because they are specifically designed to frame and highlight those features which are the source of the aesthetic experience.

However, Best (1982) argues that full aesthetic appreciation even of non-artistic phenomena is dependent not only upon the refinement of perceptual skills but also on knowledge of the phenomenon in question. Such knowledge directs the attention to appropriate features of the object, and to formal structures which have a bearing on its aesthetic value. He cites the example of a football match, which is open to being perceived aesthetically, arguing that without a knowledge of the rules and conventions of the game, of the range of movement possibilities inherent within it under those limitations full aesthetic appreciation of the movement of the players could not be achieved. Similarly full aesthetic appreciation (as distinct from artistic appreciation) of certain types of dance, or of styles of music and visual art will depend upon knowledge of the stylistic conventions upon which the content of the works are based and on accepted standards of beauty or skill.

Thus the term aesthetic although it refers to experiences which are engendered specifically by the surface qualities of a phenomenon, and with evaluations arising from those qualities, is not simply a sensuous experience but is also informed by conceptual features.
The term artistic, however, which, Best (1982) and Redfern (1978) note, is frequently conflated with the term aesthetic by educationists and philosophers, refers to less generalised experiences. It is applied to phenomena and experiences which, whilst aesthetic features might be integral to them, possess other features which clearly distinguish them from the purely aesthetic. Redfern, for example, suggests that art "must have values additional to any aesthetic values it may share with natural phenomena" (Redfern 1978 p53) and Best that the possibility of articulating only aesthetic values is not a sufficient condition of art. He proposes that an intrinsic characteristic of an art form is that "there should be the possibility of the expression of a conception of life issues" (Best 1985 p9).

The suggestion that these are necessary conditions of the artistic does not deny that the aesthetic is an intrinsic feature of artistic expression, nor that individual artistic endeavours may address themselves to the exploration of purely aesthetic qualities, merely that art, as a medium of expression, encompasses more than simply aesthetic values.

The concept of the artistic contains many features which distinguish it from the aesthetic. Amongst those that are of relevance within the educational context are that artifacts which result from artistic activity are intentionally created as objects for aesthetic contemplation, not for any functional or instrumental purpose (although objects so created may be aesthetically pleasing), and that artistic appreciation is concerned not simply with enjoyment of the sensuous response engendered by the contemplation of a phenomenon but also with the identification of the artistic significance of the work, with its meaning. The artistic experience is, as a consequence potentially more complex than the aesthetic experience, and is likely to have a
deeper effect on the inner life of the experiencer than the purely sensuous aesthetic experience.

Arts education in the nineteen eighties is increasingly concerned with artistic rather than aesthetic education. Courses conducted in educational institutions now include a clear focus towards developing an understanding of the meaning of previously created works as well as the development of creative abilities within particular art forms, rather than the generalised aim of developing aesthetic sensitivity.

These two aims, however, are not the sole concern of arts education, particularly in schools. It is also concerned with personal, social and cultural education through the practice and appreciation of the arts. The two types of aim are addressed simultaneously within the same arts curriculum, the arts themselves being the medium through which more general educational aims are achieved.
CHAPTER 3
DANCE EDUCATION
CHAPTER 3

DANCE EDUCATION

Dance education, as part of the general curriculum, posits comprehensive aims and objectives which encompass goals relating to the social, emotional, physical, cognitive, aesthetic and artistic development of the individual, as well as goals which pertain to the development of inter-cultural understanding and to social and political change (Gulbenkian 1981). These aims have not been independently conceived by dance educators in relation to the intrinsic characteristics of dance itself but have been shaped by social, political and educational ideologies, by socio-cultural conditions obtaining in different eras, by dominant conceptions of the general goals of education, and by developments which have taken place in dance as an art form over time.

Dance Education in Britain entered the curriculum under the auspices of physical training, the curricular forerunner to physical education. The 1909 Syllabus of Physical Education associated dance, albeit folk dance, with physical training in the curriculum and thus set a seal on the initial objectives of dance education which were closely linked with those of physical training. Dance has since that time been subject not only to developments in the concept of education in the general curriculum but also to conceptions of the types of values physical education has to offer in the education of the child.
However, although folk dance maintained a strong role in dance education during the first three decades of the century, dance as an expressive art form also made an appearance in the guise of Revived Greek and Natural Dance, both examples of Early British Modern Dance. These styles of dance, both in an artistic and an educational context, stressed the expressive values of dance activity, although they also included reference to physical and recreational values (Layson 1970).

During the nineteen forties, particularly after the conclusion of the Second World War, dance education in Britain became influenced by the theories of Rudolf Von Laban, a dance and movement theorist from Germany. Laban had been substantially responsible for the development of Central European Dance, a style of modern theatre dance which emerged in Germany in the early years of the twentieth century. In the two and a half decades which followed the introduction of Laban's work into the British educational system, modern educational dance, the name Central European Dance assumed in the context of the British education system, dominated dance education in this country.

Modern Educational dance was developed specifically as an educational dance form. It's justifications and procedures developed in reference to this. The major distinguishing features of modern educational dance are that it is almost exclusively a participant activity. The educational value of dance was believed to lie in the psychological and social benefits which accrued from engaging in dance as a group activity (Laban 1948).

Dance as an art form was not stressed by advocates of modern educational dance, although it was acknowledged by Laban himself as being of value (Laban 1948). The major functions were conceived of as being to foster the
supposedly innate urge to move and to make students conscious of the principles of movement; to preserve the spontaneity of movement observed in children into adult life; to foster the ability to express ideas through movement; to broaden the students' outlook on human activities by making them more sensitive in their perception of movement; and to integrate intellectual knowledge with creative activity (Laban 1948). Knowledge about dance as a collection of ideas and artefacts was rarely mentioned in the writings of his followers.

The methods used in teaching modern educational dance were comparable to the discovery methods advocated by supporters of the romantic curriculum. Instruction in the mastery of stylised dance techniques did not form part of the structures of the dance curriculum of modern educational dance. Advocates believed it to be independent of a codified dance style, although practice of the principles of movement, derived from Laban's extensive movement analysis (Laban 1966:1971), tended to encourage the development of ways of moving which were recognisably modern educational dance.

During the late nineteen sixties dance educationists began to examine the claims made by supporters of modern educational dance (Layson 1970: Redfern:1972). In a series of conferences (National Association of Further and Higher Education [formerly Associated Teachers in Colleges and Departments of Education] 1968:1970-1976) they re-appraised the values of dance in education. The re-evaluation was prompted by events both within and without the educational world. Firstly a national re-evaluation of the curriculum in general was being undertaken. Secondly the advent of styles of American Modern Dance in the repertoire of British dance companies such as Ballet
Rambert had introduced a new model of modern dance for dance educationists in Britain.

The formation of the London School of Contemporary Dance and the London Contemporary Dance Theatre, whose repertoire was based entirely on the work of American Modern Dance artists, provided a model of theatre dance which was more suitable to contemporary concerns than the only other model of theatre dance previously available to teachers, classical ballet. The latter, based as it was on a codified technique developed during the eighteenth and nineteenth centuries, was considered to be expressively restrictive by teachers of dance in the primary and secondary sectors of initial education and thus unsuitable to the aims of dance education in the schools (which were based on the aims and objectives of the romantic curriculum). Modern, or contemporary, dance, with its stress on the creation of new movement vocabularies appropriate to the expressive needs of individual choreographers, provided a potentially viable alternative to modern educational dance for the school curriculum.

The educational activities of the companies themselves also had an affect on dance education in Britain. During the nineteen seventies The London Contemporary Dance Theatre toured the country. It also worked with teachers and students in schools promoting an interest in, and understanding of, modern dance as a theatre art. Its activities in this field affected the current conceptions of dance education and drew teachers to re-examine their curricular structures in the light of their new knowledge.

The procedures and principles which guided the work of modern dance artists proved to be appropriate material for new curricular conceptions, based on the classic curriculum, which were being introduced into educational policy at that
time. They included a codified technique, to which public standards and criteria of success could be applied, and a repertory of works which were available for analysis and aesthetic contemplation. They also included attention to a type of creative activity in dance which focussed on personal expression and not simply the arrangement of steps, as well as on the development of new movement vocabularies. Such elements made dance as a theatre art an acceptable area of study to teachers who still maintained an allegiance to the framework of beliefs upon which Modern Educational Dance had been based.

In 1977 Chapman argued that children should "have the opportunity to gain skill in the dancer's craft...to make choices and critical judgements and to apply judgements not only to [their] own works but to the work of accomplished artists." (Chapman 1977 p 178). Such recommendations introduced the notion of skill in the craft of dancing into the curriculum, along with conceptions of the appreciation of dance as an art form. As a result methods of teaching, which had previously been concerned almost exclusively with creative dance activity, began to alter. Many teachers, for example, started to incorporate technique classes into their curriculum alongside composition (or creative) dance sessions.

By 1980 arguments for the acceptance of dance as a discipline within the educational curriculum were being forwarded (Adshead 1980). These arguments discussed the premise that dance was a subject of study in its own right, fulfilling all the requirements of a discipline. As such it was worthy of study both for its own sake, and as an aspect of human rationality, the development of which was the aim of education in general.
The features of a discipline to which Adshead referred in her argument for the acceptance of dance as subject of study in its own right include central organizing concepts (for dance, performance, choreography and appreciation or appraisal); principles of procedures which can be identified and described; criteria of success upon which assessment and evaluation can be based; and a collection of ideas, objects and experiences which justify interest and close examination. The presence of such components facilitate the development of coherent curricula in dance at any educational level.

In her arguments Adshead dismisses the centrality of psychological and social justifications which are characteristic features of modern educational dance stressing that "the requirements of a discipline...plays a part in, and indeed underlies other aims, since the nature of personal development and of the application of the subject in education relies on the structure of the discipline" (Adshead 1980 p 166)

One result of the re-assessment of the values pertaining to dance education which took place in the nineteen seventies is that dance in the school and college curriculum is now approached as the study of an art form in an increasing number of institutions. Curricula include the study of dance technique and choreography, history of dance and dance analysis. Indeed dance now forms part of the public examination system. In 1983 it took its place alongside the visual arts and music in GCE examinations when the first GCE Dance 'O' level was examined. (The GCE 'O' level was replaced by GCSE in 1986 in preparation for the 1988 GCSE examinations.) The first GCE 'A' level examination in dance took place in June 1986.
However, in spite of the fact that the examinations focus specifically on the development of understanding of dance as an art form, many teachers still incorporate aims and objectives in their courses which relate to the personal and social benefits which can accrue from dance activity, thus operating a double-edged educational tool. This approach to dance education is supported by Redfern (1975) who suggests that the means through which dance is taught (predominantly practical and entailing the practice of creative activity in the art form) may demand that justifications for dance education are two-pronged, and incorporate artistic, aesthetic, moral, social and psychological justifications.

However, the aims and objectives of dance education in Britain have changed significantly during the last decade. From being solely a facet of the general educational process within the aegis of physical education it is being promoted as being central to the educational enterprise itself and as part of the liberal education curriculum. The aims and objectives upon which both content and methodology of curricula are based have, as a consequence radically altered, and with them the structures of the dance curriculum in initial education.

However, whilst such changes in the educational status of dance have been widely accepted in the initial sector of education, in the adult sector many of the claims made for dance education retain the flavour of those forwarded by advocates of modern educational dance, irrespective of the kind of dance being taught, or the methodology used. An examination of these claims may help towards an understanding of current approaches to dance in adult education.
Layson (1970) conducted a content analysis of the published texts of British dance educators writing in the nineteen fifties and early nineteen seventies. In it she identified five categories into which claims and justifications for dance education could be grouped. These claims were formulated in relation to modern educational dance.

The five groups she identified are claims which refer to;

the universality of movement;
the innate urge of children to engage in dance-like movement;
beneficial effects of movement on the participant;
social and communicative value of dance;
dance as an expressive aesthetic activity.

(Layson 1970 p239)

These groups can be further categorised.

**Those which refer to the benefits dance activity can have on the participant.** For example justifications which argue that dance can have a beneficial effect on the personality development of the mover by virtue of the wide range of movement experienced in dance classes, or which argue that dance can encourages co-operation and improves communication constitute one category.

**Those which make some reference to a feature of dance or movement.** For example justifications which argued that because all humankind shares a common potential for movement it should be accorded a place on the curriculum, that the fact that children have a
spontaneous urge to engage in dance like movement constitutes sufficient justifications for dance in the curriculum, or that the aesthetic and artistic nature of dance is a sufficient justifications for dance as a curriculum subject belong to the second category.

Layson argues against all these claims except that which makes reference to the aesthetic and artistic values of dance. She comments that most of them are founded on assumptions which do not stand up to rigorous examination. For example concerning the claim which refers to the universality of movement she argues that such a claim cannot constitute a justification for the inclusion of dance in the curriculum because not all movement is dance, and further that movement *per se* is not self-evidently of value within the educational enterprise. Similarly she notes that the relationship between the characteristics of particular movements and personality traits has not been substantiated and that further research is required before such a justification can be considered tenable.

The claims that dance has a significant role to play in the social development of the participant is argued against on the grounds that it is not clear whether the kinds of interactions and relationships established within the context of dance are the same as those established in everyday life, although it could be that the interaction which takes place when students are creating a group dance are the same as social interactions encountered in a non-dance context.

Similar arguments concerning values of modern education dance are forwarded by Redfern (1975), although she does qualify her objections, suggesting that it is possible that
the willingness of children to indulge in bodily activity for its own sake is the basis of aesthetic awareness of movement [and] like their delight in patterns of colour, sound and visual shapes this may be the foundation of aesthetic appreciation of dance.

(Redfern 1975 p20)

In this sense, she argues, the claims which refer to the need to foster the innate urge to move may have some significance to dance education.

Redfern further notes that, in addition to claims which argue that dance facilitates the integration of the personality, which she dismisses on much the same grounds as those forwarded by Layson, common justifications for dance education include those which argue that it provides relief from academic pressure and relieves emotions and tensions. These justifications she suggests concern therapeutic values and not educational ones. As such they may facilitate education, by inducing a state of mind conducive to concentration and study (although this is by no means proven), but are not in and of themselves educational justifications.

Both Redfern (1975 and 1978) and Layson (1970) ultimately conclude that modern educational dance is an inappropriate form of dance education to comprise the focus of the dance curriculum. They suggest that dance as an art form is more suited to new curriculum conceptions and that the structures of dance as an art form may help to alleviate some of the problems experienced by advocates of modern educational dance in justifying the place of dance in education. One of those problems concerned assessment. Within the context of
dance as an art form criteria for assessment, both of the work of students and the success of the teaching enterprise, are available by virtue of the fact that there is a body of knowledge which can be learned and standards against which personal efforts at expression through dance can be judged.

This notwithstanding structures of dance education at all levels of the educational system reveal that the transition between the conception of dance education as an aspect of the personal and social education of the students and the conception of dance education as education in an art form is not yet complete in practice. For example, in 1980 90% of the schools offering dance education to its pupils placed it in the physical education department (DES 1983). Only 10% thus officially recognised it as part of the art education curriculum. The result of this policy is that too often lack of clarity of thought and intention in relation to dance meant that the work concentrated on physical activity with insufficient attention to the artistic experience and development of powers of expression.

(DES 1983 p9)

In higher education the situation is no clearer. Adshead (1981) notes that, although an increasing number of C.N.A.A degrees are being validated in colleges and institutes of higher education there is considerable diversity in the type of course offered, and confusion in the aims, content and evaluation.

Curriculum studies in dance education are scarce. Curriculum models for dance are frequently buried in texts which are intended to be handbooks for

Adshead recognised a need to clarify the structures of dance education in order alleviate confusion and to develop coherent curricula for dance. She argues that a conceptual framework, into which a variety of curricular structures may be fitted, is a prerequisite to curricular coherence. Such a framework would need to be based on the central organising concepts of dance, that is performance choreography and appreciation; would employ methods of study appropriate to the structures and procedures which characterise dance, these she identifies as theoretical, practical and evaluative; and would be subject to evaluation procedures through which knowledge of dance, both practical and theoretical, could be demonstrated.

Adshead argues that dance as a subject of study can be approached from several perspectives. It might be that the development of skills as a performer constitute the focus of study, or the development of skills as a choreographer, or as an appreciator of dance. It might be that dance itself is the subject of study, not the skills entailed in performing, creating, or appreciating dance. For example the study of a particular period of dance history might constitute the content of a course, that study taking the form of academic research. Alternatively the focus of study might be a type of dance, or even an approach to the study of dance such as the anthropology of dance.
Chilovsky's Dance Curriculum Guide (1980) although a detailed handbook for teachers, also takes these issues on board. In place of simply providing a methodology for teaching Chilovsky examines the dance curriculum as a whole and formulates a coherent curriculum structure based on dance as a subject of study, which is designed to be used in secondary schools from the first to final years. The content of the curriculum becomes increasingly specialised as it progresses. It commences with the Exploration of Movement at Level 1, moves through to the Exploration of Dance at Level 2 and culminates in Specialised Dance Study at Level 3. The curriculum ultimately encompasses a full range of dance study, both practical and theoretical, and incorporates the study of several different types of dance.

The major principles upon which this curriculum model is based are that dance is a global phenomenon, each dance forms and style being a reflection of its culture and thus an important means of understanding cultural differences, and that dance is a means of communication. The curriculum encompasses the exploration and analysis of movement forms from a variety of cultures, the development of heightened and discriminating perception of movement patterns and of observational skills, and the development of craft skills in kinetic, rhythmic, analytic, notational, choreographic and presentational aspects of dance.

Although the recommended teaching procedures are predominantly practical, and one of the focuses of the course is to assist talented students to achieve their potential within a vocational context, Chilovsky also recognises and incorporates those areas of dance study which entail theoretical research, and acknowledges that some students may choose research as a specialist area of dance study even whilst in school. As a result subjects related to dance form
investigate dance from many perspectives. These include socio-cultural, philosophical, historical, anthropological, psychological and artistic perspectives. The study of many of these, like that of the performance and choreographic elements of dance, take place at either a theoretical or a practical level, and from the perspective of either performance, choreography or appreciation.

In initial education the focus of the study of dance as an art form is less to train students as performers or choreographers, or even researchers, than to develop in the students an interest in and understanding of dance both as a participant activity and a spectator art. Ideally the dance education offered in initial education should be comprehensive, incorporating all the central concepts and methods of study identified by Adshead into the body of the course.

Teaching methods available to the dance educator include formal technique classes, repertory classes, composition, or choreography classes, formal lectures on various aspects of dance study, seminars and discussion. Both practical and non-practical methods are used in all areas of the study of dance. The latter are used to illuminate most aspects of dance study, including performance and choreography. The former are used to develop the performance, choreographic, evaluative and analytic skills of the students, to impart knowledge of dance history and, indirectly, to fulfil general educational aims, such as personal and social development. Dance analysis and dance history are frequently approached from a practical perspective, that is within the context of classes designed to develop performance and
choreographic skills, as well as through conventional methods such as lectures and seminars.

The emphasis placed up on practical or theoretical studies in dance education depends greatly upon the purpose of individual courses (vocational, general dance education, degree study) and the characteristics of the students undertaking them. All courses are likely to include theoretical components, but practical study is not a necessary component of a dance course. A purely theoretical approach may be undertaken by those unequipped for practical study.

The nature of the content, or subject matter of the dance curriculum may also vary according to its educational and contextual focus, although it will, ideally, relate to the central organising concepts of performance, choreography and appreciation. A study of dance as a Western theatre art would include practical and theoretical examination of the distinguishing features of genres and styles of Western theatre dance; investigations into the lives and works of key choreographers and dancers, into institutions (schools, companies, theatres, etc); into the development of dance in different countries, and the socio-cultural conditions affecting such development. It may also include an examination of the philosophical constructs and theories which inform the work of dance artists and the study of anthropological or sociological theories which illuminate aspects of the artists work and aid interpretations of particular dances or stylistic orientations.

In most British institutions in the initial education sector, with the exception of those offering students the opportunity to study for the new GCE 'O' and 'A' level examinations in Dance, the curriculum is rarely this
comprehensive. Most dance courses still to focus specifically on the development of performance and choreographic skills in their students. Dance appreciation as a separate subject is rarely offered and the history of dance usually notable only by its absence. Dance analysis, a major tool in the study of dance as an expressive medium, may be included in some courses, although usually in relation to the analysis of students' works. It must, however, be recognised that rapid changes are constantly taking place as more schools introduce examination courses in dance into the curriculum.

Nonetheless the general picture remains that at present many schools inculcate a love of dancing rather than a love of dance in their students and, as Redfern argues, thus fail to educate their students in dance in the full sense of the word for

if at the end of his course the learner enjoys
dancing himself, but is disinclined to take an informed interest in dance of some range and variety than he has previously then the educator,
it seems clear, has hardly succeeded in his job.

(Redfern 1978 p335)

This notwithstanding dance educators in the 1980's have embraced the view that dance justifies its place in the school and college curriculum by virtue of its characteristics as an art form. However, even whilst accepting the primacy of this claim, many argue that personal and social values in dance education are still of importance and that they constitute valid aims for dance education.
The 1980 survey conducted by HM Inspectorate found that dance teachers posit the view that dance education should offer physical and cognitive challenge and contribute to personal, social, and artistic development (DES 1983). Personal and social development, in this context, are seen as being concerned with the development of confidence and sensitivity, with shared experience and respect for others, and with the development of tolerance, co-operation and leadership. Artistic development is seen as concerned with the development of both personal artistic skills and knowledge of dance and other arts.

The views of British dance teachers, as Mead (1972) shows, resemble those of dance educators in America whose dance education has, since its earliest days, been based on styles of dance which are first and foremost theatre arts. Mead's content analysis of dance educators' writings in America reveals that they, like their British counterparts in the nineteen eighties, consider that the value of dance in education is by virtue of its features as an expressive art form but that, this notwithstanding, dance education should be planned in such a way as to contribute to the development of the individual.

In dance education the realisation of artistic, personal and social aims may be achieved through one and the same activity. As Redfern (1978) notes there is no reason for a dance education which attempts to foster aesthetic and artistic awareness of dance to detract from the enjoyment of the social aspect of dancing for...[although] the two kinds of interest are logically distinct this does not mean that in practice they cannot be pursued simultaneously.

(Redfern 1978 p140/2)
The aims of dance education as posited by Adshead and others and the aims of those whose concern is with the personal and social development of their students may be fulfilled simultaneously through application of the methods described earlier in the chapter.

For example, practical technique sessions, which are designed to develop strength, co-ordination, mobility and the specific dance skills required for accurate performance in particular styles of movement and dance, also afford participants other benefits. The characteristic features of the movement content of certain dance styles, for instance, can offer participants an opportunity to express thoughts and feelings of their own, and thus afford psychological relief, or an opportunity to examine their own attitudes and beliefs through non-verbal means.

Such a claim is supported by Hanna's argument that 'physical movements associated with affect may stimulate or sublimate...a range of feelings...and may be elicited for pleasure or coping with problematic aspects of social involvement' (Hanna 1979 p67).

Sirridge's and Armelagos's work implies that codified techniques may fulfil a similar role for, it is suggested, 'there is a significant correlation between the dancer's temperament and personality and the movement idiom he prefers to adopt.' (Sirridge & Armelagos 1980 p27). If a dancer's personal style or expressive concerns are compatible with those articulated in a particular dance style the opportunity for "self"-expression and the establishment of a self-concept or identity, within the confines of a codified technique is possible, in spite of the major focus of technique classes which is the training of the dancer's body.
The practical study of choreography also allows the participant to experience the personal and social and benefits which accrue from dance activity, for such study entails the articulation of ideas through dance and, unless an individual consistently creates solo dances, entails relating to others in both a real and a dance context.

The stress of the curriculum in dance education in general in the 1980's, is that of the Romantic Curriculum. Many teachers still maintain the structures and non-theoretical stance associated with the type of dance education current in the nineteen forties, fifties and sixties. They adhere to the educational perspective which stresses education through dance, in contrast to that which stresses education in dance.

However advocates of a curriculum for dance education which incorporates those of the Classic Curriculum are growing, and changes which commenced with the general re-evaluation of educational principles which took place in the nineteen seventies are beginning to influence the structures of dance education in the initial sector. In the nineteen eighties it can be found that many dance educationists in the initial sector are increasingly stressing the study of dance as a subject and a discipline and introducing examination courses into their dance curricula.
PART II

ARTS EDUCATION IN THE ADULT SECTOR
CHAPTER 4

ARTS EDUCATION IN THE ADULT SECTOR
Arts education in the adult sector covers a wide range of art forms and incorporates both practical and theoretical studies. The general aims of the arts educators in adult education are similar to those of their counterparts working in the initial education sector. Delegates at a recent conference summed them up as follows:

1) To enrich the lives of people through the release of creativity and awareness and understanding:
2) To motivate them to share their new insights and confidence:
3) To take on new responsibility and custodianship:
4) To develop socially and in judgement:
5) To become informed and critical electors and representatives:
   In short, to lead fulfilled lives.

(ACACE 1977).

Nevertheless the artistic education of the adult differs from that of the child in significant ways, although similarities do, of course, occur. Such differences reveal themselves particularly in the presentation of subject matter in more advanced courses, an example of this being the depth to which investigations
into the socio-cultural significance of artistic phenomena are taken in
University Extra-mural arts education.

The differences between child and adult education in the arts are a direct
result of the recognition that the educational needs of the adult are different
from those of children, and indeed that adults differ from children in
fundamental ways. Wiltshire (1976) and Zettenberg (1968) identify several
characteristics which set adult students apart from their child counterparts,
and which affect patterns of learning and teaching. They note, for example,
that the educational enterprise is a child's primary occupation, whereas for
adults it is only one of several demands on their time. A child is compelled
to attend classes. An adult is placed under no such compulsion, having
undertaken the commitment to a course of study voluntarily. As a result adults
are motivated to study by personal needs and interests. Children may have no
such intrinsic motivation.

Adult students also differ from children, both personally and educationally, by
virtue of their maturity. They have generally achieved a level of personal
autonomy and, as a consequence, are used to setting their own goals and
establishing their own modes of behaviour. They are normally physically,
socially and cognitively mature. (Those who are not, for example the mentally
handicapped or educationally subnormal, are special cases and require special
provision.) Such maturity affects the way adults learn, for they bring to their
studies a well developed conceptual apparatus, formed during initial education,
and tempered by experience.

Maturity brings other features which are of educational significance. For
example adults might have lost habits of study gained during initial education,
or have established a fixed frame of reference which they are unwilling to relinquish, even in the light of new information. They may have lost confidence in their ability to learn, and, particularly in those courses undertaken after a full day's work, may suffer from fatigue, which exacerbates problems of concentration and thus self-confidence.

Wiltshire and Zettenberg also note that students in adult education are unlikely to form homogenous groups. They tend to be heterogeneous in terms of age, occupation, social standing and academic background, and may not share the same socio-cultural frames of reference. They may also have been motivated to undertake an identical course of study for very different reasons. Such groups rarely have a previously established pattern of social relations. The formulation of such relations occurs almost exclusively in the classroom and may influence patterns of learning and teaching.

An even more crucial difference, to which Lawson (1975) accords considerable importance, lies in the fact that adults, unlike children, have already been initiated into the socio-cultural milieu in which their education is taking place. (Those who have not, for instance recent immigrants from alien cultures, are a special case for whom special provision is made). The depth of prior initiation into those modes of behaviour and discourse which characterise our society may vary. A group of HMI's (DES 1983) expressed concern that many school students failed to complete their initiation into their cultural heritage, perhaps ceasing to study certain subjects in early adolescence, or being denied the opportunity for engagement in a particular field of study due to lack of staff expertise in a school. It is one of the many functions of adult education to make good omissions and to provide 'second chance' opportunities in a variety of subjects.
Nevertheless adult students are generally aware of the various modes of discourse through which knowledge is transmitted, even if they are not proficient in them, and have been initiated into the social and ethical mores which guide behaviour in their society. They also have a substantial personal history, and a matrix of beliefs, attitudes, values and habits of behaviour which are formed by influences other than the educational system. This frame of reference both informs and influences an individual's perception and interpretation of events, and thus the perspective from which they view the world around them and information received. Wiltshire (1976) suggests that considerable emotional capital is invested in these established frames of reference, and that students might be unwilling to relinquish them without a struggle.

Adult education, both in terms of content and structure of its courses, builds on these unique characteristics of its student body. Except in the cases noted above, it focusses on the development, refinement and extension of skills and knowledge, gained both within the formal education system and without, rather than on the socialisation of students, and the initiation of them into an unfamiliar heritage of knowledge and behaviour. Good courses in adult education take account of the characteristics of adulthood noted above and recognise that the education of the adult is qualitatively different from that of the child. Adult educators work on the principle that adults are not "grown up children" and that their educational requirements may differ. Many believe that adults are best taught using different methods to those which are used with children, and that what they are taught should be recognisably different from that which is taught to children.
Lawson (1975) suggests that adult education, amongst other things, is concerned with testing values in relation to our conception of man and society. He argues that

What we call adult education may therefore be much more than initiation into new fields of activity. It is also a critical evaluation of those activities and an exploration of new ways of looking at things and feelings towards new values.

(Lawson 1975 p92)

Arts education can make a special contribution to this, in as much as the arts are centrally concerned with such values. Indeed it has been suggested by Best (1982) and others that at least one aspect of art education, that of appreciation of arts objects, demands the experience possessed by the adult if it is to be attained in more than a superficial manner. Best argues that

to learn to appreciate the arts very often requires a reference to moral dilemmas, personal relationships, social, political and emotional issues.

(Best 1982 p9)

Devereux (1982) also suggests that the arts, as well as other aspects of the curriculum such as politics and economics, can be more effectively learned in adulthood when experience and maturity can be applied to the development of understanding of the ideas and concepts involved.
Arts education, however, comprises far more than developing the ability to appreciate and understand the art works already created. It is also centrally concerned with creating and, in certain cases, with the interpretation through performance, of works which have already been formed.

The introduction of students to the strategies of thinking, the ways of looking and seeing, and the processes involved in making artistic utterances is as important as the introduction to the works of great artists a comprehensive art education affords. Although engagement in the artistic process may also serve to deepen students' understandings of such work and facilitate subtlety of interpretation and analysis this does not detract from the intrinsic values of engagement in the making or performing. The authors of The Arts in Schools note that the arts "are not only for communicating ideas. They are ways of having ideas" (Gulbenkian 1982 p22). The opportunity to form such ideas is a vital aspect of arts education.

The kind of ideas adults are likely to have may, by virtue of their previous experience and familiarity with the ways of interpreting and organising experience available to members of their society, differ from those of children. For instance, they will be unconfounded by maturational factors and will be developed through a relatively well developed conceptual apparatus. Similarly their understanding of the works of others is likely to be qualitatively different from that of the young, if only because their knowledge of the socio-cultural context in which works were created is more comprehensive and their understanding of the human condition more developed. For these reasons alone the arts education of the adult is, in significant ways, different from that of the young, even though the central concepts remain the same.
However, there are many differences between arts education in the adult and initial sectors which are the result of structural differences in the general education curriculum of which arts education forms a part.

For example, the arts curriculum in initial education is only one part of a structured curriculum designed to fulfil the main objectives of the educational process which is to initiate the young of a society into the socio-cultural environment in which they will eventually take their place as adults. Such an initiation includes socialisation as well as initiation into the modes of discourse through which a society mediates its experience of physical and social phenomena. The curriculum is also designed to facilitate physical and emotional maturation. Each curriculum area contributes in unique ways to these general objectives and forms a part of an overall educational programme.

The guidelines laid down by the general curriculum affect the structures of arts education in the initial sector. It is implicitly, if not explicitly, linked to the general education of the students, and is conceived of as fulfilling an important role in their development. Teachers of the arts in initial education are expected to present a systematic plan of study, for their subject area, a syllabus encompassing the full duration of their students' education. Such a syllabus incorporates the aims and objectives of the educator, the content and methods through which such aims are to be realised and procedures for evaluation and assessment, and is formulated within the context of a curriculum guided by a common educational philosophy.

In good courses the components of a child's artistic education are interlinked. The development of practical artistic skills takes place alongside, and plays a role in the development of the skills required for the full appreciation of
works of art. Courses are ideally structured in a progressive and systematic fashion, and balance the various areas of artistic endeavour and appreciation. The arts curriculum is similarly balanced to provide a comprehensive introduction to the arts. This not only provides a foundation of experience in a variety of arts from which students may choose the mode of artistic expression they feel most appropriate to them, but also access to a rich world of ideas and modes of communication. (In practice many students of initial education are denied access to the full range of artistic media, perhaps because of lack of expertise amongst staff in a school, and a large number cease to study the arts in early adolescence when specialisation in a relatively narrow range of subjects is encouraged).

These curricular features do not usually occur in adult education, nor does the notion of a stable curriculum in the arts usually pertain. The curriculum content of any one institution, both in general terms and in relation to specific subjects, is selected from several wide-ranging fields of study, and for a variety of reasons, not all of which are educational. Further, it is directed not towards a pre-determined end, common to all adult education curricula in the arts, but largely towards the needs and interests of the students participating in the course. It contains a variety of activities, both practical and theoretical, encompasses a wide range of art forms and styles within art forms, and incorporates a broad range of educational and artistic philosophies. It also recognises that some of its students may have no experience of some of the art forms whilst others have a great deal and, to this end, contains courses which introduce students to various art forms from a different perspectives, as well as courses which satisfy the needs of those already initiated into those art forms, thus providing both 'initial' and advanced education in the arts.

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The courses, however, tend to be structurally independent of each other. For example, appreciation courses are normally independent of practical courses, and practical courses, even within one art form, conceived of and structured independently of each other. The subject range within each course tends to be narrow and specialised and courses at different levels in an art form which are offered by an institution are not necessarily planned together as part of a systematic programme of education. Indeed they are frequently taught by teachers who never meet.

However, taken as a whole, the arts curriculum in adult education is wide-ranging and covers a variety of interests in, and approaches to, the arts which would be impossible to attain within a non-specialist initial education institution, whose concern is, as noted, with the general education of the students.

However, inasmuch as adult students have attained a measure of personal autonomy they are able to make choices from this unstructured curriculum which are appropriate to their personal and educational needs. Arts education in the adult sector can, as a result, be seen as the "top-storey" of the arts education programme commenced in the primary and secondary schools, and a source of almost infinite choice for students whatever their level of expertise or their artistic interests.

Teaching methodologies employed in adult education are designed to suit particular groups of students, particular courses and particular educational and artistic orientations. No guidelines exist at present to assist tutors in their choice of methodologies and frequently there are few checks on the efficiency of teaching methods employed. "Success" is more often determined by
class numbers than by the quality of the teaching which takes place.) Tutors in many adult education institutions are not expected to present syllabuses, or schemes of work, and may not, as a consequence, provide a progressive course of study for their students. These circumstances do not, of course, apply universally but do obtain throughout the adult education sector, both in statutory bodies and non-statutory organisations.

The lack of guidelines and the lack of a structured curriculum allow considerable latitude to arts educators in the adult sector. On the positive side this leaves room for the flexibility which characterises the structures of adult education to flourish, enables it to fulfill its multiple objectives, and simultaneously to satisfy the needs of the students and the objectives of the tutors. On the negative side, however, it could encourage the development of educationally inchoate arts programmes and courses, and the waste of many opportunities for a coherent and progressive education in one or more art forms for participants.

The voluntary nature of adult education also has a significant bearing on the nature of the artistic education of the adult. In as much as adult students make their own choices as to which course to follow their reasons are their own. These are as likely to be non-artistic and non-educational as they are the reverse. For example students may choose a particular course of study because it takes place at a convenient time or place, because a friend recommended it, or because there was nothing else available. Such reasons do not form the foundation of a coherent programme of arts education and the result is that adults' education in this sphere tends to be patchy and, if not coherent, at least less systematic than is appropriate if their full potential as artists or spectators is to be developed.
A curricular framework for the various art forms to which adult education organisers may refer could alleviate some of the educational disadvantages created by the intrinsic structures of adult education and assist in the development of the adult student's education in the arts. No such framework at present exists.

3) PROVIDERS

Education in the arts for adults is the domain of several providing organisations, each with a different educational aim and different focus of artistic interest. These include the three statutory providers of adult education (Local Authorities, the Workers Educational Association, University extra-mural departments) and non-statutory providers such as arts clubs and societies, vocational schools, arts and community centres. Organisations such as the Arts Council of Great Britain Regional Arts Associations, art galleries, theatres, concert halls and museums, theatre, opera and dance companies also offer educational projects for adults. More recently community artists and arts animateurs have become invaluable sources for education in the arts for adults. Joint ventures between two or more of these providers is becoming increasingly common in adult education, as is the involvement of professional artists in projects directed towards adults.

STATUTORY PROVIDERS

The range of provision in arts education encompassed by the three major adult education providers covers a full spectrum of artistic styles from the popular to the fine arts, and incorporates both practical engagement in the arts as
creator and performer and the study of the arts from a theoretical perspective. The range of activities provided includes formal education opportunities, such as courses, day schools, weekend and vacation courses and workshops, and informal educational activities, such as organised study tours and visits to art galleries, theatre and concert halls; the establishment of discussion groups, orchestras and performance groups, and open lecture series and conferences.

Each of the major providers emphasises a different aspect of the artistic education of the adult. For example, local authority institutes tend to focus on the development of practical artistic skills, and university extra-mural departments on the development of understanding and appreciations of the arts as a spectator. (Adkin 1981). The structures and content of the provision of each is designed in such a way as to fulfil not only specific goals but also to contribute to the realisation of the general educational goals of the providing body.

**LOCAL EDUCATION AUTHORITY PROVISION**

Most Local Authority adult education institutes offer predominantly practical courses in the arts. Appreciation courses, or courses on the history of art, are rare, although not unknown. The practical emphasis applies to all the art forms, and is designed to fulfil the major educational objectives of local authority provision which are focussed towards affective and instrumental ends. (Wiltshire and Mee 1978).

The arts in local authority institutions are usually considered to be recreational, rather than educational, pursuits by organisers, although perhaps
not by tutors. Even Mee and Wiltshire (1978) place arts in the category "Recreational Activity" under the sub-heading "courses relating mainly to leisure time enjoyment".

In such a context the perceived values of arts education are more likely to be related to those in the arena of personal and social development than with those which explicitly concern themselves with the development of an understanding the expressive and communicative content of art objects. Personal practical engagement in artistic endeavour is seen as a paramount importance to the students. Visits to galleries, performances, and artistic events are rarely arranged as part of the course, although tutors might encourage students to attend such events in their own time. However they may be seen as peripheral to the main function of the courses, that is, to develop the technical or 'craft' skills needed for the creation of acceptable artistic images, to provide of the opportunity to engage in creative activity for its own sake, or to promote realisation of the psychological, and social benefits which can accrue from engagement in the artistic process. There are some exceptions to this general rule, however, for some local authority institutions collaborate with University extra-mural departments in the provision of theoretical courses in the arts, particularly in urban areas.

WORKERS EDUCATIONAL ASSOCIATION

The WEA approaches its arts programmes from several different perspectives. One of its most recent contributions to the arts education programme in adult education is in the provision of creative workshops in a variety of art forms for the socially, educationally and medically disadvantaged. Such workshops
are deliberately aimed to fulfil compensatory and therapeutic functions and are conducted by specialists in this field.

Practical arts courses in their general programme are a rarer phenomenon, although they are becoming more common, particularly in the field of literature (Adkin 1981). Tutors are apparently more flexible in their attitude than those in extra-mural departments in this sphere. The results of Adkins survey showed that "most tutors took the view that expression and creativity were central to liberal and humanitarian education". (Adkin 1981 p49) and believed that understanding in the arts was best achieved through courses which combined practical engagement in and education about the various art forms. This notwithstanding the majority of tutor-organisers favoured the provision of traditional arts appreciation courses in their programmes over the provision of practical courses.

A second area in which the WA plays an important role is in developing an acceptance of the arts as a part of the life of society, not apart from it. Both tutors and tutor organisers saw a role for the arts in social, political and industrial studies. Many believed that arts event could make a significant contribution to these courses as could the study of political "art" forms (Adkin 1981) such as posters, popular and folk music, cartoons, autobiographies and political theatre. It was also felt that social and community action groups should be encouraged to use the arts for their own purposes, and therefore that courses in development of practical skills for such groups were of value. The arts were frequently seen by WA tutors as being of value for socio-political ends. One tutor argued quite clearly that "the arts are there to be used rather than engaged in for their own sake." (Adkin 1981 p49)
Adkin suggests that this willingness to engage in community arts initiatives either at 'grass roots' level or through traditional political and social education courses is one of the major developments in the WEA's work in the arts, and notes that it had above all "a lively sense of the variety of roles the arts play." (Adkin 1981 p 49).

**UNIVERSITY EXTRA-MURAL DEPARTMENTS**

University extra-mural provision focusses on courses which educate their students about the arts, and thus deepen the appreciation of the works of art exhibited and performed in public venues. The fine arts predominate in these courses, although recently study courses in the popular arts have made an appearance in some programmes. Most courses offer detailed study of the subject matter and are usually theoretically based. They may examine materials from sociological, philosophical, critical or historical perspectives. Many courses incorporate visits to appropriate exhibitions and performers into the body of the course.

The inclusion of practical work in extra-mural courses is rare, although not unknown. Forster (1977) has noted that there is a growing tendency to link academic study of the arts with the practice of them, although it is likely that any practical work included in a course will be in the service of its theme or academic end. Practical explorations might, for example, illustrate an idea, explain or enhance particular features of the study in hand or establish a line of theoretical as well as practical enquiry. The practice of an art form is rarely, if ever, engaged in for its own sake.
However, in spite of the relaxation of attitudes amongst tutors towards the notion that practical aspects of artistic education have a contribution to make to academic studies in the arts (Adkin 1981) it appears that directors of extra-mural departments would not welcome the inclusion of a practical element in their programmes, particularly if that input is provided by a practising artist rather than a professional academic, critic, or historian. Adkin cites the case of the director of one such department who argued that the presence of a writer-in-résidence might

encourage to many students to think of becoming creative themselves, instead of learning to understand and appreciate the themes and techniques of the great creative writers.

(Adkin 1981 p40)

Indeed the arts programmes of extra-mural departments seem to remain predominately academic, and directed towards traditionally structured arts appreciation course rather than those which provide an opportunity for students to create their own artistic images. Their major contribution to the artistic education of the adult thus lies in deepening their understanding of art works through knowing about the artists, their socio-historical and cultural context, and other facets of their work.

Joint Ventures

In addition to the provision of courses and facilities all three statutory providers of adult education contribute to the artistic education of the adult through initiatives which lie outside their main curricula. They are all
becoming more frequently involved in joint ventures with arts organisations such as the Arts Council of Great Britain, Regional Arts Associations, the British Film Institute, theatres, art galleries and arts museums. These initiatives range from day workshops or lecture series linked to exhibitions, or performances showing in the locality, to artist-in-residence schemes and animation projects of varying duration. Many assume the role of promoter and organise arts events and festivals in collaboration with arts organisations, as well as commissioning works by artists for display or performance in local venues.

Collaborations with community arts projects and arts centres are also becoming increasingly frequent, although the boundaries between statutory provision and the community arts are at times difficult to identify.

NON-STATUTORY PROVIDERS

Non-statutory providers offer a wide range of services and types of provision, their nature and content determined by the characteristics of the provider, and/or the needs and interests of its students.

VOCATIONAL SCHOOLS AND COLLEGES

Many vocational schools and colleges which specialise in various art forms offer open or evening classes for adult students. These extra-mural programmes are usually designed to provide members of the local community with practical tuition in the arts of a standard comparable to that offered to their full-time students. The focus is normally directed towards the artistic development of the student as artist, creator and/or performer rather than as
spectator. The latter might however occur fortuitously as a result of the quality of the education offered, the calibre of the tuition provided, and the vocational focus of the institution itself.

**SPECIAL INTEREST CLUBS AND SOCIETIES**

Amateur orchestras, choirs, drama and dance groups, art clubs and appreciation societies undertake a unique kind of self-directed adult education enterprise. The groups meet regularly to rehearse or create art works which may or may not be exhibited or performed in public. They may also meet simply to discuss issues and ideas pertaining to their art form, or to visit performances, exhibitions, conferences or weekend courses.

Their interest in specialised aspects of particular art forms frequently leads such groups to construct nascent educational programmes for their members, although such programmes are not necessarily structured coherently in an educational sense. Rather they are formulated in order to fulfil the specific needs which arise from time to time in the furtherance of a group's activities.

Classes or courses might include tuition in particular skills, for example different dance styles, orchestral techniques, or theatre skills, picture framing, or glazing techniques, or it might be more general educational input which will enhance members knowledge of their art form, for example talks by practising artists, weekend workshops or even study tours.

Societies are frequently run on a co-operative basis, perhaps under the control of an elected committee. They are normally self-supporting and self-determining, their aim is to fulfil the artistic needs and ambitions and the
personal and social needs of their members. Most groups have an open membership system, although some of the more established theatre groups might select by audition. They are, consequently, a potential source of education in the arts for any member of the community, even though not answerable to any body other than their own membership.
CHAPTER 5

ARTS PROVIDERS AND ADULT EDUCATION
The charter of the Arts Council of Great Britain, (hereafter called The Arts Council in text: ACGB in bibliographical references) states its objects to be

a) to develop and improve the knowledge, understanding and practice of the arts
b) to increase accessibility of the arts to the public throughout Great Britain
c) to advise and co-operate with Departments of Government local authorities and other bodies on any matters concerned, whether directly or indirectly, with the foregoing objects

It is placing an increasing emphasis on education as a means of developing and improving understanding and practice of the arts, and in making access to the content of specific works of art easier to the general public.

In a recent policy document on education the Arts Council recognised three major aspects of education. These are, firstly, education as a long term process, involving many different types of learning, secondly, the education system itself, from nursery to higher, continuing and adult education and
system itself, from nursery to higher, continuing and adult education and
thirdly, arts education which encompasses a variety of approaches by a wide
range of interested bodies and persons which are
designed to lead to a general valuing of the arts and the
wish to become involved in them, and to awareness of the
meaning of particular works of art or creative acts.
(ACGB 1983b)

It is this last sense of education to which the Arts Council charter refers.

The Arts Council has recently made its commitment to education very clear by
announcing its intention to:

Establish a separate allocation for education to provide
for a five year development period.
To ensure that each [advisory] panel has at least
one member knowledgeable about and experienced in
educational work
To adopt as one of the main criteria for assessing
clients work the extent and quality of efforts made
To broaden the social composition of audiences to
develop response to and increase involvement in the
arts.
(ACGB 1983).

The last statement is introduced elsewhere in the policy document in a
different and more specifically educational sense where the stipulation is laid
down that "Education...should be part of the way arts clients (i.e those receiving subsidy from the Council) perceive their role and function" (ACGB 1983b).

The higher educational profile assumed by the Arts Council during the late nineteen seventies and early nineteen eighties is a reflection of its directorship during those years. In 1975 Sir Roy Shaw was appointed director of the Arts Council. His previous involvement in Universities and adult education, and his interest in making the arts genuinely more accessible to those whose background and experience had hindered access to the arts, influenced his approach to the work of the Arts Council and subsequently that of his colleagues. This, coupled with a general movement in arts education towards extending the influence of the arts on the populace, (frequently referred to as "democratisation of the arts") opened the way to the development of educational work amongst arts organisations, and to the establishment of a thriving community arts movement.

During Sir Roy Shaw's tenure at the Arts Council a number of educational initiatives were promoted, including artist-in-residence schemes, animateur projects and an increasing incidence of educational programmes within performing arts organisations and galleries. An education officer was appointed in 1978 in the Arts Council itself whose responsibility is to encourage of co-operation between educators and arts providers and to foster not only appreciation of the arts but also personal creativity.

The major role the Arts Council plays in arts education is, however, not primarily in the direct provision of educational activities. Rather it is in the initiation of opportunities and the provision of funds to make education in...
the arts in a variety of contexts possible, particularly where professional artists are providing the input. It is also concerned with the promotion of educational activities in arts organisations, such as performing companies, art galleries and arts centres. Indeed Sir Roy Shaw himself at the Arts the Universities Conference held in 1979 reiterated that

The Arts Council is not an educational body... our job is to provide subsidy for the arts. The job of the education bodies is to provide the educational complement to our subsiding activities [although] we are very happy to collaborate with any appropriate body that can provide [that] educational dimension.

(ACGB 1979 p20)

REGIONAL ARTS ASSOCIATION (RAAs)

Regional Arts Associations (hereafter referred to as RAAs) are autonomous bodies responsible for the development and funding of arts initiatives in clearly delineated geographical regions throughout Great Britain. There are currently twelve RAAs which serve England. Wales and Scotland are responsible for their own arts services and are not incorporated in the Council of Regional Arts Associations (CORAA).

Each RAA operates within the context of unique local conditions, both in terms of opportunity, demand, and local authority funding policy. They have, however, found that they each share an approach to the arts which has been summarised as follows. The function of the Regional Arts Association is, through consultation and collaboration with local bodies
1) to create and maintain opportunities for access
to all the arts for the population of a region

2) to encourage the development of the art and
standards of practice in the arts at all levels
in a region.

(Council of Regional Arts Associations 1983 p4)

Like the Arts Council RAAs do not necessarily make direct educational
provision although they sponsor, in partnership with other bodies, initiatives
which are specifically concerned with educational projects, for example artist-
in-residence schemes, animateur projects, arts centres facilities and arts
workshops.

The partnerships referred to, and indeed the bodies with whom RAAs consult
when formulating policy, include local authority education departments,
recreation and leisure departments, committees responsible for community
development and work with the underprivileged. In addition to the officials
from local authorities, RAAs consult, and occasionally collaborate, with other
arts organisations, the Sports Council's regional representatives, bodies such
as the Manpower Services Commission, charities and trusts, and commercial
sponsors.

RAA policies are frequently developmental in character and may be biased in
favour of those who would perceive of themselves as being 'outside the arts'.
Their policies include

The promotion of opportunities for participation as well as for the enjoyment of work in settings which make it as accessible as possible to those not already convinced of its value

(Council of Regional Arts Associations 1983 p6)

They support a variety of Community Arts Projects and actively promote the educational programmes which accompany touring exhibitions and professional performance companies, and the work of regionally based companies which have a commitment to disseminating the arts amongst the widest possible range of people in a form they can understand.

An example of RAA policy in the sphere of education can be found in a consultative document published by South West Arts (SWA) in 1984 which suggests that in the work of making art accessible in the regions

The world of professional performance and exhibition cannot be satisfactorily separated from involvement of children and adults in participatory activity

(South West Arts 1984 piii)

The survey of the arts in the South West undertaken by researchers in the preparation of the document produced data which suggested that the balance of every art form was between three areas, those of exhibition and performance, education and participation, and financial, and other, support for practising artists. SWA, although like many other RAAs it does not have a specialist education officer, considers that education in the art forms is "part of the
brief of each and every [advisory] panel" (South West Arts 1984 p122). The record of the RAAs in promoting educational work indicates that this policy obtains throughout the RAA regions.

The increase in collaborations between local authorities and commercial concerns and the recognition that the development of a coherent regional policy for the arts and education between the RAA, local education authorities and other educational agencies is a priority (Council of Regional Arts Associations 1984) indicate that the RAAs are taking their responsibilities in the field of arts education still more seriously and it might be that an increase in joint ventures between these bodies will be seen in the future.

PROFESSIONAL DANCE, THEATRE AND OPERA COMPANIES

Partly as a result of Arts Council policy several major theatre, opera and dance companies currently employ specialist education officers whose responsibility it is to organise educational programmes directly related to the companies' work. Although the original impetus for the education programmes resulted from the need to increase audiences and to make the work of the companies more accessible to a wider range of people the education programmes are now seen as not only being of value for marketing purposes but also as contribution to the personal and artistic development of the participants. The initial target groups of these programmes were schools and young people's organisations. There is, however, evidence of an increasing incidence of workshops, talks and lecture series directed towards adults in many companies' programmes.
The nature of the education work undertaken by companies varies. Many offer special lecture demonstrations in which a work is subjected to a practical analysis by conductor, choreographer, or playwright. In them explanations of symbolism, structure or other facets of a work are presented with illustration from the work itself. Frequently a performance of the work is then given, although not always in its entirety, so that it can be seen in the light of the insights gained from the analysis.

Many companies offer participatory workshops which employ the themes or artistic concepts which feature in their main programme. In this way participants are given the opportunity to grapple with the same problems as those encountered by the artist in the making of their work. This type of educational provision is a popular way of providing those unfamiliar with the work of a company with direct access to its artistic content, and of educating participants in a more general sense into the procedures used by artists in the creation of their work.

Open rehearsals and visits backstage, during which participants can meet and talk with company members, are another type of educational provision offered by companies, as is the supplementary printed material produced by resident education officers which explains many areas of the companies work and the focus of their artistic policies.

ART GALLERIES, THEATRES, CONCERT HALLS

Many art galleries, theatres and concert halls offer educational opportunities for adults as a supplement to their major function, which is to provide the
general public with the opportunity to see, at first hand, the art objects of past and present societies.

Lecture series, guided tours and illustrated talks, frequently conducted by major artists, critics and historians, feature as a part of the education programmes of these institutions. Many offer practical workshops and other participatory activities which focus on introducing and explaining works which are appearing in exhibitions or performance programmes. Some of these initiatives are collaborations with local university extra-mural departments or WEA branches, others are internally organised and funded. They also supply supplementary literature in the form of pamphlets and books.

The aim of education programmes of these major arts venues is not only to "interpret, explain and provide a background for the understanding and enjoyments of the objects within its walls" (Zettenberg 1968 p16) but also to encourage individuals new to the art form to have confidence in their personal responses to the art objects they contemplate.

The role of tutors and artists who contribute to the programmes of art galleries is predominantly seen as helping individuals to develop the perspicuity of these personal responses by providing the time, situation and motivation for focussed attention on the art objects, essential if understanding if the more subtle content is to be discerned, and encouraging the viewer to see the object as

an imaginative starting point which... can lead in many directions (and) evoke many responses practical as well as theoretical (Marcouse 1968 p60)
The first arts centre in Britain opened in October 1946 in Bridgewater in Somerset. This was closely followed by the opening of a similar centre in Swindon in November of the same year. These arts centres, and those which followed during the nineteen fifties were, in part, a solution to a problem the newly established Arts Council of Great Britain had identified, which was that there were few appropriate buildings in Britain in which arts exhibitions and performances could be held. This was particularly true of small towns and cities, which did not possess the facilities of large urban conurbations. As a result a wide range of people had little access to the arts by virtue of geographical isolation from cultural centres.

Most of the early arts centres were run by volunteers and local enthusiasts and have been likened to 'amateur clubs' (Lane 1978). Their concern tended to be with 'housing' the arts, with presenting arts events of a high standard in places where access to the professional arts had previously been severely limited. However, although the arts were made more accessible to a greater number of people, they were not necessarily any more accessible to a wider range of people.

Lane (1978) argues that this type of arts centre brought the arts to those who already enjoyed a high level of educational and occupational status, in fact to those who, in these terms, were already members of the 'privileged minority' who formed the arts audience in general.

In the mid-nineteen sixties a new kind of arts centre made an appearance. In these arts centres equal stress was given to engagement in the arts as creator
or performer as it was to enjoyment of the arts as spectator. In addition the progenitors of these centres held the conviction that "the art should no longer be the preserve of a privileged minority but must be made more available to the population as a whole" (Lane 1978 p7).

This conviction determined the nature of the provision offered and the characteristics of the new arts centres. The typical arts centre of the nineteen sixties aimed at being a friendly meeting place to which an as yet unidentified potential audience for the arts would be attracted. Social facilities were counted as important and most boasted a café, restaurant and/or bar. They frequently provided 'light' entertainment as well as what were termed 'cultural projects'.

Their arts provision typically included exhibitions of professional artists work, performance programmes and participatory activities in various art forms. By such provision it was hoped to foster a new audience for the arts.

However Lane argues that the arts to which they referred were the established arts, or fine arts. In this sense, he suggests, they were, in spite of the new method of presentation, still concerned with cultural orthodoxy, and thus with education in the sense of initiation into the cultural heritage of the dominant societal groups.

By the late nineteen sixties arguments for a change in conceptions of culture began to be expressed. Instead of received notions of culture, which tended to be synonymous with literature, music, painting, theatre, in other words the fine arts, it was argued that culture should be defined by reference to the forms of expression, attitudes and values of the general population itself.
Arts Centres which based their work on these extended notions of culture stressed active participation in arts activities rather than enjoyment of the arts as a spectator. The creative act, that is engagement in the creation of an art object, was felt to be of intrinsic value to the participant. Conversely the 'passive' act of viewing an object already made was seen as being of less value, particularly if the content of that work was not relevant to the immediate life experience of the viewer. This is not to say that exhibitions and performance did not form part of the programme of such centres, simply that they ceased to hold the dominant place in their programmes. The new arts centres offered an alternative to the arts provision which had previously predominated in such organisations.

The nature of the policies of these arts centres lead them to incline more towards the perspective of the community arts movement than to that epitomised in centres which practised a kind of cultural orthodoxy.

All three kinds of arts centre described above operate in Britain in the nineteen eighties. Each offers different opportunities for engagement in the arts by members of the communities in which they are based. Such facilities might be simply the provision of space in which amateur arts clubs can mount exhibitions and performances; a series of classes and workshops aimed at educating people in the established arts; or participatory activities which encourage people to find their own forms of expression which relate their own cultural milieu.

Within the context of this study the second kind of arts centre are of particular relevance to adult education, and occupy a special place in arts education in this sector. Their educational aims, which Forster (1983)
suggests fall into three categories, bear marked similarities to adult education as a whole. These aims are, in a broad sense, to

1) promote by means of lectures and seminars, informed discussion of topics both central to and relating to the arts.

2) enhance the elements of arts provision within the schools or colleges through collaboration with these more formal institutions.

3) to provide a range of artistic experiences for individuals.

These may be divided into sub-objectives. For example they might include an aim to provide 'second chance' opportunities in the arts for students of talent who for whatever reason, might not have been able, or inclined, to, take advantage of opportunities offered in the formal education system. They may stress the intention of introducing newcomers to the arts to participatory and spectator experiences in this field. The aim might be to fulfil some social function, such as providing constructive use of leisure time, or compensatory activities for those suffering from some form of social or educational disadvantage. It might be more specifically artistic, for instance to offer facilities for local artists to practice their art, or to encourage local people to develop their skills in the arts for vocational purposes. Any or all of these aims might be included in a statement of objectives in arts centres which stress an educational bias. In this they bear a resemblance to adult education services in both the statutory and private sectors.
A further aim of arts centres, which they are in a particularly good position to realise, is the bridging of the gap which seems to exist between those who engage in the artistic experience as participants and those who engage in the arts as spectators. The presence of both educational and performance/exhibition programmes in the same building should, in theory, provide an easy route between the two modes of engaging in the arts. That is does not always do so is as much the fault of the structure of the educational programme of many centres as it is the attitudes of the two publics of the arts centres, the spectator and the participant.

The manner in which arts centres fulfil their educational objectives varies, although it is predominantly through the provision of structured courses, 'one-off' workshops, day, weekend or vacation schools, the provision of facilities and professional guidance when required, and lectures and illustrated talks. Most art centres focus on practical courses, indeed Forster (1983) found that the approach to arts education was almost exclusively practical, appreciation courses either being non-existent, as in the case of dance, or at the most occupying only 16% of the time devoted to an art form (in literature).

Arts centres also provide an invaluable informal adult education service. Simply by providing a pleasant environment with social facilities in which the products of artistic endeavour are prominently displayed and in which artists and art lovers gather, converse, share ideas, views and critical dialogue the arts centres makes an incalculable contribution to the artistic education of the adult.
This notwithstanding the very lack of institutionalisation of many of the educational initiatives in art centres can lead to the educational opportunities offers not being exploited to the full by participants.

Forster (1983) suggests that the relatively unstructured approach to educational activities which obtains in many arts centres, and which, incidentally, might give them their special attraction to many participants, should be reviewed. He also argues that the lack of long term aims in educational programmes of many centres are counterproductive to the development of the full artistic potential of the students, even though the arts centre constitutes, perhaps, one of the most conducive situations for facilitating such development.

In many arts centres students need not sign up for a full course but can pay weekly for their classes. Consistent attendance depends entirely on the intrinsic motivation of the students. The knowledge that each session in a course will be attended by a fairly cohesive group of individuals enables a tutor to plan a series of lessons in such a way as to encourage systematic development in the area of activity. In many arts centres tutors do not know how many students they will be working with in any one session, nor the make-up of the group. The ad-hoc nature of the courses which result may lead to a casual attitude towards engagement in the arts amongst students which does not encourage them to develop their skills and knowledge in a clear and progressive manner.

In order for such problems to be overcome Forster (1984) argues that clear aims should be developed by the arts centre and a sound course structure developed which will challenge students and encourage them to pursue their
studies in such a way as to achieve their full potential in this sphere of activity, even if this means moving out of the arts centre when their skills have outstripped the quality of provision.

Arts centres differ quite significantly from adult education institutions both in their organisational structure and the type of activities they provide. Unsurprisingly the student body of the arts centre itself seems to differ from that of the normal adult education institution, although there is, of course, overlap.

Forster has identified three main categories of student in the arts centre;

1) full time students, who use the facilities offered by the arts centre as part of their school study programmes;
2) professional groups, particularly teachers, who undertake organised vocationally orientated courses within the arts centre;
3) the 'casual' adult and younger citizen, who may include members of the previous two groups.

Members of this last group include those whose skills have been highly developed in the past who wish to either maintain their standard or to recapture their past abilities, as well as students more akin to those who attend other adult education centres who, particularly in the early stages of their involvement, have a more transitory interest in artistic activity, and perhaps attend the courses from personal and social, rather than artistic motivations.
Forster (1983) suggests that a new audience for adult education, attracted by the 'style' of the centres, which is characterised by a non-educational atmosphere and a welcoming quality which professional adult educators have attempted to generate for many years, might have been identified through the arts centre programmes. He argues that the educational needs of this audience should be taken more seriously and education programmes developed which exploit the unique facilities available in the arts centre to this end.

COMMUNITY ARTS, ANIMATEURS AND ADULT EDUCATION

The community arts movement is one of the more recent developments to take place in the world of the arts, and has a role to play in the education of the adult. Non-institutional in character, community arts projects, which include animateurs in various art forms, offer individuals of all ages opportunities to engage in artistic activity in environments which are welcoming and which frequently offer social facilities to participants.

Arts Centres themselves can be the focus of community arts projects, although many such projects are not building based and constitute an individual, or group of individuals, who offer arts activities to a community. They use a wide variety of venues for their activities, from community centres to schools, hospitals to village halls, and cater for many different communities within a particular area. They frequently focus on groups who are disadvantaged or deprived in some way. For example work is done with the unemployed, with the disabled, with groups who are institutionalised in some way, for instance hospital patients and prisoners, and with groups who live or work in socially deprived areas.
The content of community arts programmes frequently features the popular arts, or forms of expression which have emerged directly from the members of the sub-cultures with whom they work. These art forms are seen to be valuable in and for themselves, and for the attitudes and beliefs for which they stand, and not simply as a means of easing an individual's route into an appreciation of the fine arts, as is often the case in more conventional adult education contexts.

Many community artists might be more accurately described as cultural activists (where culture is used in the sense of a matrix of beliefs, attitudes and values). They believe that the role of community art is to bring the arts back into the life of society, to remove the barriers which separate the professional artists and their work from the ordinary citizens and their concerns, and to dissolve the hierarchical values which permeate the art world, particularly the belief that the fine arts are of more value than the popular arts (Braden 1978; Shelton Trust 1983). Other community artists see their role in a more traditional context. They aim to bring the fine arts to the general public, both by making provision for exhibitions and performances and for opportunities for individuals within a community to themselves make art objects, and thus benefit from the personal and social values which are believed to be inherent in creative activities in the arts.

Whatever the approach of individual community artists and projects however, the overall aim of the community arts movement is to 'de-mystify' art, and to create a situation in which the arts have relevance to the majority of the population, not simply to small groups of people, who are characterised by the community arts movement as the 'elite'. The objective of the work is to encourage such people to locate those forms of artistic expression which speak
of socially and personally relevant issues and which constitute "a means of expression by which they can reassert their own identity" (Braden 1978 p153). Another objective of the community arts movement is to use the arts to awaken a social and political consciousness amongst those who have previously had no effective voice in public life. Their educational initiatives are rarely concerned with the development of artistic skills for their own sake. They focus instead on their value in the development of an individual's, or community's confidence in their own creative ability, both within and without the world of the arts, and ultimately with the direct and indirect impact self- or group-intitiated activity has on the life and outlook of the community.

Community arts are, in this sense, a form of socio-cultural development. Their expressed aim is to encourage communities to

create for themselves and their neighbours improved social, physical, cultural or emotional settings.

(and by) purposeful activity on the part of the community itself to bring about change and improvement rather than passive acceptance of the status quo, or reliance on outside agencies (Kingsbury 1976 p12)

This goal is similar to one of the many goals of adult education which posits that "Adult education should not help people...to accept and adapt to society, but should help them to shape their society to human needs." (Rees 1982 p5)

However, in contrast to the major focus of the adult education movement, which favours systematic, well-ordered enquiry, normally structured and led by an authority in the field, the community arts movement favours the pursuit of
personally organised activities, the goals of which may be less important than the learning engendered by the processes involved in the creation of an art object.

The educational model upon which the community arts movement is based is that the romantic curriculum. Community artists' approach to their work includes the emphasis on the individual, the value of their ways of perceiving and interpreting events and experiences; the stress on creativity, originality and freedom, and the lack of stress on the imposition of ideas and skill learning, which, it is believed, might inhibit creativity; and the emphasis on using material gleaned from students lives as the basis of the educational experience. Recognition of the value of discussion and of co-operative organisational structures, for instance in planning projects and activities, and of students opinions regarding the content and procedures to be followed in realising plans or projects are also central features of the work. The acquisition of knowledge for its own sake, and the concept of instruction or tuition are not emphasised in the work of community artists. Indeed teaching, in this sense, is frequently seen as running counter to the general aims of the community arts movement, which is to liberate participants from the constraints laid upon them by received knowledge and socio-cultural mores.

The work of community artists as can be seen bears a marked resemblance to that of many adult educators, and indeed to Knowles theory of androgony (Knowles 1973) and Newman's recommendations for structures and teaching procedures in adult education (Newman 1979). Both argue that adult education should be student, not subject, centred, and that the teacher should become more of a guide and partner in the learning process than an instructor.
However, even though some adult educators resemble community artists in certain respects, the latter are normally more directly concerned with the development of new structures of behaviour and new conceptions of society which are created in order to meet the specific needs of a community, rather than to meet the generalised needs of society as a whole. In that they operate outside of the intellectual and organisational ethos of educational institutions they are free of outlooks and educational philosophies which have been built up over many years as a result of a variety of social and administrative influences and which are frequently based on 'establishment' mores.

The informality of the community arts movement's approach to the work, and their willingness to take the arts into the community, rather than to try to encourage the community to come to them, attract many people who would be unwilling to engage in adult education classes held in formal contexts. The nature of the education they offer, which is as much personal, social and political, enables them to take on the multi-faceted role of artist, social worker, and, indirectly through the nature of the artistic experience they offer, of therapist. They are both catalyst and enabler and, through their activities, make a contribution to arts education in the adult sector.

**SUMMARY**

The educational focus of the arts in adult education, as has been seen, differs according to the educational, professional and artistic focus of the provider.
With regard to the statutory bodies, the educational emphasis of local education authority institutions tends to be towards affective and instrumental ends. University extra-mural departments focus on the development of knowledge and understanding of the fine arts and the WEA focusses on the provision of opportunities for personal and social development in the arts, particularly amongst the disadvantaged, and the provision of opportunities to deepen understanding of the arts, both for their own sake and as a means of understanding society and social institutions.

Non-statutory bodies complement these aims. Arts clubs and societies provide for the needs of their membership, and art galleries, theatres and concert halls for the needs of their clientele. Professional theatre, opera and dance companies focus on illuminating their work for their audiences. Arts centres focus on narrowing the gap between the professional artist and the 'ordinary' person; the professional artist and the professional educator, on closing the gap which is perceived to exist between practitioners and appreciators of the arts. Community artists stress the political, social and personal education of their clients through the medium of the arts.

Although each organisation offers a highly specialised arts education, as a group they provide a range of educational activities in the arts for the adult which have breadth as well as depth. Adult students, as a consequence, have a wide range of choices in arts education available to them. The only constraint imposed upon their choices lies in the availability of options which obtain in particular regions or areas of the country. The greatest choice available to students is found in the centre of large cities, the most limited choice in rural areas.
A comprehensive arts curriculum could thus be said to exist in adult education, although it is usually available not from one central body but from a variety of institutions. The curriculum includes activities focused towards the development of technical, compositional and creative skills, towards the development of perceptual skills directly related to the appreciation of different art forms, and towards the development of understanding of art objects through the study of related subject areas.
PART III

DANCE EDUCATION IN THE ADULT SECTOR
CHAPTER 6

INTRODUCTION
CHAPTER 6

INTRODUCTION

Few attempts have been made to examine the attitudes and beliefs of individuals who participate in dance in adult education in Britain or the nature and incidence of dance provision in this sector. Of those who have the study of dance in the adult sector has been part of a larger brief, in which dance played only a minor role. One such investigation was that undertaken by Adkin in 1980. Adkin examined the arts in adult education as a whole. Dance, although it was taken as an area in its own right, was accorded only a small place in that study, which itself could not investigate the full range of arts provision in adult education due to constraints imposed by research conditions (Adkin 1981). The results of his investigation into dance, as a consequence, are not sufficiently detailed for an overview of dance in adult education to be formulated.

The succeeding section of the thesis gives the results of the investigation undertaken into dance in adult education by the author. Although considerably more extensive than the research conducted by Adkin the results of the investigation do not represent an exhaustive study of the field. The diversity of dance provision in the adult sector and the range of those who offer it is such that an comprehensive study would be difficult, if not impossible, to attain without a large research team, a resource which was not available.
In the chapters which follow an overview of dance provision in adult education is given. The overview covers not only statutory and non-statutory provision but also the contribution to dance education in the adult sector made by several different kinds of arts organisations. Data relating to the incidence of dance provision, and the different forms it took was collected through conventional resources, such as local authority adult education institute and University extra-mural department prospectuses; from the Dance Listings printed in entertainments magazines such as London's Time Out and Bristol's Venue and in dance magazines such as Dance Theatre Journal, New Dance and Dancing Times; from information concerning dance activities mailed directly to the author in the course of her work by dance organisations in different parts of Britain; and from information gathered from colleagues working in dance in adult education.

Inasmuch as the breadth and range of dance provision in adult education in Britain is too extensive to allow a systematic study of its incidence and nature under the research conditions which obtained it was decided to focus the study in two main areas of the country. These two main areas of research were Bristol and its environs, and London. The choice was determined, in part, by the accessibility to the researcher of information relating to dance in the adult sector in both locations; by the fact that between them Bristol, its environs and London incorporate several different types of adult education contexts, including a variety of locations (rural, city, etc) each of which develops different types of programmes to suit the requirements of its student body and the constraints imposed by the facilities available. Although neither city could be said to be typical they provide a picture of current dance provision in the adult sector in two very different parts of the country which, observation shows, is reflected in many other
places in Britain. Other areas which were investigated, although in less depth were, Leeds, Exeter, Swindon and Cardiff.

The overview of dance provision in the adult sector which constitutes Chapter 8 of this thesis gives only an indication of the condition of dance in the adult sector in the mid-nineteen eighties as a result of the aforementioned factors. Although not satisfactory from this point of view it provides a context for the survey of teachers and students of dance in adult education which constitutes the second part of this section of the thesis.

The survey, conducted by the author in 1984, was designed to elicit information concerning the types of dance activities in which respondents engaged and their attitudes towards those activities. A previous survey of dance teachers in adult education was conducted by Adkin in 1980 as part of his survey of the arts in adult education (Adkin 1981).

Adkin's survey was less detailed than the present investigation and only covered teachers of dance in adult education. The opinions of students of dance in the adult sector were not sought by Adkin. The small number of returns from dance teachers in the survey conducted by Adkin render its results of little value in an examination of dance in the adult sector, as does the limited range of the adult education population he used for his research sample, namely teachers working in local authority adult education institutes and for other established adult education organisations. Teachers working in the independent sector were excluded from his study. In spite of these limitations the results of his work are of some interest as an introduction to the current investigation.
Adkin received ten replies to his questionnaire. Of the ten who responded nine had been, or still were, professional dancers or choreographers. Inasmuch as teaching has been a means of supplementing a small income amongst professional dancers for many years, particularly amongst those not employed full time by major or revenue funded dance companies, a high incidence of professional dancers working in adult education is not unusual. The proportion which showed up in Adkin's survey, however, is likely to be distorted due to the small number of responses received.

The approach of the teachers who responded to Adkin's survey of their work in adult education was considerably influenced by the nature and purpose of their dance training, and their activities as professional dancers. They asserted, for example, that the facilities offered by adult education bodies were inadequate for the realisation of their objectives as teachers. The latter it appears were related to the development of technical skills of a high standard. Several teachers, for example, believed that the one class they were able to offer their students per week was insufficient if those students' technical skills were to be fully developed. Their recommendation, using the criterion of development of technical expertise as its base, was that adult education institutions should make greater provisions for a more intensive programme of dance education so that such skills could be gained and retained. As will be seen such concerns are not necessarily paramount for students of dance in adult education. The apparent effect of training and career structures on teaching attitudes and approaches led to the inclusion of questions in the authors study which enabled a more systematic examination of the hypothesis that dance background affected teachers attitudes to their work.
Adkin's conclusion from the evidence presented to him, which was not only collected through the medium of questionnaires but also from interviews and observations made during his research study, was that some dance teachers in adult education held attitudes towards their work which were inappropriate to the needs of adult education students. Those needs are not, he suggests, directed towards the development of the dance skills of the professional, but rather towards sufficient mastery of the basics of a skill to facilitate enjoyment and pleasure as a result of practising some aspect of an art form during their leisure time.

This interpretation of the intentions of students of dance who engage in the activity as a recreational pursuit is supported by John Martin (1939). He argues that the establishment of contact with the creative process of art is sufficient to provide the ordinary person with a sense of personal release, which is their goal. The focus of the practising artist, which emphasises perfecting the skills and techniques of the art are, he suggests, inappropriate for the needs of the recreational dancer. Amateur, or 'lay dance', he argues, belongs outside the professional sphere, both technically and psychologically, and should not try to imitate it.

Adkin supports this viewpoint arguing that the teachers who had established the most successful programmes in dance in the adult sector were those who had developed a "feel for adult education" (Adkin 1981), by which he appears to mean an approach which is learner centred rather than subject centred.

Adkin's survey of the arts in adult education, however, as it drew from a very narrow population (Adkin 1981) may not have resulted in a representative picture of teachers of the arts in adult education as a whole. The low
response rate from teachers of dance particularly is such that few valid conclusions concerning their characteristics can be drawn. A significant proportion of teachers of dance in the adult sector teach in dance centres and operate as independent teachers (hiring premises and meeting costs from fees taken from the students) as well as working within the confines of recognised adult education institutes. Recognition of this led to the inclusion of teachers working in non-statutory as well as statutory contexts in the 1984 survey.

Two surveys were conducted by the author in order to ascertain what kinds of attitudes were held by individual's active in dance in education in statutory and non-statutory adult education during the early 1980's. Questionnaires were used as the research instrument. These focussed respectively on students and teachers of dance in education in order to gain a picture of dance in adult education from the perspective of both the provider and the consumer.

The research design comprised the drawing up of two questionnaires, one for students and one for teachers of dance in adult education, the distribution of the questionnaires to the selected population and the analysis of those questionnaires through a computer. The surveys were supported, as noted in the introduction to the thesis, by information gained through participant-observation which assisted in the interpretation of the results.

In view of the fact that the returns did not amount to more than thirty nine per cent of the total distributed the results have not been used as the basis of statistical analysis but instead have been taken as a guideline for the formulation of a profile of individuals active in the field, the kinds of
dance activities in which they engage and the way they perceive their involvement in dance as a leisure time activity.

RESEARCH DESIGN

Questionnaire Design

Student Questionnaire

The formulation of the questionnaire for students was conducted in three stages. An informal questionnaire was distributed amongst students at Bristol Dance Centre in 1983 (Appendix 2). This questionnaire was designed to ascertain what kind of attitudes students held with regard to their activities and what kind of issues they felt were important. A second, more formal, questionnaire was compiled which developed on the content of the first. It was this second version which was used as the research instrument for the study.

The second questionnaire requested more detailed demographic information than its predecessor. Questions requesting data concerning past and present dance activities were reworded and formalised, as were questions relating to attitudes towards current dance activities. Questions which requested details of other spare time activities related to dance in particular and the arts in general were added.

On both questionnaires open-ended and closed (or pre-coded) questions were used, the former to allow respondents to articulate their attitudes to dance using their own words. It was felt that such an approach would elicit
information which would be of more value than pre-coded questions in view of
the exploratory nature of the research.

A pilot study, using more students from the Bristol Dance Centre, was
conducted with the new questionnaire. As a result of remarks made by the
respondents the following changes were made to the questionnaire in order to
clarify the meaning of the individual items. The alterations led to the
necessity for questions to be re-numbered. In the text which follows
questions numbers enclosed within parentheses refer to question numbers on
the final draft of the questionnaire which was used as the research
instrument for the survey.

a) In order to increase the percentage of returns the introduction was
reworded to include a request that the completed questionnaire be returned to
the teacher as an alternative to sending the questionnaire by post. The
request for respondents' names and addresses for further research was removed
from the front page, placed on a separate sheet and attached to the back of
the questionnaire in order to ensure that anonymity was maintained.

b) Instructions to ring the answer to questions was repeated in capital
letters in a box opposite Question 1.

c) The format of the questionnaire was changed where necessary in order to
link items which were concerned with the same topic, for example Q7,8,9;
Q10&11: Q15,16,17,18: Q40,41,42,42 in the final draft were 'boxed' together in
sets.
d) Question numbers on the final draft differ from those on the first in order to incorporate the following changes made to individual questions.

1) The expansion of one question into two or more questions.

Examples: Q6, which requested information on occupation was divided into three questions (Q7, 8, 9), the second two concerned with previous occupations, items not included in the pilot questionnaire. Q10, which requested information about dance activities in school was expanded into two questions (Q13, 14), the second asking for details of the kind of dance activities undertaken at school. Q4 and 5, which requested details of further or higher education was divided into three questions (Q4, 5, 6) the second asking for details of the nature of the course, the third for qualifications gained.

2) The contraction of two or more questions into one or two questions.

Examples: Q15, 16, 17, which asked for details of classes attended by respondents was contracted into one question (Q20). Q29, 30 which requested details of factors which hindered respondents from performing in public was contracted in to a single question (Q32).

3) The inclusion of new questions in the final questionnaire.

Two new questions (Q19, Q54) were included as a result of reconsideration of data required for the study by the researcher.

e) Several questions were reworded in order to improve either their clarity or their style. In general the changes were minor, for example the omission of the word 'especially' in Q49(51), or of 'If yes' in Q21(24). Other changes of this kind were made.
Other questions were subjected to more substantial changes.

Q25(28) was changed from "Do you ever perform in public?" to "Have you danced in a public performance recently?". The latter wording was designed to indicate that it was recent, not past performances which were of interest in this question. A succeeding question asked for details concerning the latter.

Q31(33) was changed from "Do you prefer some kinds of dance you do to others?" to "Of the kind of dance you do which do you prefer?" to encourage respondents to think about the question carefully rather than giving a simple Yes/No answer.

Q44(46) was changed from "How did it help you in understanding dance performance?" to "Did it help you understand dance performance?".

f) In some questions, Q34(36): Q49(51): Q57(59) lists of examples were given underneath the instructions to clarify the question, or the nature of the reply concerned.

g) Extra instructions were given in a few questions to clarify their meaning, or to encourage respondents to answer the more difficult questions. For example in Q43(45), which asked for details of books or magazines they had read on dance, respondents were told "If you can't remember the exact title or author try to get as close as possible". Similar instructions were given for Q48(50).

In Q36(38), which asked which kind of dance respondents preferred watching, they were requested to "... assume that the performance is of the highest quality in all cases". They were also told that they could leave the question blank if they found it impossible to answer.
h) The final question Q54(57) was simplified from "If you have anything to say about your dance activities which I have missed out (for instance what you get out of it) please write it below" to "If you have any other comments to make which you feel might be helpful please write them in the space below." for reasons of style.

The second part of the paragraph, which thanked respondents for their help and reminded them to write their name in the space provided if they were willing to participate in further research, was removed and placed at the bottom of the final page of the questionnaire.

Teacher Questionnaire

The questionnaire designed for teachers requested several types of information. These included demographic data, information concerning formal dance training, current teaching activities, and attitudes towards and approaches to teaching dance in the adult sector. It contained both open-ended and closed questions, the former in order to allow teacher to express their own attitudes to their work instead of attempting to fit their answers into pre-coded categories.

The questionnaire was given to three teachers at the Bristol Dance Centre to complete as a pilot study. As a result of their comments the following changes were made to the format and wording of the questionnaire, in order to improve its clarity and style. The question numbers in parentheses refer to the new numbers of questions in the final draft of the questionnaire which resulted from the alterations.
a) Additions were made to the introduction to the questionnaire, including "If a question does not apply to you please write N/A in the box provided" and instructions as to where to send the questionnaire.

b) A reminder, in capital letters, to ring the answers to the questions was placed in a box opposite Question 1.

c) Question numbers in the second questionnaire differed from the same questions in the first draft in order to incorporate the following changes.
  
  i) The expansion of questions. For example:

  Q7 and Q 8 were expanded into three questions, (Q8,9,10). The extra questions asked respondents to indicate which kind of part-time training they had undertaken.

  Q21 (Q27), which asked whether teachers provided other dance activities for their students, was expanded into three questions. The second asked for details of the activities, the third for reasons for not providing activities if this was the case.

  Q25, which asked whether respondents whether they had any ultimate aims for their students in teaching dance, was expanded to include a question which asked what those aims were (Q30,31)

  ii) Q10 was divided into three individual questions, (Q11,12,13). The first asked if respondents had undertaking any training as a teacher, the second where the training took place, the third what qualifications were gained.

  The final part of Q10 in the draft questionnaire became an independent question (Q14).
d) Some questions were reworded, as in the student questionnaire, in the interests of clarity and style. Most changes were minor. For example in Q20(26) the word "format" is replaced by "kind of class" (referring to dance classes), and in Q26(33) "the answer to 23" is omitted. Other changes of this kind were made.

Three questions underwent more substantial modifications. Q10(Q11) was reworded to include the words "...of dance or in education" to indicate to respondents that it was not only training in dance teaching which was of interest to the researcher. The final part of Q10, which was, as noted, made into an independent question (Q14), was changed from "If you failed to complete a course please indicate for how long you attended it" to "If you took a teaching course but did not complete it please the box provided".

In Q25(30) "What are your ultimate aims in teaching dance to adults" was changed to "Have you any ultimate aims for your students in teaching them dance". As this was a Yes/No coded question a second question (Q31) was added which asked respondents to specify what those aims were.

The titles of the questionnaires were altered to attain consistency. The final titles were: Dance in Adult Education: Student Questionnaire
Dance in Adult Education: Teacher Questionnaire

In both questionnaires the questions covered a comprehensive range of topics. The range was deliberate, even though not all the data was used in the study, for its inclusion makes it possible for the results of the surveys to be utilised by other researchers with an interest in the area of dance in adult education.
Research Population and Distribution Methods

Adkin's survey was found to be of little value in locating the research population. It was felt that the population he used was too narrow, inasmuch as it only contained one section of adult education provision, and that, for the study to be of any value, individuals working as, and studying, with independent teachers would have to be included.

This in itself brought problems as, by including independent teachers, the range of providers of dance in adult education was increased considerably. Even if this were not the case problems would have arisen in locating a research population as there are no central, and few local, sources from which names and addresses of active participants in the full range of adult education dance classes could be obtained. As a consequence random sampling procedures were not an option available to the researcher, nor were other procedures which would result in some measure of representativeness in the final sample.

As a result of these constraints the sample populations for the surveys were located by distributing questionnaires to selected institutions where dance activities were known to take place; to individuals active in the field known to the researcher; and to contacts in the adult education world. Several teachers and students were given extra questionnaires to distribute to their colleagues and/or students. This method of distribution was modelled on 'snowball' sampling procedures.

The sample was, in research terms, a 'haphazard' sample, which Smith defines as being samples which fortuitously present themselves for study, for example a
heterogenous group of individuals who volunteer themselves as the subjects for an investigations (Smith 1975). As a consequence the survey was of limited value for statistical research. Nevertheless, the distribution methods used attempted to counter the inherent disadvantages of the sampling procedures used as far as was possible.

Five areas of the country were selected as major focusses for the distribution of questionnaires. These were South Wales, Bristol and the South West, Swindon, London, and Leeds. The nature of these locations enabled the researcher to distribute the questionnaires in a variety of contexts, including large cities, provincial towns and rural areas, thus providing the potential for geographical and socio-cultural diversity in the returns. It may be significant that each of these areas boast a Dance Centre and thus have a fairly long tradition of dance activity for the general public. Within each area, however, it was ensured that the individuals to whom the questionnaires were distributed were engaged in the study or teaching of dance in a wide range of educational contexts, for example in Local Authority Institutes, non-commercial dance centres and the independent sector, and were working in many different styles of western theatre dance, such as ballet, jazz dance, contemporary dance and New Dance.

As a result of these procedures the sample had the potential for a balanced geographical and artistic range and thus for being less unreliable than a conventional 'haphazard' sample. However the final sample was not without bias. The respondents tended, for instance, to come from the upper ranges of the socio-economic scale, and had attended dance classes regularly for some years. The results of the survey are, as a consequence, likely to be biased towards those who are articulate and have a commitment to their dance
activities, as well as an interest in communicating their attitudes and beliefs to others.

One hundred copies of the final draft of the teacher questionnaires were distributed to teachers of dance in adult education. Thirty nine questionnaires were returned. Two hundred students questionnaires were distributed to students of dance in adult education. Sixty two questionnaires were returned.

The low response rate renders the results inadequate for use as the basis for a statistical analysis of dance practitioners in adult education. It is suggested, however, that a tentative picture of the attitudes, beliefs and values concerning dance in adult education held by some teachers and students active in the field at the time of the survey (1984) may be drawn if the results of the two methods of data collection used in this investigation were to be combined. The discussion of the results of the surveys conducted by questionnaire are, consequently, measured against observations made and knowledge gained during the course of participant observation.

Information concerning the background of the teachers, and their teaching approaches, the background of students and the motives which lead them to engage in dance classes derived from the questionnaires may, as a result, be sufficient to provide an indication of trends in dance education in the adult sector in the mid-nineteen eighties. The discussion must, however, be seen in the light of biases in the sample mentioned previously.
Analysis

The responses to items on the questionnaire were coded and placed in a computer. Coding frames were kept as simple as possible. Responses to many questions, particularly those relating to demographic data and the identification of types of adult education institution, were coded according to groupings of ideas and concepts derived from related surveys (ACACE 1982: Devereux 1981: Lowe 1970). Some of the coding frames were newly created. These frames, for example, those required for responses pertaining to dance styles and dance activities engaged in by participants, employ conventional divisions current in dance education, for example, technique classes, choreography and improvisation classes, or ballet, jazz dance, contemporary dance. Those active in the field are familiar with these terms either through the terminology used in adult education prospectuses or through a knowledge of dance itself. Subtle distinctions between dance styles and activities were not used in the coding frame, as it was felt that many of the respondents would be unaware of their meaning. The category 'Other' was included to enable such distinctions to be made by respondents when they felt them to be necessary.

In certain cases modifications of existing coding frames were employed. A significant example of this is found in the questions which pertain to the aims and objectives of dance teachers and to the motivations of students with regard to their dance activities. The coding frame used by Mead (1972) in his study of modern dance in recreation in America was extensively modified and taken as the foundation of the analysis of these questions. (Appendix 1)

In the analyses of the questionnaires (Chapter 10) verbal description of the results of the survey is used where appropriate. Simple numerical data, for
example, which gives figures of how many individuals engage in particular activities, or are of a particular age is not supported by tables in the text. Two tables, one pertaining to the results of the teachers' survey and one to the results of the students' survey, are reproduced in Appendices 5 and 6. In-text tables are used where the analysis is more complex, for example where the data is the result of cross-tabulation, to support the verbal descriptions.
CHAPTER 7

AIMS AND OBJECTIVES
CHAPTER 7

AIMS AND OBJECTIVES

The aims and objectives of dance in adult education are, as are the aims of arts education in the adult sector, characterised by their diversity.

Although this diversity of aims may lead to an apparent lack of logic in the dance provision in the adult sector many individual teachers and programme organisers are guided by clear aims and objectives (which may or may not based on educational principles) and construct their programmes accordingly. Thus, as noted previously in reference to adult education in general, what obtains in dance in adult education is not a lack of aims and objectives but a diversity of understandings about the values of dance education which ultimately leads to the multi-faceted character of dance in the adult sector.

A major source of differences in aims and objectives in dance in adult education lies in the educational focus of the teachers themselves and of the institutions in which they teach. That focus may tend towards that adopted by proponents of the romantic curriculum, or, more rarely, it may incline towards that promoted by advocates of the classic curriculum. The different approaches lead to different types of dance provision in adult education and to different aspirations amongst both students and teachers.

An important factor in the character of aims and objectives in dance education in the adult sector lies in the fact that the formulation of such aims have been addressed by few of the educationists specialising in adult education.
Those aims which can be identified are frequently formulated by individual teachers and are based, not on clearly defined educational principles nor on structured educational practices, but on those teachers' personal preferences in, and understandings of, dance, both as an art form and as a subject of study. Other contingent factors, such as the nature of previous dance training, the context in which the teaching is taking place, the characteristics of the student body also exert a considerable influence on the type of aims and objectives formulated by teachers to guide them in their work.

That this is so is, in part, due to the fact that many teachers who have been active in adult education also worked in initial education. Their approach and attitudes to dance education for children were transferred to their work with adult students whether or not such approaches were appropriate to for adults with their unique educational characteristics.

During the early years of the twentieth century, for example, proponents of various forms of early British Modern Dance were active in both initial education and adult education, working with groups of students in evening schools and in special summer courses. They were also involved in teaching school children. The overall aims of both programmes were almost identical, in that the focus was on the improvement of physical and mental health through the practice of dance movement, and on the development of the ability to spontaneously express feelings and ideas through movement and dance. That such aims were appropriate to the requirements of many women is evidenced by the popularity of classes in modern and greek dancing run by local authority adult education institutes (Devereux 1982) and by independent organisations.
However, other classes which were concerned with manifestations of dance as an art form ran alongside modern dance classes during the nineteen thirties and forties. These included ballet classes, frequently conducted by professional and ex-professional dancers (Devereux 1982). Their aims were quite specific. For example a ballet class conducted in 1942 aimed to "encourage physical fitness combined with a sense of beauty and control of movement" (Dancing Times 1942 p 563). This particular class was held for the benefit of working women, including those engaged in war work during the Second World War.

During the nineteen forties a new form of recreative dancing which had been developed by Rudolph Laban in Europe during the nineteen twenties and thirties was introduced into the adult education curriculum in Britain. In the context of adult education the classes took place both under the auspices of local authority institutions and through independent teachers, many of whom also worked in the initial education sector. Modern educational, or creative, dance did not completely replace those other forms of dance practiced in adult education, implying that the latter retained their value to many students. It did, however, have a substantial influence on developments in dance in the adult sector, particularly in the field of modern dance.

The emphasis of Laban-based dance classes in both the initial and the adult education sector was on direct participation by students in the creation of dance studies and dance pieces. Through this, it was argued, the personal and social development of the participants was facilitated. This applied equally in the adult sector as in the initial sector. Indeed, Lisa Ullman, a close colleague of Laban, goes so far as to suggest that in recreative dance classes "Aesthetic considerations recede into the background of attention... the
psychological effects on the dancer takes paramount importance (Ullman 1958 p19).

Interestingly, in America, where modern dance was more firmly based in codified techniques and the acquisition of technical skills, John Martin (1939) suggested that, for "lay dance groups" (the equivalent of the creative dance groups and Dance Circles established by Ullman and others in Britain), artistic values were also considered to be of less importance than the 'extra-artistic' benefits which were believed to accrue from engagement in the activity of dancing and making dances. As with the recreative dance practiced in Britain it was the process of creating rather than the product of the creative activity itself, which was considered to be of greater benefit to the student. This attitude is perpetuated in the latter part of the twentieth century by Mead (1972) who also advocates the value of creative activity in dance in adult education over that of skills learning through technique classes.

However, unlike the proponents of recreative dance in Britain in the nineteen forties, fifties and sixties, Martin suggests that the activities constitute a semi-artistic mode of expression, and that this in itself is of some value to the participants. The former barely mention such value, seeing personal participation and enjoyment as the first essential, and the experience of physical exertion together with the awakening of movement awareness as of great importance. They also argue that the feeling of belonging to a group, which they believe is awakened through engagement of dance activities, is of central importance to the work, as is the integration of personality and the spontaneity of behaviour which they believe occurs through physical engagement in creative dance. (Bodmer 1966; Ullman 1958).
Such aims are, as has been seen, in accord with many of those promoted by recreation theorists, and also with those promoted in dance education in the initial sector during the same era. They were, however, developed in relation to particular methods of teaching dance and may not be generalisable over all types of dance activity which take place within educational contexts, particularly in adult education where the teaching of technique classes constitutes a large part of the provision.

It is, however, interesting to observe that, in spite of the fact that the methods of teaching and approaches to dance education promoted by advocates of modern educational dance do not form a major part of current dance provision in the adult sector, the aims and objectives developed in relation to them are advocated by both dance teachers and educationists in the adult sector in the nineteen eighties.

Peter Brinson (1982) for example, forwards arguments in support of the inclusion of dance in the adult education curriculum which bear a striking resemblance to those of practitioners in dance in both adult and initial education in the nineteen fifties and sixties. He suggests, for example, that one of the major values of dance is the opportunity it offers for personal and social development and that engagement in dance activities is a way of exploring personal resources: that it is a way of coming to terms with oneself and of relating to others: that it can transform personalities and relationships by extending an individual's ability to communicate, particularly in a non-verbal fashion: that it can provide opportunities for self-expression and can develop the imagination: and that it can improve social and community values through participation, social contact and familiarity with the national dances of different ethnic groups.
Such claims for dance in adult education are directly concerned with the development of the individual through engagement in dance activities, that is with education through dance, rather than with education in dance. In common with similar claims discussed by Layson (1970) and Redfern (1975) in relation to dance in initial education they are founded on unexamined assumptions and are open to similar criticisms. It is also the case that the type of dance activity to which the claims refer is not specified, nor the methodology employed in the teaching of dance which has an important bearing on the realisation of these aims. The claims cannot, as a result, be generalised across the adult education dance curriculum unless they are previously subjected to rigorous examination.

However Brinson, who is one of the few individuals who has addressed issues concerned with dance education in the adult sector, also argues that dance in adult education can open new opportunities for enjoying and appreciating dance as a performing art, and that engagement in dance activities can have wider implications concerning the development of artistic understanding not only in dance but also in music and stage design.

He suggests that one of the roles of the dance teacher in adult education is to diminish the gap between artist and audience. This, he argues, can be achieved not only through educating individuals in and about dance, but also through finding ways of reaching audiences which might be deterred from attending dance events by the formal atmosphere of the theatres in which such events take place. In arguing these points he takes account of the fact that both the content and philosophy of dance in education has changed since the nineteen forties, fifties and sixties, and that the aims and objectives in the adult sector need to be broadened in line with those in initial education.
Brinson's aims and objectives for dance in adult education take on board both the principles which guided dance educationists in the middle decades of the twentieth century and those of dance educationists in the adult and initial sectors in the nineteen seventies and eighties. His views closely resemble those of Nellie Arnold, an American arts educationist working in the field of adult education and recreation. She suggests that the function of the arts educator in the recreation sector is to bridge the gap between the arts world's professional statements and the community's understanding of them (Arnold 1976). However, she, like Brinson, suggests that the arts educator should not only provide people with the means of interpreting the work of the artist but also with the opportunity to formulate ideas about themselves and their world by participating in the creative process which forms the foundation of the work of the artist.

The conceptions of the role of dance in adult education and recreation promoted by Brinson and Arnold are, in one sense, similar to those held during an earlier era, inasmuch as personal values such as personal and social development, enjoyment and pleasure are stressed as they were several decades previously (Ullman 1948, Bodmer 1966). They differ, however, in that the development of appreciation and understanding of dance as an art form is accorded equal value to personal and social goals as an aim for the dance educationist in the adult sector.

Brinson's and Arnold's conclusions concerning the role of dance in education and recreation, derived from a theoretical perspective, can be set against the aims and objectives of practising teachers of dance in adult education in Britain.
The perspective of practising teachers of dance in adult education to their work seems to bear less of a resemblance to the aims and objectives advocated by Brinson and Arnold than they do to Mead's findings amongst dance educationists working in America during the nineteen fifties and sixties. In the survey conducted for this study in 1984 amongst teachers of dance in adult education the incidence of expressed aims and objectives focused predominantly on personal values. (Table 1)

<table>
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<td>4</td>
</tr>
<tr>
<td>Affective</td>
<td>10</td>
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</tr>
</tbody>
</table>

* Many teachers had more than one aim.

For example, only five out the thirty-nine respondents questioned in the 1984 survey considered that the development of an understanding of dance as an art form (Cognitive Values [A]) was a central part of their work. Instead twenty one and nineteen respondents respectively cited as their major aims the improvement of the physical health and fitness of their students (Physical Values [P]), and the provision of opportunities for their students to experience the pleasure and enjoyment which accrues from the act of dancing (Affective Values [P]). Mead (1972) found that the relative importance of these aims amongst their American counterparts were similar. Creative and Psychological values were seen as of paramount importance by less than half
the respondents (fourteen in each case), although the former assumed a greater importance than that propounded by their American colleagues. The development of physical skills specifically related to dance performance (Physical Values [A]) were considered to be of importance by an even smaller number (thirteen respondents) as were values related to artistic or aesthetic pleasures gained from the activity (Artistic Values [A]) (eleven respondents).

Interestingly, although Social values are stressed by dance educationists in both America and Britain, respondents of the 1984 survey considered them to be of minimal importance in their work. Only five of the respondents included it in their aims and objectives.

Similarly the emphasis placed on the development of personality, social skills and the ability to communicate using non-verbal forms of expression by theorists such as Brinson and Arnold is not echoed by dance teachers currently working in adult education in Britain.

However, the stress on recreative values which features in the aims of dance teachers in the adult sector is not unique to them, for many adult educationists, particularly those whose concern is with local authority adult education, consider this to be a primary function of their work (Mee and Wiltshire 1978). Inasmuch as dance classes are frequently included under the aegis of the physical education departments of local authority institutes the inclination to propound recreational rather than educational values is encouraged.

However, the lack of stress on specifically artistic values could be considered to be surprising, inasmuch as well over half of the respondents in the 1984
survey conducted were engaged in teaching dance styles such as ballet and contemporary dance which are considered to be exemplars of dance as an art form. Twenty respondents for example taught contemporary dance, nine taught ballet and three taught New Dance (or related forms). That only five of these considered that part of their role as teachers of dance was to help their students to develop a deeper understanding of dance as an art form indicates that, even amongst those trained within a dance environment, dance activities for adults are considered to be predominantly concerned with physical recreation.

This conclusion, however, may not be strictly accurate for, as Appendix 5 shows, in spite of citing such objectives, sixteen of the thirty-nine respondents arranged for their students to visit the theatre to see dance performances implying that, although they did not explicitly consider that one of their functions was to educate their students in dance as an art form, they implicitly felt that this was part of their role. Nevertheless only three respondents arranged for other opportunities for their students to learn about dance, these organising film shows and talks about dance for their student body. Several of the respondents attributed their apparent lack of interest in providing such opportunities for their students and their lack of stress on artistic values to lack of demand amongst the student body.

This assessment of the situation is upheld to some extent by the 1984 survey amongst students of dance in adult education. Students understandings of the benefits they could gain from dance activity were predominantly recreational. Only five of the sixty-one respondents in the survey attended classes in order to develop their dance skills, only two in order to learn more about dance as an art form and only five for the artistic and aesthetic pleasure dance
classes afforded them. Their major reasons for attending dance classes were concerned with the immediate pleasure the activity afforded them (Affective Values [P]). Thirty seven respondents cited this as an objective. A third of the respondents cited Physical Values [P] as a reason for taking dance classes, with a similar proportion citing Psychological Values. Interestingly only eleven respondents cited the Creative Values dance affords participants as a motivation for their involvement, even though at least half of their teachers felt this to be an important objective for their work. However, the teachers' lack of stress on social values was reflected in the students statements of motivation. Only nine felt this to be of importance. (Table 2)

<table>
<thead>
<tr>
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<tbody>
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<td>Social Interaction</td>
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<td>9</td>
</tr>
<tr>
<td>No response</td>
<td>4</td>
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</table>

* Many students had more than one aim

The smaller informal survey conducted among students at the Bristol Dance Centre in 1983, which was specifically concerned with their attitudes towards their participation in dance activities, substantiates this result to some extent.
Of the twenty-one students who responded to the questionnaire nineteen engaged in dance activities for the Physical and Psychological Values it afforded them, and twelve for the pleasure and enjoyment they gained (Affective Values (P)). Ten respondents engaged in dance activity for the Creative Values they felt were offered, and nine for the artistic and aesthetic pleasure they gained (Affective Values [A]). Five respondents stated that one of their major motivations was an "overwhelming need" to dance, and four that one of their concerns was to develop their understanding of dance as an art form (Cognitive Values [A]. (Table 3)

TABLE 3 Aims and Objectives of Bristol Dance Centre Students

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<tr>
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<tr>
<td></td>
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<td>Artistic</td>
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<td></td>
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<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>56</td>
<td>34</td>
</tr>
</tbody>
</table>

* Many students had more than one aim

In contrast to the main survey, however, all the respondents attended dance performances in the theatre regularly. This compares with a proportion of less than half in the main survey.
The aims and objectives held amongst teachers of dance and dance educationists in the adult education sector, as has been seen, encompass a wide variety of perspectives. However, the indications are that recreational rather than educational values are stressed by the former and aims with a more educational focus by the latter.

The emphasis on personal pleasure and the development of physical skills appears to take precedence over artistic values amongst both students and teachers of dance in the adult sector, in spite of the fact that many reveal an interest in dance as an art form in their own lives. Appendix 6 shows that thirty-eight students in the 1984 survey read books about dance and many watched dance performances regularly. With regard to the teachers it was found that several encouraged students to extend their activities in dance into working with a view to performing in public, and regularly arranged for their students to attend dance performances at the theatre.

It would seem from this that, although stated aims did not include artistic values, such aims are covertly pursued by some and that the aims and objectives advocated by educationists such as Arnold and Brinson bear a greater resemblance to the aims and objectives of practitioners than is at first apparent.
CHAPTER 8

PROVISION
CHAPTER 8

PROVISION

1) INTRODUCTION

Dance as a western theatre art has formed a part of the adult education curriculum since the early part of this century. The main providers are Local Education Authorities and independent organisations and teachers. Some provision has been made by University Extra-mural departments. In recent years an increasing amount of provision has been offered by Community Arts and Community Dance projects.

A brief historical review reveals changes which have taken place in dance education in the adult sector and points to trends which are affecting its development in the 1980's.

In 1927, Devereux (1982) notes, classes in Greek dancing (a style of early british modern dance) were appearing with increasing frequency on the programmes of Women's Institutes in London, and had been "most successful". However, although provision of this nature was included in state organised programmes, private individuals and organisations made a vital contribution to dance provision in adult education during those early years, and continued to do so for several decades. In 1921, for example, Weber noted the Eurythmy classes held in London and other parts of the country, although originally intended to be training courses for intending teachers of Eurythmy, were
attended by an increasing number of women who participated

in order to be helped in the development of their
musical and artistic gifts...and in some cases
for the delight and joy which the mere doing of
exercise brings

(Weber: Dancing Times: 1921 p441)

that is for non-vocational and recreational purposes.

Private organisations, devoted to the promotion of the art of ballet, emerged throughout Britain during the 1930's following the establishment of two new ballet companies, Ballet Rambert and the Vic-Wells Ballet, founded by Marie Rambert and Ninette de Valois respectively. The ballet clubs, societies and circles provided rich educational programmes for their members, which included regular ballet classes, lecture series, film evenings, debates and vacation courses. Many clubs invited guest speakers from the dance profession, including Marie Rambert and Ninette de Valois, to speak at their meetings and to hold master classes for members. In this way the participants understanding of ballet as an art form was developed alongside their practical dance skills.

In the late nineteen thirties and early nineteen forties the developments taking place in Europe in the field of Modern Dance began to make a mark on dance activity undertaken by adults in their spare time. Several studios were established in different parts of the country by individuals such as Kurt Joosse, Sigurd Leeder, Louise Soelberg, and Joan Goodright. They offered regular courses and classes to adults in the techniques of Central European Dance, and choreographic workshops and classes.
One of the early initiatives led to the establishment of the Birmingham Dance Circle in 1941. The Birmingham Dance Circle was formed in order to spread an interest in modern dance as an art form and a participatory activity. The first artistic director of the Circle was Louise Soëlberg, a former member of the Ballet Jooss.

For the duration of the Second World War dance opportunities for adults continued to thrive. Lisa Ullman, a close colleague of Rudolph Laban, held regular classes in Plymouth and Exeter. Eileen Akester, who later became an HMI, taught women factory workers movement as part of the curriculum of the Rickett and Colman Day Continuation programme in 1941. Kurt Jooss and Sigurd Leeder held classes in Cambridge in their own studio. Theodore Wassilief, formerly of the Maryinsky Theatre in Russia, offered open evening classes in ballet to women employed in war work. Wassilief also arranged for his students to perform in public as Weber's review in the Dancing Times testifies (Weber Dancing Times February 1921).

During the war years developments in educational initiatives which focussed on the development of the appreciation of dance as a performance art also took place. In March 1940, for instance, a debate between the critic A V Cotan and the ballet conductor Vladimir Launitz took place in London, the culmination of a series of meetings in which the Symphonic Ballet was examined and discussed.

Immediately after the end of the second world war initiatives which aimed to educate the general public towards appreciation of the art of ballet were formulated. In 1946, for example, the Royal Academy of Dancing (RAD) and the newly formed Arts Council (which had its origins in the The Council for the Encouragement of the Arts (CBEA) which operated during the 1939–1945 war)
joined forces to set up a lecture tour in which the relationship between ballet
technique and the art of ballet was examined. The lectures were conducted by
Arnold Haskell and Kollie Radcliffe and were illustrated by three students of
the RAD, who demonstrated the material being discussed. Meanwhile artists
from the Ballet Rambert and the Sadlers Wells Ballet continued to give talks
and master classes at ballet club meetings.

In 1947 a course of lectures, entitled "Ballet", was offered at Toynbee Hall.
In 1948 Joan Lawson held a series of ten lectures at the Hendon Technical
College. The course title was "The Ballet". These lectures were incorporated
in the general adult education programmes of these institutions.

The nineteen fifties built upon the developments of the preceding decades.
Lawson offered a further series of lectures on the History of Ballet at the
City Literary Institute in London in 1959 and, in 1953, Peter Brinson
instituted the first dance appreciation course to be held in a University
extra-mural department. This took place at Oxford University. The popularity
of the course was such that Cambridge and London Universities requested
Brinson to conduct extra-mural courses under the auspices of their own
departments. Brinson also organised film series which focussed on dance in
conjunction with the British Film Institute. These were held at the National
Film Theatre in 1954 and 1956.

These latter initiatives in dance appreciation appear to have been entirely
dependent on the commitment and enthusiasm of the lecturer in question for,
after he moved into full time employment with the Calouste Gulbenkian
Foundation, the courses ceased. The universities themselves did not ensure the
continuation of the programmes.
In the nineteen fifties dance provision at the practical level was becoming firmly established. Ballet classes had become a regular part of adult education provision in local authority institutes in London. Devereux (1982) records 50 classes in the 1950/51 programmes offered by the LCC education department. Modern dance in adult education was represented by the activities of the Birmingham and the Manchester Dance Circles and by occasional summer courses such as that held by Sigurd Leeder, formerly a dancer with the Kurt Jooss Company, at Morley College in 1959.

It would be reasonable to assume that private initiatives were also taking place, for the Laban Art of Movement Studio, whose philosophy of dance education nurtured a commitment to dance as a recreative activity, was training many new teachers in the "art of movement" for the public sector. Their interests in dance were, however, recreational as well as vocational and many taught both in the initial and the adult education sectors. Indeed during the nineteen sixties a number of new Dance Circles, founded by graduates of the Art of Movement Studio, were established. The Bristol Dance Circle and Cheshire Dance Circle were two such initiatives.

Many dance circles generated amateur performing groups, some of which are still operational in the nineteen eighties. Their main aim however was to offer the opportunity for members to engage in creative dance activity for recreational purposes, that is for the immediate pleasure and personal and social benefits it afforded them.

Modern and contemporary dance also began to take a firm hold in adult education institutes in London in the nineteen sixties. Jane Winnearls commenced a long running series of classes at Morley College in 1961, which
ultimately resulted in the formation of a small performance group. Gregg Mayer, an American dancer, established what was possibly the first evening class in American Modern Dance in 1961 at the Kensington Adult Education Institute. During the ensuing years several more classes were established at the institute to cater for the developing skills of the students and a small performance group, directed by Mayer, was formed. Hettie Loman and Lillian Hamel were others who established classes in Modern Dance in this era.

Ballet was still represented with 42 classes recorded in 1961/2 and by the 1968/9 academic year this had increased to 67 (Devereux 1982). The City Literary Institute offered syllabus classes in ballet during this decade, and the activities of the ballet clubs continued.

A further significant development took place in the nineteen sixties which, while it did not relate to dance classes specifically, made a contribution to the nature of the movement experience available to adults. In 1961 the Keep Fit Association, which had previously based its syllabus on principles derived from physical education methods and focussed on mechanical operation of the body, altered the syllabus basing it on principles drawn from Laban's movement analysis the foundation of Modern Educational Dance. The focus of the work moved as a consequence from simple physical exercise to the development of an understanding of, and aesthetic pleasure, in bodily movement.

During the late nineteen sixties a national interest in health and fitness became apparent as did the signs of a developing interest in the participation in dance classes which were based on the techniques of theatre dance styles such as jazz dance and contemporary dance.
In the late nineteen sixties the Dance Centre at Covent Garden opened. This was an initiative which stimulated a rapid growth in the incidence of commercial dance centres all over Britain, and indirectly an increasing demand for dance classes in a variety of other institutions. Local Authority Education Institutes responded to the demand with the provision of an increased number of dance classes. In 1978/9 for example 80 modern dance classes were recorded by Devereux (1982), compared with 14 in 1960/1, and the number of dance classes (including ballroom and folk dance) had increased from 556 in 1960/1 to 867 in 1978/9, and this at a time when adult education was suffering the effects of the education cuts imposed by the Government.

Dance appreciation in the adult sector, however, fared less well. During the nineteen sixties and early nineteen seventies it was represented almost exclusively by Ballet for All, the Royal Ballet's education company, which toured the country offering lecture demonstrations on the art of ballet in schools, colleges, theatres and adult education institutes. Few, if any, dance appreciation or dance history courses were held in extra-mural departments, technical colleges or adult institutes during this period.

The nineteen seventies saw many developments in dance in adult education. The London School of Contemporary Dance had established a series of regular evening classes in 1969, and initiated the first of their vacation courses. These facilities were developed over the years and a full-scale extra-mural programme established.

In addition to this the London Contemporary Dance Theatre held dance residencies and pre-performance classes and workshops in venues throughout the country, thus providing a wide variety of people with the opportunity to
participate in practical dance experiences related closely to the work of the company itself.

Graduates who had undergone a professional dance training at the London School of Contemporary Dance also began to teach classes both as independent teachers and under the auspices of adult education institutes all over the country. Professional dance companies, of which there were an increasing number in this decade based both in London and the regions, conducted classes and workshops as a part of their programmes. In this way the work of the practising dance artist was made accessible to many whose interest in dance had been limited by social and geographical constraints.

2) DANCE IN ADULT EDUCATION IN THE NINETEEN EIGHTIES

The general survey of the incidence and nature of dance provision in adult education conducted by the author reveals that the number of courses and classes offered by both statutory and non-statutory providers have increased considerably during the last decade and that an extensive range of dance genres and styles form that part of the dance curriculum in adult education which focusses on dance as a western theatre art. Ballet is represented by two different styles, modern ballet and classical ballet, both of which are offered in the London venues, although rarely outside of London where classical ballet is the norm. Several styles of contemporary dance are also offered in London, for example Graham-based, Cunningham-based, Hawkins-based, Limon-based, as are different styles of jazz dance including Luigi and Mattock techniques. Creative and New Dance are part of the adult education curriculum as is tap dance, dance appreciation, dance history, choreography and improvisation.
Although the styles and genres mentioned previously constitute the general content of the dance curriculum in adult education the incidence of the various kinds of dance offered is not uniform. Different kinds of institution and institutions located in different socio-geographical contexts may feature different genres and styles in their individual curricula. In adult education institutes the range of dance provision, in common with the range of the general curriculum, is less broad in regional areas and the suburbs of the larger cities than it is in the major metropolitan areas. Both the range of genres and the range of styles within genres is considerably less extensive in the former. In urban areas, for instance, particularly large cities, three kinds of western theatre dance, ballet, contemporary and jazz dance, are found to form the core curriculum. These are supplemented by creative dance, tap dance and New dance. In rural areas and small towns dance provision in the adult sector is likely to be limited to one genre, and usually one style within the genre. The notion of a 'core curriculum' does not obtain in these circumstances.

The types of dance activity offered in adult education covers a wide range. Technique classes form the major part of the provision (38 out of 39 teachers in the 1984 survey taught technique classes. Technique classes also dominate the curricula of the major Dance Centres). Choreography classes, improvisation, and other opportunities for creative work in dance are offered in most areas of the country, if to a lesser extent (16 teachers out of thirty eight offered improvisation or choreography). Repertory classes are rare in general adult education provision, although the activities of the professional dance companies in the adult sector are generating a substantial increase in this kind of provision. Vacation and weekend courses, and dance residencies also form part of the adult education curriculum, offering adult students an
opportunity to engage in intensive dance tuition and explore a range of dance related subjects.

Theoretical studies of dance are, at present, rare in adult education, although talks and discussions on various aspects of dance may be provided by special interest clubs and societies. Structured courses in dance theory, or even dance history, form a very small part of adult education although the situation is changing rapidly with the advent of the University of London GCE 'O' and 'A' level syllabuses which are now offered in adult education institutes in many parts of the country.

Self-directed dance education also features frequently in adult education. Several amateur dance groups, who create and perform their own work, exist in different parts of the country. Although they may have originally arisen out of an adult education dance activity, they are run as co-operative ventures by the members themselves, sometimes although not always with a group leader. Many are supported by adult education institutes and dance centres, who provide rehearsal facilities and, when appropriate, specialist tuition, and in some cases administrative assistance is also provided. These groups provide unique opportunities for those students of dance in adult education who wish to take their studies further than the mastery of technical skills gained from formal dance classes into more artistic and creative realms. They resemble the 'lay dance groups' which proliferated in America during the nineteen thirties (Martin 1939).

The overview of dance in the adult sector which follows characterises dance provision in adult education in the nineteen eighties. The number and diversity of dance classes and courses offered, the range of organisations
and individuals who provide them and problems generated by the ambiguous titles used for many dance courses render it impossible to provide an exhaustive survey of the dance provision in adult education. The following thus constitutes an overview of the nature of dance in adult education and indications of the types of institutions through which it is offered.

The outline of the content of the dance curriculum in adult education, for example, constitutes only a rough guide to the proportion of classes offered in different styles and genres of dance, particularly where modern dance is concerned. Greater precision could not be obtained due to the ambiguous use of titles in adult education prospectuses. The term modern, for example, when applied to dance, is used to describe a wide range of styles and genres. It may refer to contemporary dance, to jazz dance, to a kind of dance which had its origins in British musical theatre in the fifties and sixties, and is now a syllabus subject offered by the Imperial Society of Teachers of Dance, and even a style of ballroom dance. The author has relied on her inside knowledge of the regions from which the prospectuses which provided the data were drawn to interpret the information they contained, and has omitted to include figures where the descriptor "modern" could not be interpreted without an unacceptably wide margin of possible error.

Similarly many classes, particularly in local authority adult education prospectuses, are described in euphemistic terms in order to attract students who might otherwise be inhibited from enrolling in a class. For example in one prospectus (Trowbridge College 1978-1984) the contemporary dance class was entitled 'Dance for All'. Relaxation has been used as a euphemism for a Release/Contact Improvisation class, and dance exercise as an alternative title
for a dance technique class. Once again the authors inside knowledge of the field was used to interpret the meanings behind the terms wherever possible.

LOCAL EDUCATION AUTHORITY PROVISION

The content of the dance curriculum in local authority adult education institutes includes technique classes, choreographic and creative workshops in different styles and genres of dance, performance groups and, more rarely, theoretical study of dance. GCE 'O' and 'A' level studies are a developing feature in local authority provision, although the emphasis is still on the provision of opportunities for engagement in dance activities at an exclusively practical level. Contemporary dance, jazz dance, and creative dance figure prominently on their programmes. New Dance is a less common style in local authority institutes, although not unknown, especially in urban areas. Creative dance is becoming less of a force in this sector than it was during the nineteen sixties.

The observations made concerning the distributions of genres and styles in a previous paragraph obtain in local authority provision. Institutions in large cities offer a wide range of styles, those in small cities may offer only one in each genre, and in small towns the choice might be restricted to one dance class only. Suburban areas of large cities tend to follow similar patterns to those observed in small towns. In London the full range of choice is offered. Classical and modern ballet, several different styles of contemporary dance, dance appreciation, jazz, tap, New Dance, creative dance and choreography. In Bristol, however, no ballet classes of any kind were offered in local authority institutions in 1984 or 1985, although contemporary dance was offered in several institutions and creative dance in one.
It was found that the further away an institution was from a city centre the more limited the choice became. For example, in one outlying institute in Bristol no dance classes are offered at all in dance styles such as contemporary dance, ballet or jazz, although folk dance did feature on the prospectus. Adult education institutions in West Wiltshire, however, offered both contemporary and jazz dance, whereas Bath had only jazz dance on its programme until 1982 when contemporary dance was introduced into the curriculum. Bath however had had a tradition of contemporary dance classes run by private teachers which commenced on a regular basis in 1978.

Dance courses in statutory institutions tend to last for periods of ten to twenty weeks in administrative terms, although in practice a dance course may be a series of regular classes which have continued over a period of years, the standard rising as the expertise of the students increases.

Several factors influence the distribution and incidence of dance classes in adult education institutes. One relates to the availability of dance teachers another to the nature of their dance skills and interests. As noted previously decisions concerning the dance curriculum in adult education are frequently taken by individuals who are not knowledgeable in the field. Aims and objectives are frequently expressed in vague terms and tend to be related to the provision of recreational activities rather than towards educational ends. Curriculum decisions are, as a consequence, rarely the result of a clearly formulated policy concerning dance in adult education but are, rather, generated by contingent factors, such as the presence or absence of dance teachers in an area who have been identified as being willing to work within the context of adult education.
The nature of the classes offered in local authority adult education institutions is equally dependent upon contingent factors, for example, on the type of dance in which the teachers who have been identified are skilled. A decade ago teachers of dance in the adult sector were mainly drawn from vocational schools specialising in ballet and musical theatre dance styles, or from the Laban Art of Movement Studio, a training institution which specialised in modern educational, or 'creative', dance. As a result these styles featured prominently on the programmes of adult education institutes during the decades preceding the nineteen seventies. Since the nineteen seventies contemporary dance has become a common feature in local authority adult education institutes as more graduates of vocational schools which emphasise contemporary dance techniques and of the newly established BA degree courses in colleges of higher education and polytechnics commence teaching classes in adult education institutes.

Another factor influencing the curriculum content of adult education institutes is student demand. Although the original planning of a programme may reflect the interests and demands of an institution and its teachers the final structures of the provision reflects the interests and demands of the student body. One result of this is that 'specialist' dance styles, such as contact improvisation or advanced ballet, rarely appear in local authority adult education institutes outside of the major cities. Programmes usually contain the popular styles and genres, those which attract sufficient numbers of students the fulfill the attendance requirements of the institutions (usually a minimum of twelve students per class).
UNIVERSITY EXTRA-MURAL AND WEA PROVISION

University extra-mural and WEA provision in dance education is sparse. Adkin (1982) observes that dance education was not discussed in the Universities Council for Adult Education report on Adult education and the Arts, and that the WEA did not offer practical dance classes. None of the University extra-mural departments which responded to his enquiries offered regular courses in dance education although one extra-mural department held a dance weekend in which participants could take part in a variety of dance classes of different styles and genres, and listen to accompanying illustrated talks. Little, if any, provision for dance appreciation was being made at the time of his survey.

Since Adkins' report some advance have been made in University extra-mural departments, although no noticeable improvement has been made in WEA provision. The University of Bristol, for example held courses in dance appreciation in 1982, 1983 and 1984. The University of Leeds and Hull have also made occasional provision, in the field. The University of London has offered courses in collaboration with the Royal Ballet, the London Festival Ballet and Ballet Rambert. In 1985/6 a twenty week course in dance appreciation and analysis was conducted under the aegis of the University of London extra-mural department. Another is planned for the 1986/7 academic year.

The sparsity of provision for dance education within these institutions is the result of several factors. As in other spheres of adult education student demand affects provision. Many students who engage in dance as a participatory activity are not interested in studying the subject in greater
The Universities have, however, made a substantial contribution to the dance education of adults during the nineteen eighties, albeit not through their extra-mural programmes. In April 1981 the University of Leeds held the first Study of Dance Conference. This was followed by two conferences at the University of Surrey in 1983, 1984 and 1986. (It is no coincidence that a Senior Lecturer of Dance at the University of Leeds became the Head of the Dance Department at the University of Surrey in October 1981).
The Study of Dance conferences were open to all interested adults, and comprised intensive study of different aspects of dance over a period of a week. The focus of the conferences was on the theoretical study of dance, although practical experience in the genres and styles under examination was an integral part of the programme. Future conferences on the study of dance at this level are planned.

NON-STATUTORY PROVISION

EXTRA-MURAL PROVISION AT COLLEGES OF HIGHER EDUCATION, POLYTECHNICS AND VOCATIONAL COURSES

A substantial number of universities and colleges offer dance classes as a part of their student sports and recreation programme. These classes have been excluded from the study as they do not form part of official extra-mural programmes. However many colleges offering advanced studies in dance to full time students operate extra-mural dance programmes which are open to students and non-students alike.

It has been noted previously that the London School of Contemporary Dance (hereafter known as the London Contemporary Dance School) established a continuing series of evening classes in 1969. This has developed into an Evening School which offers classes in contemporary dance, and other dance styles, nightly. This programme is supplemented by vacation courses and weekend schools. The emphasis of the classes and courses offered by the London Contemporary Dance School is on the practical study of dance, although weekend course in dance appreciation was offered in November 1983. The main feature of the regular programme is dance technique. In vacation courses this
is complemented by choreographic studies and dance film programmes. The latter offered participants the opportunity to put their practical experiences in contemporary dance technique and choreography into an historical and artistic context thus extending the range of the course curriculum. However attendance at any series of classes was optional in the vacation courses. The full programme is thus not experienced by all students.

The Laban Art of Movement Studio held regular summer courses in dance during the nineteen sixties and seventies. The Laban Centre for Movement and Dance (The Laban Art of Movement Studio's successor) has held regular evening classes and vacation courses since its move to a site adjacent to Goldsmiths College in 1978. The courses, like those offered by the London Contemporary Dance School, are predominantly practically based. The Laban Centre for Movement and Dance, however, does offer several subsidiary courses which focus on academic and analytic examinations of dance in their vacation courses. Unlike the vacation courses offered by the London School of Contemporary dance, which could entail as little as two hours study a day should the student wish it, the Laban Centre's vacation courses are carefully constructed intensive courses in the study of dance, in which supplementary studies, which broaden the students' outlook on dance as an art form, are incorporated into the programmes.

Dartington College of Arts has held a regular Dance Festival which is open to all interested parties since 1978. The programme comprises an extensive range of classes and performances and occasional discussion groups. The style of dance which predominates at the festival is post-modern, or New Dance.
Middlesex Polytechnic includes several dance options on its international summer school programme and the Dunfermline College of Higher Education hosts a regular Dance Summer School in Scotland. Both of these summer schools are open to adults interested in pursuing dance activities, whether for vocational or recreational purposes.

The extra-mural programmes and courses offered by vocational colleges, Polytechnics and Colleges of Higher Education provide adult students with invaluable opportunities for intensive studies in dance, and constitute an invaluable supplement to other types of dance provision in the adult sector.

INDEPENDENT CLASSES AND COURSES

A wide range of courses and classes run by independent teachers, who hire venues. Their income derives from students fees. The structure of such provision varies. Many teachers offer courses which are structured in a similar way to those offered by local authority institutes and, like the latter, are paid for in advance by students. Other teachers offer dance provision in the form of open classes.

Open classes are a major alternative to the standardised course provision offered in the statutory institutions. In the open class system students are not required to make a long term financial commitment to the classes. They are able to attend as and when they like, paying for each class as they take it. Although continuity may be sacrificed in such classes (the student body may be different each week) the needs of certain sectors of the adult student population are met by the flexibility such organisational structures offer. It is also the case that, in spite of the inconsistency of attendance which is a
feature of these classes, a nucleus of students who sustain a regular commitment to the class is frequently established. The presence of these students provides the teachers with opportunities to develop their class content progressively, albeit only in a small way.

This notwithstanding the disadvantages of the system are substantial. The classes frequently comprise students with a wide range of abilities, making the teachers job more difficult than in other more regular circumstances and acting to the disadvantage of the different groups of student who make up the class. Beginners, for example, may find the work too difficult and become discouraged, whereas more advanced students may find the work too simple and cease attendance due to boredom. On a different 'level' the social homogeneity of such a group is difficult to maintain, or even attain, for the group members are different from week to week.

Dance provision offered by independent teachers constitutes an important contribution to dance in adult education inasmuch as not only does it provide classes in conventional dance styles and genres such as ballet, jazz and contemporary dance but also classes in less popular styles. For example, a substantial number of the classes and courses offered by such teachers offer opportunities to engage in dance activities which focus on the principles and procedures of New, or experimental, Dance. New Dance is under-represented in conventional adult education institutions as it tends not to attract sufficient numbers of students to make classes financially viable within the parameters set by statutory bodies. Independent initiatives thus go some way to ensuring that the range of dance styles and genres addressed by adult education is comprehensive and not limited by financial considerations.
SPECIAL INTEREST CLUBS AND SOCIETIES

Many Dance Circles established in the mid-twentieth century continue their activities in the nineteen eighties, providing opportunities for creative dance activity for their members. Ballet clubs and societies also continue to serve their members as they have done since their formation. Groups such as the Friends of Dance North, and Friends of Sadler's Wells Theatre also provide a variety of dance events for their members.

1982 saw the foundation of the Society for Dance Research whose aims are to provide a forum for the presentation, discussion and publication of dance research. The Society, the first learned society in this field, holds regular meetings for its members at which papers, lectures and demonstrations are presented and publishes a biennial journal, Dance Research, and offers opportunities for members to continue their investigations into dance at postgraduate level.
CHAPTER 9

ARTS PROVIDERS AND DANCE IN THE ADULT SECTOR
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Recent initiatives in dance in adult education have come from the arts organisations themselves. As noted in an earlier chapter a contribution is made by both the Arts Council and the Regional Arts Associations. In the context of dance in adult education their role is mainly as a provider of funds which enable educational projects to function. Amongst the educational initiatives in dance supported by the Arts Council and the RAA's are some of the activities of professional dance companies and the many community dance projects operating throughout Britain, for example community dance centres and dance animateurs. Other dance initiatives which are supported, if only indirectly by arts associations, are the dance classes and workshops run by arts centres in the context of their educational programmes.

Many of the ventures described above are joint ventures. Funding is provided by any of the following organisations, the Arts Council, the Regional Arts Associations, the Local Authorities (sometimes although not always the Local Education Authority) and the Sports Council which contributes to several community dance projects.

PROFESSIONAL DANCE COMPANIES

The earliest initiatives in adult education in dance undertaken by professional dance companies were probably the adult evening classes run by
Marie Rambert during the nineteen thirties, and the activities of the early British Modern Dance companies, run by Ruby Ginner and Margaret Morris.

It was, however, the establishment of the Royal Ballet's educational company Ballet for All in 1964 which constituted the first major educational initiative by a professional dance company in Britain. Ballet for All developed out of the extra-mural courses conducted by Peter Brinson at Oxford and Cambridge Universities. The success of the courses and the originality of their format was such that organisations from outside the university circuit began to make requests for similar lecture demonstrations. Brinson, who originally illustrated his lectures with film extracts began using advanced students from the Royal Ballet School to perform excerpts from the ballets he was discussing to illustrate his points during the lectures. The volume of requests for similar presentations from outside organisations grew to such an extent that the administration of the Royal Ballet Company investigated the viability of establishing a small company as its educational wing. The purpose of the company would be to introduce audiences and potential audiences throughout Britain to the art of ballet through the medium of lecture demonstrations.

Such a company was established, initially under the directorship of Peter Brinson, who also introduced the lecture demonstrations during the first tour. This role was eventually taken over by actors who worked to a script written by Brinson. The company continued to tour the country throughout the nineteen sixties and seventies.

Although the main function of the company was to introduce audiences to the art of the ballet, the newer art of contemporary dance was not neglected. In
1967 Ballet for All and the newly formed London Contemporary Dance Theatre joined forces and conducted a joint tour, demonstrating their work for audiences in a variety of smaller venues in Britain.

The involvement of the professional dance world as a whole in education, however, started in earnest in the mid-nineteen seventies. The precedent was set by the London Contemporary Dance Theatre which had held lecture-demonstrations and master classes since its inception. These were initially held in schools and colleges but gradually moved out into community and arts centres and, later, into Dance Centres. In the earlier years of the work the focus was predominantly on the education of the young, by the late seventies their work also catered for the educational needs of the adult population.

In 1975 the London Contemporary Dance Theatre appointed an Education Officer and instituted a series of residencies held in various parts of the country. They were initially held in Colleges of Higher Education and designed to be incorporated into the studies of full time students. The residencies, which incorporated intensive instruction in contemporary dance techniques and daily experimentation with improvisation and dance composition, became a model for other dance companies. Many focussed on developing an understanding of the work of the company through providing participants with a variety of dance experiences based on their repertory, others simply focussed on helping students to develop an understanding of the art of dance through first hand experience of the processes dancers and choreographers engage in the creation and performance of dance works.

By 1980 all the major dance companies employed education officers and had established rich educational programmes to supplement their performance
work. Small companies and individual dance artists also offered classes, workshops and residencies as part of their performance package. Many of the latter were practitioners of New Dance techniques and thus provided an invaluable introduction to new ways of working in dance to those who had, and were unlikely to have, regular access to experimental dance as a performing art. Such artists usually worked with adults in arts centres, dance centres, and colleges of higher education.

Another group of professional dance companies which contributed to dance in adult education were the Regional Dance Companies, which proliferated in the nineteen seventies. Many established educational activities as a central part of their work, and, by virtue of their location in regional cities and smaller towns, were able to offer unique educational opportunities in dance to members of the local community. Some, such as Cycles Dance Company, provided regular dance classes, interrupted only when the company went on tour, as well as vacation courses held in their home town. Their unique position enabled them to approach the work from two fronts, both as an opportunity for individuals to engage in dance activities for pleasure and as an educational activity which focused firmly towards developing understanding of dance as a performing art. Those who initially attended classes for recreational purposes frequently became involved in dance as a theatre art, and became interested not only in dancing but also in attending performances.

In order to compile a picture of the educational work undertaken by professional dance companies. The author asked several companies working regularly in Britain in 1984 what kind of educational provision they offered to adults as part of their routine work.
It was found that the proportion of education work which focussed on adults varied considerably. Three companies, including the Royal Ballet, conducted less than 10% of their work with adults, two conducted between 11 and 30% of their work with adults, and four conducted between 30 and 50% of their work in the field. The focus on educating the young took precedence over providing adults with the opportunity to educate themselves in the art of dance.

All companies offered a wide range of activities with the general content of their educational programmes very similar. The following description of the nature of the educational provision offered by professional dance companies is drawn from the educational programmes of the major companies.

Technique classes and workshops form the major part of the educational programmes of professional dance companies. The standard of the class is varied to cater for the previous experience of participants and usually follows the format of a regular technique class in the style favoured by the company. The workshops entail an exploration of the choreographic processes, usually related to the company's repertory in some way. Repertory classes are occasionally offered to students with some dance experience and entail students learning a section from a dance in the company's repertory, usually although not always set in its choreographic structure. Classes and workshops are held in schools, colleges, community centres, dance centres and arts centres.

Another aspect of the educational provision offered by dance companies are 'days of dance' in the theatre. Participants of days of dance visit the theatre, perhaps watching company class, and open rehearsals, are taken on a
tour of the theatre by technical staff, and in some cases watch a specially prepared performance, frequently presented by the choreographer, which contains explanations of the works to be seen. Days of dance include practical experiences of some kind, complemented by subsidiary events drawn from the company's educational programme. Lecture demonstrations on different repertory pieces form a substantial part of professional dance companies' educational programmes. These are given on school, college, or other venues' premises and are intended as a precursor to the main performance to be seen in the theatre. Lecture demonstrations of the musical content of dance performances have also been offered by some companies, particularly Ballet Rambert, and contribute to the general dance education the programmes offer.

Other provision, apart from the residencies discussed earlier, include illustrated talks on the history of the company or on the development of the dance techniques it employs. Choreographic analyses of dance pieces in the repertory may also be offered by the major companies.

Supplementary printed material is frequently available from the education departments of the major, and some of the smaller, companies. The Festival Ballet for example has a large range of packages and leaflets which relate to various aspects of their repertory. Some focus on particular pieces, others on areas strongly represented by the companies repertory, for example the Diaghilev repertory. Other types of printed material published by the companies which have educational significance are fact sheets on dances, choreographers, dancers, the company history, composers and their music, designers, and other facets of the companies work. In some of the larger theatres, particularly Covent Garden the theatre programmes themselves are
an invaluable educational resource, as are the souvenir programmes of the major companies, issued at significant points in the company's history. The comprehensive provision larger companies such as the Ballet Rambert, London Contemporary Dance Theatre, London Festival Ballet and the Royal Ballet is able to offer is reflected, albeit on a smaller scale by the smaller touring companies.

The rationale which prompted the formation of the educational programmes of the companies was, the survey revealed, predominantly educational, and to some extent linked to marketing. (The educational programmes, because they serve to familiarise a community with the work of a company, help to build audiences and thus increase income). Seven companies stressed that their programmes were designed to develop an interest in and understanding of dance as an art form amongst participants. Four companies observed that educational work is an obligation under the terms of the company’s charter. However, two companies cited the personal development of participants as an aim of their programme, and a further three saw their role as being partly concerned with providing opportunities for individuals to engage in dance as a recreational activity. These five companies were based in the regions.

A recent development in the structures of the educational programme of the professional dance company has been the appointment of company animateurs by four companies. Prior to this development the fulfilment of the educational responsibilities taken on by the education officers of the company had frequently been the role of company members. The kind of commitments the dancers were expected to undertake included the regular classes and workshops offered by the company, dealing with all standards of participants from beginners to partly trained dancers and even
workshop/lecture demonstrations for the handicapped, although this was not common. Many company members were not equipped to fulfill the demands made upon them, having no training in the specialist skills required for teaching such a wide range of individuals in such as wide range of contexts.

The company animateur was one solution to the problems the company members were experiencing in this area of teaching in community contexts and schools. Their presence ensured that the education programmes established by education officers in response to demand were able to develop, particularly in the smaller companies such as Extemporany Dance Theatre and Mantis.

Because they are experienced in educational work with a wide range of individuals and have frequently been professional dancers themselves company dance animateurs are able to offer rich dance experiences, based on sound educational principles, to the participants in their workshops. Their workshops, which are directly related to the company's programme, are carefully constructed to deepen the participants' appreciation of the work being explored whilst simultaneously providing an enjoyable dance experience, designed to elicit immediate pleasures, and a future interest in dance.

Although company animateurs conduct an extensive amount of their work in schools an increasing proportion is located in community centres, arts centres and Dance Centres at times when adults can participate in the workshops, classes and lecture demonstrations. The work undertaken by professional dance companies consequently makes an important contribution to adult education, particularly in special interest centres, such as dance centres, or arts centres with a regular dance programmes. Inasmuch as many
adults are at an early stage of their dance education, as both participants and spectators, the work offered by the dance companies enables education in different areas of interest, for example in developing understanding of dance as a theatre art and physical expertise in dance technique, to be developed simultaneously. This facility is frequently lacking in general programmes of dance in adult education.

ARTS CENTRES

A further source of adult education in dance which has generated from arts organisations is the dance provision offered by Arts Centres. Several provide an extensive range of dance classes and workshops as part of their educational programme. Forster (1983), in his survey of the educational facilities offered by Arts Centres, found that dance classes constituted the larger part of the participatory arts programmes.

The nature of the dance provision offered by arts centres however, varies from place to place. In some the provision comprises dance classes and workshops only, in others dance appreciation forms a substantial part of the provision. Others host dance animateurs and, as a result, may offer space to performance groups, offer opportunities for classes and workshops and make provision for outreach work (South Hill Park, Bracknell is one such centre).

Several arts centres, for example The Midlands Arts Centre and the Exeter Arts Centre, have appointed dance co-ordinators whose responsibility it is to organise a regular programme of dance classes and workshops and to promote performances by professional dance companies either in , or under
the aegis of, the arts centre itself. Coherent dance programmes, which cater for the multiple needs of the members of the local community, are thus assured, with regular class programmes supplemented by dance residencies, specialist workshops and other dance and dance-related events. Exeter Arts Centre, as well as making its own provision for dance events, hosts the South West Dance Centre, an organisation which previously held its programme in a local college. The director of the Dance Centre and the dance co-ordinator of the Arts Centre work in close collaboration to ensure that a comprehensive dance programme suited to the needs of Exeter's dance public and to the needs of the local community is provided.

The Arnolfini Gallery, a major centre for the contemporary arts in Bristol, provides another type of dance provision. Prior to the establishment of the Bristol Community Dance Centre in 1981 the Arnolfini hosted classes run by the Bristol Dance Centre Project. It also ran dance residencies conducted by dance companies appearing at the Arnolfini and occasional events, such as lecture demonstrations, dance/music courses conducted by professional composers and choreographers, and days of dance for schools.

After the establishment of the Bristol Community Dance Centre the Arnolfini continued to present special events, such as residencies, lecture demonstrations and pre-performance talks. Their educational programme was designed to assist the audience in establishing appropriate viewing habits for the experimental dance which constituted the larger part of the Arnolfini's programme of dance performances. The pre-performance talks, particularly, constituted an "ad hoc" dance appreciation programme through which listeners could develop an understanding of the historical and artistic context in which the work was created and an understanding of the
nature of the choreographic structures and devices employed by contemporary and experimental choreographers. On a more conventional level the Arnolfini ran dance appreciation and dance history courses in collaboration with the University of Bristol Extra-mural Department, including a course which examined the relationship between contemporary music and New Dance.

The Arnolfini Gallery and the Bristol Dance Centre worked closely together to establish an educational programme for dance audiences, and those whose engagement in dance was predominantly practical, which would develop their understanding of dance as an art form. The links between practice and viewing performance were actively encouraged and a cross-over between the two achieved.

Arts centres, however, constitute only one kind of dance provision subsidised by arts organisations. Another, and increasingly important type of provision is that provided by the Community Dance movement.

COMMUNITY DANCE

The third major initiative in dance in adult education established from within the world of the arts is that of Community Dance. Community Dance projects take many forms. They include organisations, such as non-commercial dance centres, and individuals, such as dance animateurs.

The kind of provision offered by many community dance projects fulfills the aims of adult educationists in the field of dance, catering for both recreational and educational requirements, albeit in non-educational settings.
It is, however, also part of the community arts movement with some projects, but by no means all, using dance as a means of achieving social and political emancipation.

The aim of community dance projects is to stimulate and develop dance activities in their immediate locality (which might cover a whole county, a town and its immediate environs or a clearly defined area in a large city) and to help people to become familiar with dance, both as a medium for personal expression and as a theatre art. These aims are realised by providing opportunities for people from a wide range of backgrounds, ages, and states of physical and mental health to engage in dance activities for personal, artistic, recreational and educational purposes.

However, a major function of the community dance practitioner, which is in accord with Arnold's perceived function of the recreation profession in the arts (Arnold 1976), is to make dance accessible to the public as an art form. One of the means of achieving this end is through education in and about dance as an art form. Such education takes place through the medium of classes, workshops and other participatory activities, and through contact with the work of professional dance artists and companies. In this context the educational work of professional companies described previously can be seen as a part of community dance provision, and community dance provision part of adult education in its broad sense.

Community Dance projects are difficult to characterise as a group. Each project, although in general terms striving to fulfil the same aims, differs in important ways. Each respond directly to the unique circumstances in which it
finds itself, circumstances generated by the expectations of the funding bodies which support it (frequently a combination of arts organisations and local authority bodies), the needs and interests of the members of their local communities, their geographical location, and the social conditions obtaining in their area of operations.

Some community dance projects focus on the provision of dance activities designed to further the personal and social development of the participants and to alleviate some of the effects of adverse socio-economic conditions. Other focus on the development of understanding of dance as an art form which, they believe will ultimately contribute to the personal development of their students. Some projects emphasise the development of social and political awareness amongst their clientele, using dance as the medium through which personal and social emancipation is realised. Most fulfil all these objectives simultaneously, although they may emphasise one in favour of another.

The similarity between the objectives of many community dance projects and the objectives of community education initiatives in adult education is, as has been seen, close. However, other projects such as community dance centres, bear a greater similarity to traditional adult education initiatives offered by local education authorities through their provision of recreational and educational opportunities in dance and through the structures of their programmes.

COMMUNITY DANCE CENTRES

Community Dance Centres, of which there are an increasing number across the country, of all community dance projects, have most in common with adult
education in its traditional form. Their comprehensive range of activities, both on and off their own premises, fulfil a wide variety of needs and interests and cater for many different student groups. They frequently operate as 'centres of excellence' for dance in their region even whilst providing introductory courses in a variety of dance styles. They simultaneously offer general recreational dance activities, dance opportunities for a number of groups and individuals with special needs, and advanced education opportunities for skilled dancers. They also provide a social centre for members of both the dance community and the local community, as well as providing dance resources, human and material, for individuals and organisations in the area. In this sense they fulfil the role of specialised adult education institutes, providing a comprehensive dance education programme for their student body.

Community Dance Centres had their genesis in the late nineteen seventies (although a prototype, the Islington Dance Factory was founded in 1961). In 1977, 1978 and 1979 the first moves to establish non-commercial dance centres which would fulfil the rapidly increasing dance needs of the local community were made in Exeter, Bristol, Swindon and Cardiff. Initially Dance Centre Projects operated as co-ordinators of dance provision in the area and as promoters of dance activities and performances. Bristol Dance Centre Project, for example, ran dance classes and workshops in Bristol in a number of different venues under the banner of the Bristol Dance Centre whilst waiting for its fund raising efforts to take effect. It also organised professional and amateur performances in the city, and liaised with arts centre and schools which made any kind of provision for dance.

In 1979 the Thamesdown Contemporary Dance Studio in Swindon obtained permanent premises, and opened as a community dance centre, and in 1981 the
Bristol Dance Centre (re-named the Bristol Community Dance Centre) opened in its own building. The South West Dance Centre in Exeter which had commenced its programme in St Lukes College in 1978, transferred to a permanent studio in the Exeter Arts Centre in 1984. Cardiff's Dance Centre opened in 1983 and the Yorkshire Dance Centre, in temporary premises, in the same year. By 1985 the Yorkshire Dance Centre was also established in its own building.

Although the programme of each dance centre differs in accord with the demands made upon it by local people and conditions, their general aims are similar. These are

to provide opportunities for educational, recreational and aesthetic, or artistic, experiences in all forms of movement and dance for members of the local community,
to generate an interest in dance as a participatory activity and as a performance art,
to provide second chance opportunities in dance for young people and others whose interest in dance developed later in life,
to provide resources and information for all those interested in dance for whatever reason who live in and around the dance centre,
to provide a central facility in which the local dance community can meet and exchange ideas and develop their dance interests.

Each dance centre has developed a unique character emphasising different aspects of the work according to local circumstances, demands and resources. However, each maintains a comprehensive programme of dance provision some of which caters for dance interests which may not be highly represented in a region as well as for the more popular interests. New Dance, for example, is
supported in most dance centres, even though it is not normally economically viable in the areas in which they are sited. Advanced classes in different techniques are also provided in many dance centres, in spite of the fact that most regional cities have very few dancers who have attained such standards. These classes are considered essential for the long term development of dance in their region by Dance Centre administrators and are subsidised by popular classes such as jazz, ballet and contemporary.

Community Dance Centres are staffed by experienced, trained teachers of dance, unlike the dance programmes of many adult education institutes. Teachers are selected by the Dance Centres' administration on the basis of their skill not only as dancers but also as teachers. Many teachers offer classes in other institutions, for example vocational schools and adult education institutes. They are rarely employed on a full time basis by the dance centres but instead employed to conduct particular sessions at specific times each week.

Many dance centres employ a programme co-ordinator whose role it is to organise a coherent programme of classes. Some of the co-ordinators also teach classes when appropriate and liaise with other bodies providing dance opportunities in the community. In the early days of the dance centres the administrators and the dance co-ordinator were frequently the same person, who was also responsible for teaching a substantial number of the classes on offer. As the dance centres developed specialist administrators were appointed, enabling the dance co-ordinator to initiate new projects and establish a comprehensive programme of classes, workshops and performances which both satisfied current student demand and created new awareness amongst students of dance as an art form.
The dance teachers employed by Dance Centres between them offer an extensive range of dance experience and teaching approaches. Many are skilled teachers in several styles, for example, ballet and contemporary, or ballet and jazz, or tap dance. In one sense they operate as a team and, due to the contact with other teachers, are able to extend their concept of dance and dance expression. Many teachers collaborate in encouraging regular participants to extend their dance skills in a variety of styles, or to continue their training at a professional level.

Where local teachers as a body lack particular skills Dance Centres may invite specialist teachers to conduct classes. Many of these teachers are practising professionals who make regular visits to the Dance Centres. Some succeed in establishing a relationship with students which results in them developing an interest in attending dance performances or occasional visits as special guests. Bristol Community Dance Centre has, for example, conducted weekly classes taught by visiting teachers since its inception in 1977. As a result regular participants have experienced an extensive range of dance styles and approaches to dance as a theatre art. The familiarity with a wide variety of forms of dance expression has enabled Bristol dancers to develop into a discerning dance audience, and has made an invaluable contribution to their dance education.

In addition to their regular programme many dance centres offer an "outreach" facility, providing teachers for groups whose members for some reason or another are unable to make use of dance centre facilities. As a part of this programme dance centre personnel may also undertake to establish classes in an area with the intention of exciting an interest in dance amongst the local community.
Dance Centre Programmes

The programmes offered by most non-commercial Dance Centres realise the recommendations forwarded by Forster (1983) in relation to Arts Centre education programmes. Many bear several of the characteristics of an educational curriculum, inasmuch as they are not developed on an 'ad hoc' basis as are many of the dance programmes of adult education institutes or independent teachers and dance organisations, but are planned to realise aims and objectives which are based on clearly defined educational policies.

The programmes are comprehensive and balanced, alternating purely recreational provision, for example dance exercise or 'popmobility', with classes which focus on the artistic aspects of dance, for instance contemporary dance or ballet classes. They also offer students the opportunity for a systematic development of their skills and knowledge of dance through providing classes which cater for various levels of expertise. Guidance is given to individuals attending classes regularly as to which classes or courses would be appropriate to their needs. In some cases complete programmes are designed for regular students so that they receive a structured dance education within the Dance Centre. (The afternoon programme of classes at the Bristol Community Dance Centre is an example of this, several students using it as a foundation or pre-foundation course in dance studies). Regular classes are supplemented by special events, such as workshops with professional dance companies or their representatives. These are provided to enrich the regular dance experiences of the clientele of the dance centre.

One facet of the Dance Centre programme which deviates from good curriculum practice is its propensity to change its content fairly regularly. As in all
institutions concerned with the arts education of adults. Organisers develop their programmes not only in accord with their artistic and educational policies but also in response to the expressed needs of their clientele. However, in spite of regular changes in some areas of the programme, its general outline remains consistent with a balance between popular dance styles and dance-related activities and those which are more specialised and between recreational and educational provision.

The precise structure of the programme may however be affected by factors which have little to do with either the expressed needs of the clientele, or the policy of the dance centre. Availability of studio space is one such factor, the nature of the dance and teaching skills possessed by local teachers is another. Transient fashion in popular dance may also affect the types of classes which appear on the recreational side of a dance centre's programme, as might the presence in an area of thriving organisations which cater for particular dance interests, for example folk dancing, or Indian Classical Dance. The professional activities of some of the dance centre teaching staff may also determine whether a particular style or genre is represented on the programme. This they have in common with statutory adult education centres.

However, in spite of these constraints, dance centre programmes maintain an artistic balance, consistently reflect the overall policy of the centre, and offer structured dance education programmes.

Programme Content

The following composite picture of a typical dance centre programme has been derived from the programmes of four major non-commercial dance centres,
Bristol Community Dance Centre, Thamesdown Contemporary Dance Studio in Swindon, The Rubicon Dance Centre in Cardiff and the Yorkshire Dance Centre in Leeds.

Although the pattern of provision varied in the four dance centres an examination of their programmes reveals that a core curriculum exists in each. It comprises ballet, jazz dance and contemporary dance classes. The method of teaching used most frequently in the Dance Centre is the technique class.

The core curriculum is supplemented by New Dance, tap dance, social and ethnic dance forms and dance appreciation classes and composition or choreography. Not all of the latter appear on all the dance centre programmes. The styles and genres which comprise the content of Dance Centre programmes, the types of dance activity offered and the groups for whom special provision is made include:

<table>
<thead>
<tr>
<th>The Core Curriculum</th>
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<tbody>
<tr>
<td>Ballet</td>
<td></td>
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<tr>
<td>Jazz Dance</td>
<td></td>
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<tr>
<td>Contemporary Dance:</td>
<td>Occasionally identified as Graham or Cunningham.</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Subsidiary Provision</th>
<th></th>
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<tbody>
<tr>
<td>Dance as a Theatre Art:</td>
<td>Release/Contact Improvisation</td>
</tr>
<tr>
<td></td>
<td>Tap Dance</td>
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<tr>
<td></td>
<td>Creative Dance/Choreography</td>
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<tr>
<td></td>
<td>Mime</td>
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<tr>
<td></td>
<td>Dance Repertory</td>
</tr>
<tr>
<td></td>
<td>Dance Appreciation</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Populist Dance Forms:</th>
<th>Disco Dance Break Dance BodyPopping/Hip-Hop</th>
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<table>
<thead>
<tr>
<th>Ethnic Dance:</th>
<th>Afro-Carribean Dance Indian Classical Dance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>British Folk Dance</td>
</tr>
</tbody>
</table>

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Martial Arts: T'ai Chi  Ki Aikido  Shintaido
Dance Related Activities:  Dance Exercise  Aerobics  Yoga  Limbering
                        Body Conditioning  Gymnastics  Medau
                        Margaret Morris Movement  Dance Therapy
Provision for specialist groups:  Dance for the Mentally Handicapped
Special events:  Youth Dance Groups
                Dance for the elderly/the unemployed
                Children's classes in ballet and creative dance
                Foundation Dance Courses
                GCSE 0 and A Level dance studies
Other Services:  Dance Residencies
                Teachers workshops and In-service courses
                Weekend and Vacation Courses
                Dance Performances
Dance Libraries for books and/or videos;
Advisory and Information Service

CURRICULUM STRUCTURES

In order to cater for the various needs of regular students many classes offered in dance centres are "streamed". Classes include those offered for beginners (Introductory and Beginners classes), those designed for students with a little experience in dance, (Elementary/Level 1), those designed for students with substantial experience in dance on a non-professional level (Intermediate/Level 2) and those designed for professional or professionally trained dancers (Professional/Advanced/Level 3). General classes which can encompass the requirements of students with a wide range of abilities are also offered.

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The proportion of time allotted to the different dance styles, genres and types of dance differs according to local conditions. A study of the programme of the Bristol Community Dance Centre over a period of six years revealed certain trends which are reflected in the programmes of other dance centres. Observation shows that these trends are indicators of the artistic emphasis of the policy of the dance centre movement in general as well as the nature of students' demands. In this analysis of the programme the following years have been selected for study. 1981, the year in which the Bristol Community Dance Centre opened, 1984, when the number of classes per week reached its peak and 1986, the current year. It will be noted from Table 4 that there was a significant drop in the total number of classes per week. At this time the author, who had been responsible for overseeing the development of the programme left the area, and major building work was commenced. In 1986 a second studio was opened, providing the opportunity for more classes at peak times.

Table 4 (p 199) shows that classes which directly catered for those whose interests lay in dance as a serious theatre art accounted for 59% of Bristol Community Dance Centre's programme in 1981. By 1984, although the number of classes had risen the proportion of classes catering for such students had diminished slightly to 52%. There was, however, a real increase of four classes per week. In 1986 the proportion had diminished still further and stood at 44%. The number of classes had decreased by five classes per week since 1984.

Classes in popular theatre dance (jazz and tap dance) accounted for 20% of the programme in 1981. By 1984 they accounted for 22% (a real increase of four classes). The proportion in 1986 was still 22%, but the number of classes had decreased by four since 1984.
The total proportion of classes catering for those with an interest in dance as a theatre art was 83% in 1981, 73% in 1984 and 66% in 1986.

A GCE O Level course was established at the Bristol Community Dance Centre in 1982 as part of the structured programme of classes for the unemployed. Since that time it has continued to run annually. In 1986, in response to demand from working students, the course became part of the Bristol Community Dance Centre's evening programme.

In 1981 movement and exercise classes (dance-related activities) accounted for 16% of the programme. The proportion was 20% by 1984 (the number of classes increased by eight). In 1986 the proportion was 17% with a decrease of six classes per week since 1984.

![TABLE 4](image)

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<tbody>
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<td>Ballet</td>
<td>5</td>
<td>9</td>
<td>10</td>
<td>8</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Contemporary Dance</td>
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<td>9</td>
<td>9</td>
<td>10</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Choreography</td>
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<td>2</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Creative Dance</td>
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<td>3</td>
<td>0</td>
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<td>0</td>
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<td>3</td>
<td>2</td>
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<td>1</td>
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</tr>
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<td>2</td>
<td>3</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>'O' Level Dance</td>
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<td>1</td>
<td>1</td>
<td>1</td>
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</tr>
<tr>
<td>Sub-Total</td>
<td>22</td>
<td>29</td>
<td>30</td>
<td>26</td>
<td>13</td>
<td>21</td>
</tr>
<tr>
<td>Break Dance</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Dance Related Activities</td>
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<td>8</td>
<td>10</td>
<td>14</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>Sub-Total</td>
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<td>9</td>
<td>11</td>
<td>17</td>
<td>17</td>
<td>19</td>
</tr>
<tr>
<td>TOTAL</td>
<td>39</td>
<td>53</td>
<td>53</td>
<td>55</td>
<td>37</td>
<td>48</td>
</tr>
</tbody>
</table>
Ethnic Dance of all kinds has accounted for a very low proportion of the Bristol Community Dance Centre's programme. This was partly due to the fact that Ekome, a nationally known Afro-carribean Dance company, is resident in Bristol, and offers workshops and classes in its home base. There is also a thriving special interest organisation in Bristol, The Folk House, which offers a comprehensive programme of folk dance. There are also many active Folk Dance Societies in the area. Other Dance Centres represented these types of dance on their programmes.

The Bristol Community Dance Centre however is representative of non-commercial dance centres as a whole in its emphasis on dance as a western theatre art at the expense of both dance-related activities and ethnic dance of any country or region.

In dance centre programmes the greater proportion of classes offered take the form of technique classes. Dance as a creative art, represented by choreography and improvisation sessions, does not play a dominant role in any programme. An analysis of the classes which focus on dance as a theatre art at the Bristol Community Dance Centre during the years 1981-1986 show that in the first year of the Dance Centre's activities only 23% focussed on choreography and improvisation. In 1984 the proportion was still smaller with 81% technique classes and 19% creative sessions. By 1986 the proportion had increased considerably to 35% technique classes and 23% creative sessions. (Table 5 p 201).

The figures in Table 5, which includes all types of dance classes, may, however, provide a distorted picture, inasmuch as ballet, jazz and tap classes are almost exclusively technique classes, choreography normally being offered
only in the context of contemporary dance training. Indeed adjusted figures, which omit ballet, jazz and tap reveal that the proportion is less weighted in favour of technique classes. (Table 6)

**TABLE 5** Bristol Community Dance Centre Programme: 1981-1986: Analysis of Class Frequency per week by Type of Dance Activity: All Styles of Theatre Dance

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<tbody>
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<td>Jazz</td>
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<td>Tap</td>
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<tr>
<td>Sub-Total</td>
<td>22</td>
<td>34</td>
<td>31</td>
<td>30</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td>Creative Dance</td>
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<td>3</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Choreography</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>New Dance</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Youth Dance</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Sub-Total</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>7</td>
<td>8</td>
<td>11</td>
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<tr>
<td>TOTAL</td>
<td>30</td>
<td>43</td>
<td>41</td>
<td>37</td>
<td>19</td>
<td>28</td>
</tr>
</tbody>
</table>

**TABLE 6** Bristol Community Dance Centre Programme: 1981-1986: Analysis of Class Frequency per week by Type of Dance Activity: Contemporary Dance

<table>
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<tr>
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</thead>
<tbody>
<tr>
<td>Contemporary Technique</td>
<td>9</td>
<td>10</td>
<td>9</td>
<td>10</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Choreography</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>6</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>New Dance</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>TOTAL</td>
<td>21</td>
<td>22</td>
<td>22</td>
<td>18</td>
<td>8</td>
<td>11</td>
</tr>
</tbody>
</table>

The programme which operated at the Bristol Community Dance Centre in 1981 was planned by the Dance Centre administration on the basis of its own attitudes and beliefs concerning dance education in the adult sector, and on
the availability of teachers. It could only speculate on the needs and interests of the general community (although a questionnaire eliciting the requirements of the known dance community was circulated by the organisers of the Bristol Dance Centre Project in 1979).

By 1984 and 1986 the programme more accurately reflected the requirements of the local community. Many classes which had been in the programme in the first year had ceased to run, several due to lack of student demand, although others had been discontinued because teachers of those styles were no longer available. Other classes had been introduced in response to the expressed needs of the Dance Centre's clientele. Still others had been introduced by the Dance Centre administration who both felt that the students would respond favourably to them and that the classes would enhance their development in dance.

By 1986 the Bristol Community Dance Centre had two studios and was thus able to extend the range of its classes. There were an increased number of classes for students with special needs, as well as an increase in children's dance classes, including mother and toddler sessions, and in Dance Therapy classes for the mentally handicapped.

Non-commercial dance centres, because they centralise resources and have the potential for developing carefully balanced programmes of dance provision based on the expressed needs of students and on clearly defined educational principles, offer what is probably the most comprehensive programme of dance in adult education to be offered in one institution. They are supported by bodies such as Regional Arts Associations and Local Authorities, because of their concern with developing an interest in dance and their recreational
function. They are thus not entirely bound by the constraints imposed on commercial organisations to make the operation fully viable in a commercial sense (although they must take account of the financial implications of the structure and content of their programme) nor by the limitations imposed by Local Authority institutions in terms of class numbers. As a result they are able to offer classes which have a limited appeal but which form part of a developmental programme of dance education for adults a strategy unavailable to other organisations for financial reasons.

In view of the careful way in which programmes are constructed to realise specific aims and objectives and provide students with the possibility of following a wide range of dance activities, dance centre programmes could be conceived in terms of being dance curricula, albeit open curricula inasmuch as students are not compelled to attend the classes in the same way that students in initial education are. However, although students may choose not to take advantage of the structured range of classes, nor of the extra resources and educational advice available to them the possibility of experiencing a comprehensive education in dance which encompasses both the theoretical and the practical aspects of dance study is available to them.

THE DANCE ANIMATEUR

The Dance Centre is, however, only one form of community dance provision. Another is the dance animateur.

Dance animateurs occupy a special place in adult education in dance. Although not exclusively concerned with dance for adults they contribute to dance in adult education in several important ways.
Dance animateurs are appointed by RAA's and Local Authorities to generate an interest in dance in the geographical region designated their area of responsibility. Their period of employment is finite, usually lasting for between one and three years. During that time they are expected to have established a network of dance activity in the region which is ultimately not dependent on their presence for its continued existence. Some, however, are able to negotiate contracts with their local authorities and subsequently take up permanent employment as advisory teachers for dance or dance officers for those bodies (Glick 1986).

The aims and objectives of the posts, frequently determined by the employers, are broad. They include:

- Raising the profile of dance within the community
- The promotion and stimulation of all dance forms within a specified area.
- Increasing the community's awareness of dance through the availability of classes, workshops, courses and residences.
- Increasing appreciation of dance through the promotion of professional performances, lecture demonstrations, talks or films.
- Bridging the gap between dance as a performance art and the public at large
- Developing links with dance teachers in the public sector.

In order to fulfil their brief dance animateurs visit schools, colleges, arts and community centres, giving workshops and classes, arranging meetings with local dance teachers and encouraging local authority officials to make provision for dance activities in their region. By liaising with local...
theatres and arts centres and other bodies interested in dance either as a participatory activity or as a performing art the animateur contributes indirectly to adult education programmes, particularly in the non-statutory sector. (Several are attached to non-commercial dance centres or arts centres).

Although most dance animateurs do some work with adults, the proportion of time devoted to it depends upon several factors, and is by no means uniform across the country (Glick 1986). Amongst the factors which affect the proportion of work done with adults are local conditions, and the animateurs' own educational interests. Some animateurs prefer to concentrate on developing activities in school or for youth performers, rather than focussing on the adult population.

The real value of the dance animateur to adult education, even when they devote only some of their time to educational activities for adults, lies less in the direct provision they make but in their role as stimulators of demand for, and interest in, dance. As has been seen previously student demand is a significant influence in determining the nature of provision in adult education in all fields. The more successful the animateur is in this part of their work the greater the likelihood of dance programmes being organised by statutory bodies and independent organisations.

Some dance animateurs also contribute to the aspects of the adult education programme which focusses on community education. Jabadoa, a community dance project conducted by a former dance animateur, for example, provides a range of dance activities which "aim towards realising, expressing and enjoying the community in which people share and live" (Jabadoa publicity leaflet 1986). It has recently conducted an extensive project with the mentally and
physically handicapped and provides opportunities for dance for other groups, for example the elderly, not normally included within the remit of dance programmes. Its role is seen by its organiser as being the stimulator of social and political awareness amongst members of the local community and the development of their creative potential so that they can effect positive changes in their physical and social environment.

Community dance, as has been seen takes a variety of forms. In general these incline towards dance provision which offers individuals an opportunity to participate in dance activities for personal pleasure or for artistic development. The focus is towards recreational and educational activities although a few projects are taking on the aims and objectives of the Community Arts movement, which stress the use of the arts to achieve social and political emancipation. Its contribution to adult education, however, is extensive and, in many cases, more coherent in educational terms than the provision offered by statutory bodies.

Patterns of dance in adult education, as has been seen, take a similar form to those of the arts in adult education, with the significant difference that conceptual studies in dance are under-developed. However, within the field of dance in adult education, knowledge and understanding of the subject amongst those responsible for planning programmes is lacking, as is literature on the subject which would enable non-dance specialists to find appropriate models upon which to base their curricula. As a result of these two factors courses and classes are frequently formulated on an 'ad hoc' basis within organisations and institutions, with few, if any, links between individual courses, which would lead to the establishment of coherent dance programmes, being forged.
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The type of provision offered by statutory institutions, as is to be expected, follow the parameters of general provision in the different organisations. Local authority institutes focus on the provision of recreational dance classes, frequently placing them under the aegis of the physical education department, rather than under the aegis of the arts programme. Within these institutions, however, interesting developments are taking place as GCE 'O' and 'A' Level courses in Dance are established in more and more Local Authority adult education programmes. Through these courses the study of Dance achieves the status of an educational, rather than a recreational, subject in the curriculum. University Extra-mural courses are rare but do offer occasional opportunities for the study of dance from a non-practical perspective. The WEA makes little or no provision for dance education in its programmes.

Provision in the non-statutory sector is extensive. A large number of courses and classes, which are conducted by independent teachers, are run throughout Britain. These complement classes conducted under the auspices of college extra-mural programmes and Arts Centres and the provision offered to members by special interest clubs and societies and provide a rich source of dance education for adults.

The community dance movement provides a range of facilities for many different groups, with the programmes established by Community Dance Centres offering a model for adult educationists in curriculum planning in dance in the adult sector.

The aims and objectives of practitioners in the adult sector vary. For some the recreational value dance affords is paramount, for others their activities
have the dual purpose of providing enjoyable recreational experiences and increasing their knowledge and understanding of dance, although it is the recreational emphasis which predominates.
CHAPTER 10

A SURVEY OF TEACHERS AND STUDENTS OF DANCE IN ADULT EDUCATION
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Inasmuch as there are no available curricular guidelines for dance in the adult sector which would assist programme organisers in formulating coherent curriculum structures for their institutions, the nature and content of programmes in adult education are generally dependent upon the tutors employed to teach the subject and upon student demand.

The aims and objectives, teaching methods and previous training of dance teachers in adult education consequently exert a powerful influence on the shape of dance education in the adult sector. The nature of the student body also has a significant influence on its content, for it is their expressed needs and requirements which determine, to a great extent, the content of the dance curriculum in both the statutory and independent sectors.

The dance curriculum in adult education is, as a consequence, based on contingent factors rather than upon structured curricular aims and objectives. Its range may, for example, be restricted both by the availability of teachers with specific skills, by the orientation of those teachers in the field of dance, both as a subject of study and a performing art, and by the expressed needs of their student body.

In order to formulate a picture of dance in adult education, from the perspective of consumer and provider, an examination of the results of the two
questionnaires distributed as part of the investigation into dance in adult education is required.

1) DANCE TEACHERS

One hundred questionnaires were distributed to teachers of dance in adult education. Several questionnaires were sent to administrators of dance centres for distribution amongst teachers known to them. Others were given to teachers known personally to the researcher. They worked both in the independent and the statutory sector. A number of teachers were given extra questionnaires to distribute amongst their colleagues.

Thirty nine teachers returned the questionnaires.

Respondents in the survey of teachers working in adult education taught in a wide variety of geographical locations and adult education settings. Some taught for local education authorities, others in dance centres, commercial and non-commercial, and others as independent teachers. Many teachers also operate within several different teaching contexts. Although a few respondents taught in rural areas (nine) most taught in towns or in cities, eighteen in the former, thirty three in the latter as Appendix 5 shows. Many of those who taught in rural areas also taught in large towns and cities, indicating that a large proportion of teachers of dance in adult education work in several different locations in the course of their work.

As Appendix 5 shows, teachers of dance in adult education are likely to be female and under thirty five years old. All but three of the respondents were female, and thirty two were under thirty five. A substantial proportion
however (thirteen respondents) were between thirty one and thirty five years old. Three were over forty years of age. Observation upholds this result, although, in spite of the fact that dance teaching is a female dominated profession, the figure of 7.5% males in the teaching body in dance in adult education may be unrealistically low.

Most of the respondents in the survey were employed in adult education in a part-time capacity. The pattern of work in the adult education sector in general is one of part-time employment. Many tutors work part-time in several institutions, or as independent teachers, and may thus be considered to be full-time tutors in adult education (full-time is taken to mean teaching eleven or more dance classes to adult students weekly). Nevertheless the larger proportion of adult education tutors are only employed on a part-time basis, and frequently conceive of their income from adult education classes as supplementary to their main income. Teachers of dance are no exception to this general rule. Indeed only five of the respondents could be considered to be employed full-time as teachers of dance in the adult sector.

However, Appendix 5 shows that a further eleven respondents taught between six and ten classes to adult students weekly, which, for many of them constituted a substantial proportion of their work. Of the rest, eighteen taught between two and five classes a week and five one class per week. For these teachers their work in the adult sector constituted only a minor part of their working life.

Nevertheless, the indications are that, even though most of the teachers of dance in the adult sector are not employed in a full time capacity either in a single institution or as independent dance teachers, the majority are engaged in

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dance as a full time career. Three respondents identified themselves as dance animateurs, twenty six identified their main occupation as dance teachers. Of these nine identified themselves as dance artists and teachers, and seventeen exclusively as dance teachers. Three respondents identified themselves only as dance artists, presumably considering their work as teachers as a minor part of their occupational role. Most of the seventeen who identified themselves exclusively as dance teachers taught a number of different student groups as well as adults. These included the elderly, children and young adults, the mentally and physically handicapped and college students. None of the respondents were engaged full-time in other kinds of occupation. Observation reveals that some of the teachers working in dance in adult education are employed in other capacities, for example as shop assistants, clerical workers, and even as doctors of medicine, which indicates that a section of the dance teaching population in the adult sector is not represented in the survey. That proportion is, observation suggests, a relatively small one as most teachers of dance in adult education seem to be fully engaged in activities related to dance.

As Appendix 5 shows none of the respondents was under the age of twenty one, which suggests that most serious teachers of dance in adult education have undergone a full time training of some kind after leaving school. Indeed the survey indicates that this is the case, for, although no formal qualifications are required in order to obtain a position teaching any subject in adult education, particularly in the independent sector, Appendix 5 reveals that all but seven of the respondents had had some kind of full time dance training, either vocational training for the profession or as part of teacher training courses. Twenty six of the respondents had undergone a full time training either as teachers or in a vocational dance school for three or more years.
However, although such a response would seem to be positive it should be noted that the survey only applies to those for whom dance is a major part of their occupational role. There is no data concerning those who teach as a part-time activity, although most of those known to the author had had full-time dance training. It should also be noted that a full-time training in dance does not necessarily include activities focussed towards the development of teaching skills.

Indeed, of the fifteen respondents trained in vocational schools (for example the Royal Ballet School, London Contemporary Dance School, the Rambert School) eleven had had no training related to the teaching of dance during their course. It is also the case that a training for the teaching profession does not necessarily include a full, or even satisfactory, education in dance as a subject of study (Adshead 1981). It was found that of the six respondents whose training took place within the context of teacher education only four had specialised in dance during that time.

Other kinds of training undertaken by respondents included university degree courses in dance (six respondents), full time courses at institutions such as the Institute of Choreology (three correspondents), and non-formal training in private sector dancing schools which culminated in the student becoming a teaching assistant to the proprietors of the schools.

The predominant types of training undertaken by teachers of dance in adult education appears to change in accord with the era in which their training was undertaken, as can be seen in Table 7 overleaf.
### Table 7: Effect of Era in which Dance Training took place on Type of Dance Training

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Teacher Training/B.Ed (Dance)</td>
<td></td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>5*</td>
</tr>
<tr>
<td></td>
<td>Teacher Training/B.Ed (Other)</td>
<td></td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>University Degree</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Contemporary Dance School</td>
<td></td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Company School</td>
<td></td>
<td>0</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>6*</td>
</tr>
<tr>
<td></td>
<td>Institute of Choreology</td>
<td></td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Drama/Mime</td>
<td></td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>1</td>
<td>7</td>
<td>10</td>
<td>3</td>
<td>13</td>
</tr>
</tbody>
</table>

* Some students' training spanned two eras

Between 1960 and 1975 eight out of the thirteen respondents trained during this time attended vocational schools, the remaining five had attended teacher training courses. However, between 1975 and 1983 of the eleven respondents who undertook their training during this era six had undertaken BA degree courses in dance, one had taken a B.Ed degree, and three had been trained in the vocational sector. The fact that no teachers prior to 1975 had undertaken degree courses in dance is attributable to the fact that the first BA degree course in dance unrelated to teacher education was not established until 1979. The small number of teachers whose training took place in the vocational sector might be due to the fact that many students from that sector may currently be working in the profession itself, and not yet have extended their activities to include teaching in the adult education sector.

With regard to continuation of dance training amongst respondents Appendix 5 shows that thirty seven attempt maintain the skills they acquired during their full-time dance studies. Twenty three attended dance classes regularly, as well as courses and workshops when the opportunity presents itself. A further-215-
four attended courses and workshops occasionally. Thirty of the thirty-nine respondents had taken a class or course within a three month period prior to completing the questionnaire, three more had taken class or attended a course within the year preceding the completion of the questionnaire. Only one had not taken a class for two years. Observation shows that many of those who teach on a part-time basis also regularly attend dance classes and workshops.

The range of dance styles taught by the respondents was broad. Most (twenty respondents) taught contemporary dance, twelve taught jazz dance. Slightly fewer taught ballet, (nine respondents) and eight specified that they taught Creative Dance. (The term Creative Dance probably refers to a type of dance provision which is modelled on the principles of Modern Educational Dance, the label Creative Dance frequently being used as its descriptor by practitioners.

Seven respondents taught tap dance, and three taught New Dance. The small number of teachers engaged in teaching the techniques of New Dance is, observation shows, a relatively accurate proportion of those engaged in teaching dance in adult education.

Appendix 5 further indicates that the type of dance classes offered by the respondents covered a wide range of provision. All but one taught technique classes. Seven offered only technique classes, twenty-three offered both technique classes and choreography and/or improvisation classes as part of their personal programmes. Three of the teachers also offered repertory classes. Ten teachers claimed to teach dance appreciation. However, the number of specific dance appreciation courses (which entail the systematic examination and analysis of dance pieces performed in the professional theatre) that have come to the attention of the author has not been sufficient to suggest that
the dance appreciation taught by these teachers takes this form. It is likely that the activity mentioned took place as a part of the teachers' practical classes, rather than as a separate dance appreciation class.

This conclusion is supported by observation, which revealed that many teachers include education in the appreciation of dance as a performance art within the context of their practical work. Two ballet teachers known to the author, for example, frequently mention specific dance pieces, ballets, choreographers or performers when explaining the kind of qualities they wish their students to employ when performing specific exercises. This means of developing students appreciation of dance as an art form has also been noted in the work of some teachers of contemporary dance and jazz dance.

The number of teachers with professional experience as dancers who took part in the study was considerable. Twenty five had performed professionally at some time during their career, although only twelve had performed for three years or more. Five of the remainder had had between eighteen months and three years experience and five between seven and eighteen months. Some, however, had only had occasional experiences as professional dancers (five respondents). Others (twelve respondents) still performed professionally, even while engaged in teaching dance in the adult sector. It is not known whether such respondents referred to the work of professional choreographers or the interpretive aspect of dancing in their classes. However, all those known to the author who included such references in the context of their work had previously danced in the professional theatre.

The attitude of most respondents to their work, the survey suggests, is one in which their obligations to their students are taken seriously, in spite of the
fact that many do not work in the adult sector in a full time capacity. Twenty six arrange for their students to engage in a variety of dance activities in addition to the classes they themselves run. Eighteen arranged for their students to participate in workshops taken by other dancers and teachers and eleven created opportunities for their students to perform in public. Fifteen respondents arranged theatre visits for their students. Only three, however, organised talks or films for their students. No data is available concerning the activities of teachers of dance in adult education whose occupation is not part of the dance profession.

With regard to approaches to their work, most respondents were willing to alter their teaching methods and, in fifteen cases, their aims and objectives in response to the demands of their students, as can be seen in Table 8.

### TABLE 8 Dance Teachers: Present Aims and Objectives and Previous Aims and Objectives

<table>
<thead>
<tr>
<th>AIMS AND OBJECTIVES</th>
<th>Personal</th>
<th>Artistic</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical</td>
<td>Psychological</td>
<td>Social Interaction</td>
</tr>
<tr>
<td>Present Aims</td>
<td>21</td>
<td>14</td>
<td>7</td>
</tr>
<tr>
<td>Previous Aims</td>
<td>6</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

* Many respondents gave more than one aim
The aims of half of those teachers who changed their aims and objectives during the course of their teaching moved from being predominantly artistic and educational towards those which owe more to recreational values. The remaining half (seven respondents) changed their aims from those which were predominantly recreational in character to aims which focussed more on the artistic values which can accrue from engagement in dance activity.

The reasons for these changes were attributed, in more or less equal proportion, to experience, a change in the teaching context (for example from teaching professionals to teaching in the community), a change in the respondents' attitude to dance in general, the development of their own skills as teachers, and response to students demands. Some respondents gave more than one reason for the changes.

Twenty seven respondents were found to have changed their methods of teaching since they first commenced working in the adult sector. Twenty three felt that they were less directive in their teaching and make more use of creative work and choreography. Seven had simplified the content of their classes. Five, however, thought they had become more precise in their teaching, analysing the work they do for their students as they teach. Two had increased the technical difficulty of their classes. Over half gave experience as a reason for the changes they made. Nearly a third attributed it to a change in their attitude to both dance in the community and to dance in general, and a similar number to their students needs and requirements. A quarter attributed the changes to their developing skills as teachers. Many offered more than one reason for the changes. It is not known, however, whether the respondents referred to their teaching in general or to their teaching of adults in particular.
Significant differences in approach and attitude to the teaching of dance in the adult sector were noted when a comparison was made between teachers who had received different types of dance training (Table 9). For example, although teachers from all kinds of training institutions taught technique classes, and almost all of the teachers who received their training in institutes of higher education (either in courses in teacher education or BA degree courses in Dance) taught classes which contained a creative elements.

<table>
<thead>
<tr>
<th>TABLE 9 Dance Teachers: Relationship of Type of Training to Aims and Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLASS</td>
</tr>
<tr>
<td>Technique</td>
</tr>
<tr>
<td>Teacher Training/B.Ed.</td>
</tr>
<tr>
<td>University Degree</td>
</tr>
<tr>
<td>Vocational</td>
</tr>
</tbody>
</table>

Only eight out of the fifteen who trained in vocational dance schools included creative work in their teaching programmes. Conversely, none of the teachers who received their training in colleges of higher education taught repertory classes. This was the preserve of teachers who had trained in the vocational schools.
A slightly greater number of students from higher education courses arranged extra dance activities for their students than those from vocational schools, although the figure was high in both groups (Table 10). The distribution between the groups in relation to the type of activity was, however, similar with workshops and theatre visits featuring most frequently on the list.

**Table 10: Dance Teachers: Relationship of Type of Training to Arrangement of Extra-Curricular Activities**

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>Workshops</th>
<th>Dance Courses</th>
<th>Student Performances</th>
<th>Theatre Performances</th>
<th>Dance Films</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher Training/B.Ed</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>University Degree</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>5</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Vocational</td>
<td>6</td>
<td>2</td>
<td>6</td>
<td>2</td>
<td>22</td>
<td></td>
</tr>
</tbody>
</table>

Differences between the aims and objectives of their teaching activities were apparent amongst respondents who had undertaken different types of training (Table 11 p 223). Artistic values were cited more frequently by teachers who had received their dance education on BA degree courses than by those who had trained either as dance teachers or in vocational schools. Amongst BA graduates thirteen out of twenty five reasons cited were concerned with artistic values, as compared to only fifteen of thirty nine reasons cited by graduates from vocational schools. Those trained as dance teachers stressed personal values even more than those from vocational schools, only five of the twenty three reasons cited were concerned with artistic values.
A similar discrepancy was revealed between those whose work was predominantly concerned with teaching dance and those who were dance artists as well as teachers. Half the reasons given by the latter were concerned with artistic values whereas only twenty four out of seventy reasons given by dance teachers were artistic, the rest concerned with personal benefits which accrue from engagement in dance activity.

The profile of the dance teacher which emerged from the survey showed that most teachers are female, aged between twenty one and thirty five years and employed in a part-time capacity in the adult education sector. For most, however, dance is a full-time career, some being teachers of dance in other sectors of education, others being professional dancers as well as teachers.

Many teachers have had a full-time training in dance, either in vocational schools, or in higher education and many have had professional performing experience. They tend to be committed to their work, maintaining their own level
of expertise as dancers and arranging for their students to participate in other dance activities, both as participants and spectators.

The results of the survey must, however, be treated with caution. The small number of teachers who responded may not be representative of teachers of dance in adult education as a body, although observation suggests that the profile is relatively accurate of those who teach in non-commercial dance centres and in the independent sector. Nevertheless a bias may have arisen from the nature of the individuals who responded to the questionnaire. It appears that most are employed full-time in dance, and are committed to dance as an art form. Although observation indicates that many part-time teachers in the adult sector have had full-time training in dance and are committed to maintaining their own dance skills it may be that not all dance teachers in the adult sector are as committed, particularly those who teach only an occasional class or course.

It may also be significant that most of the teachers who responded to the questionnaire taught contemporary dance as part of their programme. The training undergone in this dance style tends to focus on the broader implications of dance as a performing art, and towards the value of dance as a medium of personal expression, which may affect teachers' attitudes towards their work.

Nevertheless it would seem that few teachers are adequately versed in both educational theory and dance as a discipline to be qualified to construct curricula for their courses or programmes which take account of the educational needs of their students as well as their physical and recreational needs.
2) DANCE STUDENTS

Two hundred questionnaires were distributed to students who engaged in dance classes in adult education. Some were given to students by the researcher whose teaching activities put her in contact with many student groups. In addition questionnaires being distributed amongst students known to the researcher through her teaching activities, they were also given to students who were undertaking courses and classes in which the researcher participated as a student. Approximately one hundred and fifty questionnaires were sent to individuals engaged in teaching dance in adult education who were known to the researcher. These included independent teachers, those employed by adult education authorities and dance centre administrators.

Sixty one students returned the questionnaires. Of these thirty nine engaged in dance activities in Dance Centres, eighteen took classes under the aegis of Local Authority adult education programmes, and eighteen with independent teachers. Very few respondents took classes in Sports Centres. Some students took classes in more than one type of venue.

Demographic characteristics of the respondents to the questionnaire uphold general indications of the background of individuals who engage in dance activities in adult education gained from participant observation.

Appendix 6 reveals that, of the sixty one students, twenty-eight were aged between sixteen and twenty five years, fourteen of these being between twenty one and twenty five and fourteen between sixteen and twenty. These constituted the largest single age group\textsuperscript{5}, although nearly as many students were aged between twenty six and thirty (twelve respondents). Seven
were between twenty five and thirty. The predominance of students in the younger age group is not unexpected in a physically demanding activity such as dance. However, it is interesting to note that the number of students over the age of thirty five constitutes a substantial proportion of the total number of respondents. Seven respondents were between thirty five and forty years old and six were over forty.

When these figures are compared with the ages of students engaged in adult education studies within the Inner London Education Authority area in the late seventies and early eighties (ACACE 1982) the figures are found to be remarkably similar. There too the largest single age group was the twenty to thirty year olds (40% of the total respondents).

In the ILA survey however, two-thirds of the respondents were female, one third male. In the 1984 survey of dance students only fifteen respondents were male whereas forty five were female, the proportion of male to female dance students being one quarter male, three quarters female. This proportion is, however, quite substantial in a study area normally associated solely with women. It may be, however, that the figures give a false picture, for it could be that men who commit themselves to dance classes are interested enough to answer questionnaires, whereas for women the activity does not warrant any special attention. Indeed observation reveals that male students tend to constitute less that 25% of students of dance in adult education.

With regard to occupational status most of the respondents were white collar workers. Appendix 6 shows that the largest single group were teachers and lecturers (fourteen respondents) and the next largest group constituted those who were unemployed (twelve respondents). Of the other occupational groups the
spread was quite even, occupations included doctors, nurses, office workers, scientific researchers, artists and students. The smallest groups comprised dancers and manual workers (only two respondents in each category).

The educational level of respondents was generally high, with twenty eight having graduated from degree courses and twenty four having acquired GCE 'A' Level qualifications or equivalent. Although a direct comparison cannot be made between the different surveys undertaken of students who engage in adult education classes due to the use of different coding frames in the analysis it would appear that these figures are significantly higher than those cited in surveys undertaken by ACACE (1982) and John Lowe (1963) with regard to adult education students in general.

Thirty three respondents were Guardian Readers, six were Times or Telegraph readers, and eleven read one or other of the daily tabloids. Twenty one respondents took the quality Sunday papers (The Sunday Times, The Observer or The Sunday Telegraph). Only three read the Sunday tabloids.

The dance background of the respondents varied. Over half (thirty three respondents) had had some dance experience prior to taking it up as a spare time activity, twenty three of these for more than two years. Nine had received that experience at college or university, eighteen in the form of ballet classes as children. Thirty three respondents had had no dance experience at school and twenty three some dance experience during their school years. Of these twelve respondents gained that experience in country, folk or ballroom dancing, five had been members of a school dance club, and eight had engaged in dance as part of their Physical Education courses.
For many of the respondents their dance activities in adult education constitute their major engagement in dance during their leisure time. Only thirty one of the sixty one respondents went dancing in social contexts (at discos, for example) with any regularity.

The length of time in which respondents had engaged in their current dance activities varied from eight years to less than six months. Appendix 6 reveals that fifteen had been taking classes for more than five years, and eleven for more than four years. Ten respondents had only recently started their current dance activities. In total thirty three respondents had been dancing for more than three years, over half of the respondents to the questionnaire.

The commitment of most of the respondents was, it was found, substantial. Thirty eight took more than two classes a week, and eighteen took at least one class per week. These figures may be a reflection of the type of individual who responded to the questionnaire rather than an accurate picture of the type of commitment given to dance studies by dance students in adult education in general, although most students who do commit themselves to dance in adult education maintain a regular attendance at classes. Interestingly fifty one respondents would have liked to do more classes. Many found that other commitments prevented them from doing so, others found that the cost of classes prohibited them from taking more. Only five complained that lack of availability prevented them taking more classes.

More respondents in the survey took classes in contemporary dance than in other dance forms, forty-five in total. This compares with twenty five who take jazz dance classes and nine who take ballet classes. However, twenty eight respondents expressed an interest in taking classes in different kinds of dance.
to those in which they already engaged. Of that twenty eight seven wanted to do jazz dance, nine wanted to do ballet, six wanted to do contemporary dance and five wanted to try tap classes. Seventeen respondents were satisfied with what they already did and a further thirteen did not answer the question, perhaps because they were also happy with what they were doing.

Marginally more respondents in the survey preferred contemporary dance to other kinds of dance (eighteen respondents as compared with fourteen who preferred jazz dance and eight who preferred ballet). However, of only four respondents who engaged in New Dance activities, three stated it as their preferred dance style. Such commitment to New Dance is common amongst its practitioners, many of whom do not participate in other forms of dance, particularly those which stress the development of technical skills over and above improvisation and creative activity. Five students stated that they had no particular preference amongst the styles they took classes in.

Reasons given for the preferences included the belief that the type of dance cited suited the personal style of the respondent (eleven responses) and, what could be a similar reason although worded differently, that they enjoyed the nature and range of the movement employed within it (fourteen responses). Eight enjoyed the challenge particular types of dance offered them and six indicated that the music used in the classes were an influence on their preference. Personal growth and the creative opportunities different types of dance afforded students were infrequently cited as a reason for their preference (five respondents in each instance) as was the opportunity for social interaction engagement in the particular type of dance afforded them (three respondents).
The values accorded to dance activities by students were predominantly concerned with personal rather than artistic benefits, as has been seen in Chapter 7, (Table 2). Thirty seven respondents stated that they took part in dance classes because they enjoyed it (Affective Values [F]). Twenty two saw the physical benefits dance activity afforded as being of importance (Physical Values [P]), and nineteen indicated that they took dance classes for the psychological benefits which accrued, for example the relaxation and/or rejuvenation they experienced after classes (Psychological Values). In this they reflect the values which are traditionally ascribed to modern educational dance. However only eleven felt that the opportunities their dance activities gave them for creative expression were of great importance (Creative Values) and only nine students specifically took dance classes for the social benefits they offered (Social Values), a claim frequently forwarded by dance teachers and educationists in the adult sector.

Artistic values featured very low on the list of reasons given by respondents for engaging in dance activities. Only five took dance classes specifically to improve their skills as dancers (Physical Values [A]). An equal number stated that the artistic Affective values, which are an inherent part of the participatory dance experience, were factors in their decision to take dance classes during their spare time. An even smaller number of respondents took classes specifically for the value they had in educating them into an understanding of dance (Cognitive Values [A]). Two cited this as a reason for taking dance classes.

A comparison of the aims and objectives of teachers of dance in adult education and of the motivations which lead students to undertake dance activities in their leisure time show that differ to some extent. The teachers place more
importance on the artistic values which accrue from engagement in dance activities than the students, although both stress personal and recreational values as was seen in Chapter 7.

Many respondents did not limit their dance activities to taking classes. Seventeen had performed in amateur dance productions in the recent past (one respondent had performed professionally). Most respondents also attended dance performances in the theatre. Twenty nine went to performances regularly and seventeen went occasionally. Only fourteen attended dance performances infrequently. Fifty four respondents, however, said that they would attend more performances if they were able to, time and expense being the most frequently mentioned obstacles to increasing the number of visits they make to the theatre to watch dance. Some also found that their distance from performance venues acted as an obstacle. Very few found that the availability of dance performances in their area prevented them from watching dance more frequently. One respondent did not attend dance performances at all, arguing that she got more pleasure from doing it than watching it. All of the respondents watched dance on television at some time or another.

These findings are encouraging and give lie to the commonly held belief that the dance community is divided into those who participate in dance activities and those who watch dance performances. It has been the experience of the author that many students who take part in dance classes in their spare time develop an interest in dance in general which leads them to visit theatres to watch dance performances of various kinds. Indeed twenty nine respondents considered that their attendance at dance performances had increased since they started taking dance classes. Thirty nine also believed that the range of the dance they enjoyed watching had increased and fifty two that their
understanding of those performances was greater than it had previously been. Although the respondents in the surveys came from areas which had a strong dance presence the indications are that engagement in dance as a spare-time activity, given the right circumstances, can lead to a greater interest in dance as an art form in general.

This indicates that teachers of dance in adult education may be implicitly, if not explicitly, educating their students in dance as an art form even while providing them with the recreational experience they seek. This may, however, be due not only to the fact that the teachers provide dance classes and courses but also to the extra-curricular activities in dance they offer, for instance by arranging for their students to attend professional dance performances and classes and workshops with visiting teachers and artists.

The interests of the respondents in the 1984 survey extended their interests still further, however, for, in addition to engaging in dance activities as participants and spectators over half the respondents read books about dance, and almost a quarter read monthly and/or quarterly dance periodicals. Ten respondents had taken a course in dance appreciation, a significantly large number in view of the lack of availability of such courses. Thirty two respondents said that, if such courses were made available they would participate in them. It would be reasonable to assume that, as visits to dance performances were thought to have increased since the commencement of dance classes, the reading of books and magazines about dance were also precipitated by an interest in dance developed through engagement in it as a recreational pursuit.

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The level of interest in dance as an art form, however, might also be indicative of the level of interest in the arts in general in the respondents of the survey. Most, it was found, had an interest in arts other than dance as Appendix 6 shows. All but eleven attended other arts events as well as dance performances. These ranged from music concerts and art exhibitions, to films and the theatre. Most believed that their tastes in these fields were eclectic. They ranged from rock music to classical concerts, serious plays to light comedy and musicals, and representative art to "modern" or "abstract" art.

In terms of preferences in these arts tastes were more conventional than adventurous. Only five out of the twenty eight respondents who attended theatre performances, for example, mentioned experimental theatre as a preference, although seven out of twenty respondents cited jazz music as a preference in the music field. However only eight respondents out of twenty nine enjoyed modern or abstract art in the visual arts. This apparent conventionality is reflected in their preferences in dance performances, which favour contemporary dance, jazz dance and ballet over experimental dance.

In analysing the questionnaires from students, certain questions as to the validity of the results were raised. It became apparent that, because a larger proportion of respondents took classes within the context of Dance Centre programmes than in other contexts biases might be occurring. Dance Centres are specialist organisations which create an ambiance in which all aspects of dance are represented and encouraged. It was felt that these characteristics of the Dance Centre and their programmes might have an effect on the kinds of attitudes towards dance that participants developed.
A comparison between answers to questions from respondents who took classes under the aegis of Local Authority programmes (LEA), those who took classes in Dance Centres, and those who took classes with private or independent teachers was conducted in order to ascertain whether obvious differences existed in attitudes to dance activities and the breadth of interest in dance as a leisure time pursuit between the groups of students, and whether Dance Centres attracted students with special dance backgrounds.

It was found that Dance Centres attracted more students who had had no dance experience at school than classes run by local authorities or independent teachers, possibly because it is easier to become a participant in a class at a Dance Centre than it is elsewhere (Table 12 p 234). Dance Centres set out to attract beginners to their classes, as well as those with experience, and always have someone on hand who can advise new students on the type of class most suitable for their needs. With regard to those students who had had previous dance experience proportionately more students who had had some experience in dance at school attended classes run by Local Authorities, as did those whose previous experience had been in non theatre dance forms. (They were also attracted to independent teachers). Dance Centres seemed to attract slightly more students who had taken ballet classes in the past than either of the other two groups, perhaps because the standard of the ballet classes open to adults is clearly specified, and several 'levels', including Advanced Ballet, are offered in the one programme. Students whose previous experience in dance had taken place in college were equally spread across the three types of provision.

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Dance Centres also seemed to attract slightly more students who had had little previous experience in dance (less than one year) than either LEA classes or independent teachers, as well as having proportionately more new converts than the former. The LEA classes appeared to attract more students with over three years experience in dance in the adult sector (Table 13).

TABLE 12 Dance Students: Comparison of Previous Dance Experience amongst Dance Centre Students, Local Authority Students and Independent Teachers’ Students

<table>
<thead>
<tr>
<th></th>
<th>College/University</th>
<th>Ballet School</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Centre</td>
<td>23</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>Local Authority</td>
<td>9</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Independent</td>
<td>13</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>35</td>
<td>22</td>
<td>16</td>
</tr>
</tbody>
</table>

* Some students take classes in more than one venue

TABLE 13 Dance Students: Comparison of Duration of Current Dance Activities Amongst Dance Centre Students, Local Authority Students and Independent Teachers’ Students

<table>
<thead>
<tr>
<th></th>
<th>less than 18 mths</th>
<th>18 mths - 3 yrs</th>
<th>3 yrs or more</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Centre</td>
<td>13</td>
<td>11</td>
<td>15</td>
<td>39</td>
</tr>
<tr>
<td>Local Authority</td>
<td>3</td>
<td>4</td>
<td>11</td>
<td>18</td>
</tr>
<tr>
<td>Independent</td>
<td>6</td>
<td>3</td>
<td>9</td>
<td>18</td>
</tr>
<tr>
<td>Total</td>
<td>22</td>
<td>18</td>
<td>35</td>
<td>75</td>
</tr>
</tbody>
</table>

* Some students take classes in more than one venue
One reason for this discrepancy might be that Dance Centres are relatively new arrivals in adult education whereas Local authorities have had the opportunity to establish consistency of attendance and loyalty amongst its clientele.

Dance Centres attracted more men than the other two types of provision. Out of thirty nine respondents who took classes in Dance Centres twelve were men. Only one student of the eighteen who attended LEA classes was male, and only four of the eighteen who attended classes run by independent dance teachers (Table 14).

| TABLE 14 Dance Students: Comparison of Gender Amongst Dance Centre Students, Local Authority Students and Independent Teachers' Students |
|---|---|---|
| GENDER | Male | Female | Total |
| No = 74* STUDENT | 39 Dance Centre | 12 | 27 | 39 |
| 17 Local Authority | 1 | 16 | 17 |
| 18 Independent Teacher | 4 | 14 | 18 |
| Total | 17 | 57 | 74 |

* Students took classes in more than one venue

More students at Dance Centres and in the independent sector attend two or more classes a week. Proportionately more students in LEA classes attend only one class per week (Table 15 p 236).
Respondents' attendance at performances did not seem to be affected by the place in which they took their classes, although Dance Centre students were more likely to attend performances either frequently or occasionally than either LEA students or students at independent classes. The latter either attended frequently or rarely. More LEA students watched dance on television than the other groups.
Dance Centre students and students at independent classes appeared more likely to have increased the range of dance they watched in performance than LEA students (Table 17).

**TABLE 17** Dance Students: Comparison of Increase in Range of Styles watched in Performances Amongst Dance Centre Students, Local Authority Students and Independent Teachers' Students

<table>
<thead>
<tr>
<th>INCREASE</th>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>Yes</td>
<td>No</td>
<td>Total</td>
</tr>
<tr>
<td>39 Dance Centre</td>
<td>29</td>
<td>10</td>
<td>39</td>
</tr>
<tr>
<td>17 Local Authority</td>
<td>11</td>
<td>6</td>
<td>17</td>
</tr>
<tr>
<td>18 Independent</td>
<td>13</td>
<td>5</td>
<td>18</td>
</tr>
<tr>
<td>Total</td>
<td>53</td>
<td>21</td>
<td>74</td>
</tr>
</tbody>
</table>

* Some students took classes at more than one venue.

More teachers in Dance Centres seemed to encourage their students to attend performances than LEA teachers or teachers in the independent sector (Table 18).

**TABLE 18** Dance Students: Comparison of Incidence of Encouragement to Attend Performances from Teachers of Dance Centre Students, Local Authority Students and Independent Teachers' Students

<table>
<thead>
<tr>
<th>ENCOURAGE</th>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>Yes</td>
<td>No</td>
<td>Total</td>
</tr>
<tr>
<td>39 Dance Centre</td>
<td>26</td>
<td>13</td>
<td>39</td>
</tr>
<tr>
<td>17 Local Authority</td>
<td>11</td>
<td>6</td>
<td>17</td>
</tr>
<tr>
<td>16 Independent</td>
<td>8</td>
<td>8</td>
<td>16</td>
</tr>
<tr>
<td>Total</td>
<td>45</td>
<td>27</td>
<td>72</td>
</tr>
</tbody>
</table>

The aims and objectives for taking classes amongst the three groups of students was relatively equal, although Dance Centre students seem to be more likely to attend classes for the creative values they afforded. Affective Values (P) were
the most popular reason amongst all three groups, followed by Psychological Values, which all three groups found equally important. The distribution of other values was also quite equal. Artistic values were not accorded much attention by any of the groups.

The informal survey conducted amongst Bristol Dance Centre students in 1983 showed a different picture as was seen in Chapter 7. Here artistic values were more highly stressed, with almost half the students citing Affective Values (A) and an equal number Creative Values as their reasons for attending classes. Almost a quarter of the respondents stated as their reason "overwhelming need". Personal benefits also were accorded a high priority by this group, particularly values which related to Physical Values (P) and Psychological Values.

It would seem from these results that students at Dance Centres may focus slightly more on the artistic aspects of dance than students at LEA or independent classes. Dance Centres also appear to attract, or encourage, students who take their dance studies seriously, attending several classes per week. Inasmuch as Dance Centres are specialist institutions whose only focus is on the promotion of dance in all its forms, both as a recreational activity and as a performing art, these results are, perhaps, to be expected.

As has been seen the dance students who formed the research population for this survey are predominantly female and between twenty and thirty five years old. They come mainly from the upper socio-economic groups and are well read and highly educated. They also have a broad ranging interest in the arts in general.
Their reasons for attending classes are predominantly recreational, although inasmuch as their understanding of dance as an art form appears to have developed since they started dancing as a recreational pursuit it would seem that their dance activities simultaneously educate them in dance as well as providing recreational benefits.

Dance Centre students appear to take their interest more seriously and to commit more time to their dance activities, both as spectators and participants. Although the aims of Dance Centre students were recreational in character in the main, a greater number cited artistic objectives than students in other groups, particularly objectives related to creative activity in dance.

The results of the survey must, however, be treated with caution. It is likely that the sample is not representative, but simply reflects the views of those who are either committed to their spare time dance activities, or more willing to fill in questionnaires than others and who are active in areas which have had a strong dance presence for some years. Observation reveals that many students have no interest in dance above and beyond the recreational values it affords them, and do not attend performances of dance, or read books and magazines on the subject.

It is, however, of some interest that Dance Centre students, even among this sample, appear to be marginally more interested in the artistic aspects of dance than those who take their classes in less specialised environments. This finding is supported by observations made during the course of the research. That those who have had the advantage of institutions which focus exclusively on dance or have undertaken their activities in areas which have an active dance community have developed their interest in dance in the ways
described above is encouraging to the adult educator as it indicates that, in
time, those whose main interest is participation and recreation can develop a
deeper and more extensive interest in dance.
CHAPTER 11

DISCUSSION, CONCLUSION AND RECOMMENDATIONS
CHAPTER 10

DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

In this thesis the content and structures of dance education in the adult sector has been examined. The type of dance with which the thesis has been particularly concerned has been dance as a western theatre art, which contains within it the potential for realising a wide range of educational aims and objectives including those concerned with personal, social, aesthetic and artistic education.

Although the diversity of all aspects of dance education in the adult sector, providers, students, dance styles, types of dance activity, settings for classes, geographical location makes it difficult to formulate a clear picture of the current situation in dance in adult education the investigation conducted has provided an indication of trends in dance in the adult sector in the nineteen eighties.

Providers of dance in adult education comprise, as has been seen, an extensive range of individuals and organisations. Responsibility for regular dance provision has been assumed not only by statutory bodies but also by independent organisations such as dance, arts and community centres, vocational dance schools and colleges of higher education. It was found that the curricular focus of these institutions differed considerably, although a recreational emphasis in the dance provision for adults was present in most.
Irregular provision, which supplements the programmes of dance offered by the larger organisations and independent dance teachers, is supplied by special interest clubs and societies and by professional dance artists and companies. It was found with regard to the provision offered by the latter that most were only incidentally concerned with the adult sector, work with schools and young people being their predominant concern.

In spite of the range and variety of dance provision in the adult sector the investigation revealed that the current status of dance in the adult education hierarchy is a matter for concern. It was found that the range of approaches to dance education, and the areas of study which it encompasses in the adult sector, were severely limited by three major factors. These were received attitudes concerning the values of dance education for adult students amongst teachers and programme organisers, the lack of knowledge of dance as a subject of study amongst those responsible for planning adult education programmes, and inadequate training in the principles and concepts of dance education amongst dance teachers active in the field.

It was found, for instance, that the majority of dance provision in the adult sector is concentrated in the programmes of those bodies which are traditionally concerned with the provision of recreational activities for adults, for example local education authorities. The placement of dance classes within predominantly recreational and non-vocational settings indicates that dance is not yet seen as a subject of study in its own right in adult education, nor even as an artistic education as it is frequently placed under the control of physical education departments of local authority institutions. This leads to the implicit, and frequently explicit, limitation of the values dance can afford to the immediate benefits which accrue from
engagement in physical activities, such as the facilitation of physical health and relaxation. Although recreational values such as these are important the inherent educational potential of dance is neglected in adult education dance programmes which have a predominantly recreational focus. The investigation indicated that, if dance is taken seriously by the providing body, the values gained by participants extend far beyond simple recreational values to include values accorded to both leisure and education such as the definition or redefinition of the individual's identity, in this case through the study of dance.

The neglect is, however, also due to factors other than its placement within non-vocational and recreational settings. Amongst these are the curricular structures of dance provision in the adult sector. These structures, the investigation found, were lacking in coherence and showed little evidence of attention to the principles and practices of dance education or to the developing needs of students. They were frequently developed on an 'ad hoc' basis, the nature of the provision dependent upon contingent factors rather than on educational policies. As a consequence the dance curriculum in adult education is comprised of a collection of independent dance classes rather than a coherent programme of dance studies. It is suggested that random opportunities for engagement in dance activity such as are at present provided in adult education, whilst they may be of recreational value, do not themselves constitute a dance education, and that, as a consequence dance in adult education in the nineteen eighties does not constitute an education in dance for adults except in rare cases such as in the programmes formulated by non-commercial dance centres.
Such programmes are the exception however. The majority of programmes of dance in the adult sector are developed in non-specialist centres by individuals without specialist knowledge of dance, or by the dance teachers themselves.

The survey conducted in the process of this investigation amongst teachers of dance in adult education indicated that their professional backgrounds frequently prepared them inadequately for the purpose of structuring dance programmes, or even dance courses with educational content. Few teachers were found to employ principles of dance education as their guide in constructing their programmes and courses. Indeed many modified their teaching methods and the content of their classes in accordance with the perceived and expressed needs of their students. Although this is frequently advocated as one of the features of adult education which makes it both exciting and unique (Newman 1979; Kee and Wiltshire 1978; Rogers and Groombridge 1976) one of the effects of this student-centred method of developing the content of dance courses and classes on the structures of dance education in the adult sector, is the preponderance of technique classes in adult education dance programmes.

The suggestion of Lawson (1976) and Jarvis (1982) that it is the responsibility of adult educationists to introduce students to the educational opportunities available to them, arguing that students are frequently not aware of the potential subjects have to offer, becomes relevant here, for the technique class in its most fundamental form comprises a series of dance exercises designed to develop the physical strength, mobility, stamina and co-ordination required by the dancer. In this form, the most common in adult education, the technique class is the least educative aspect of the dance
curriculum forming only a small part of dance education as a whole. By stressing the expressed needs of students and ignoring the principles of dance education teachers are, as a result, only partially educating their students in dance.

However, because the structures of the adult education system are such that a class or course can be a success or failure according to the number students who attend, the expressed needs and interests of students have to be taken into account in the planning of dance programmes.

The survey of dance students in adult education conducted for this investigation indicated that the expressed needs of students were more recreational than educational. However, it also suggested that students were interested in other non-physical aspects of dance education such as watching dance in the theatre or on television, reading books and magazines about dance and attending dance appreciation courses. Although not all students may have such interests it would seem that many are ready to accept a more comprehensive programme of dance education.

It is argued that teachers have a responsibility to serve these unexpressed needs, as well as those which are clearly articulated by the students. In doing so teachers and adult education planners must take a further feature of adult education into account. Many students in the survey indicated that they would like to take more dance classes but were prevented from doing so by lack of time and money. It is suggested that imaginative use of the types of classes most often demanded by the student body can lead to the education of students in and about the art of dance whilst providing them with an
enjoyable recreational experience, and without demanding that the student commit themselves to further expenditure of time or money.

For instance, technique classes, in spite of their concern with the development of physical skills, hold the potential for educating participants in other, more artistic, facets of dance. It was found in the course of this study that this potential is not always realised either by teachers or students, who emphasise the physical and recreational values in their approaches to the class.

One way in which this potential could be realised would be to include specifically educational activities, designed to develop explicit knowledge of the subject matter, within the context of the technique class format. For example explanation and illustration of the relevance of the content of the dance technique class to the style of artistic expression the technique encapsulates, would illuminate aspects of dance expression in a non-didactic form for students, and thus develop their knowledge of dance. Such explanations and illustrations were found to be an integral part of only a few technique classes in the adult sector. As a consequence an opportunity for educating adult students in dance as an art form and for leading them into new areas of interest, even while providing them with the recreational experience which is a prime motivation for taking such classes, is lost.

Another type of class available to the teacher of dance in adult education which can provide both a recreational and an educational experience for participants is the repertory class or workshop. This type of class uses dance works created for the stage by professional choreographers as their material. As well as providing recreational benefits, such as immediate
pleasure and satisfaction and recuperation from stresses accumulated during everyday life, these classes constitute a direct means of educating participants in understanding of dance as an art form. The advantage of the repertory class over the technique class for the dance educator in the adult sector is that, as movement material is used which has been consciously formed by a choreographer to articulate an idea, theme, or feeling, they afford participants a rich artistic experience which addresses interpretive and choreographic aspects of dance performance as well as the challenge of developing physical expertise which attracts many students to dance classes.

Repertory classes are, however, rare in the adult sector at present. They are usually the province of visiting dance artists guest teaching in a region, rather than of local teachers, few of whom have the knowledge, or experience, required to reconstruct any of the professional repertory. As a consequence, the range of artistic education in dance which is available to adults dancing in their spare time is subject to severe limitations. This situation can only be rectified if teachers are afforded access to such materials, either through special repertory classes for teachers provided by dance companies and dance artists, or through notated scores of theatre dance works.

The choreography, improvisation or creative dance session, which is frequently seen to be a paradigm of teaching methods in dance education is another type of dance class and method of teaching available to teachers of dance in adult education, although not, it was found, used by all teachers. These sessions are a valuable resource in the process of defining, or re-defining, personal identity and developing ideas and attitudes towards a variety of personal, social and political concepts which Brinson (1982) and Arnold (1976) cite as major aims of dance in adult education.
It is a matter of some concern that such classes appear to be less common in adult education in the nineteen eighties than they were during the nineteen fifties and sixties for they fulfil several functions simultaneously allowing the participant not only to express personal concerns, articulate beliefs and attitudes through movement, and engage in real social interaction, but also to experience at first hand the processes engaged in by the professional choreographer, and thus to learn about dance as an art form. The choreography, composition, or improvisation class is, it is suggested, a crucially important aspect of dance education in the adult sector, fulfilling personal and artistic functions simultaneously, and students should be actively encouraged to include these in their programme of dance activities in order to initiate them further into the dance heritage.

It was found that dance teachers in adult education are not exploiting all the means they have at their disposal to help their students develop their dance interests into the realms of choreography and improvisation, thus fulfilling their responsibilities as dance educators, one of which is to initiate students into dance as a form of human communication. The popular technique class, for example, can be structured in such a way as to incorporate choreographic exercises in the class itself. Such exercises could use taught material as their basis, the combination which usually ends a technique class, for instance, can be used as the foundation of a choreographic task in which students structure given material in canonic form, or employ some other choreographic device to create a new dance image.

Through such methods students may gain the confidence to participate in choreographic sessions in which they are responsible for creating their own dance material, and thus extend the range of their dance education and the
benefits available to them through engagement in dance activities. However, even if students do not elect to extend their dance studies into the realms of choreography, they will, in this type of class, be undergoing an education in and about dance at a far deeper level than that obtainable from a traditional technique class.

Another way of extending the educational value of the dance class would be to structure regular dance classes, particularly in areas where the student body is too small to support a number of different types of class, in such a way as to combine the structures of technique class and choreography session. Examples of this type of class were found to operate in current dance programmes and usually took the form of the first part of the class being concerned with the development of technical skill and the second with choreographic exploration. Participants in these classes appeared to enjoy both the technique part of the class and the choreographic explorations in which they engaged, and frequently indicated that their perception and understanding of dance performances were improved after the experiences they had undergone in these classes. The implications of this are that the dance education they were receiving was educating them both aesthetically and artistically in dance inasmuch as their perception of the surface and formal qualities of dance was being developed and their ability to understand the meanings and artistic values of the works they saw in performance.

In the ways described above the dance education of students in the adult sector could be developed as an artistic education in spite of the limitations imposed by current structures of dance in adult education such as its status as a predominantly recreational activity in adult education programmes, the part-time nature of study, and constraints imposed on students by lack of
finance and by domestic and occupational obligations. In order for the
disorder thus commenced to progress however, a longer term view of curriculum
planning needs to be undertaken. Such planning would need to take into
account the wide range of skills and interests of the student body, and
provide for the new interests which would be developed if a coherent
curriculum, designed to lead students into progressively more advanced levels
of study in dance, were to be established.

New interests which could develop as a result of these strategies may not, it
is suggested, focus on practical engagement in dance classes of the kind
described earlier. Observation has shown that where such strategies have been
used either by individuals, or by organisations such as non-commercial dance
centres, interest in non-practical studies in dance has grown in the student
body.

However, the investigation found that courses which focus on conceptual
studies in dance are, at present, significantly less common than practical
dance courses in adult education. In this area of study dance lags
significantly behind the other arts, which are well represented by courses in
the history and analysis of the different art forms in University extra-mural
departments and in programmes which offer adult students GCE 'O' and 'A' level
studies.

It is of interest to note that the introduction into adult education programmes
of the GCE 'O' and 'A' Level Dance courses, whose syllabi include a substantial
conceptual element is on the increase. The provision of such courses both
reflects and creates an increase in demand for more serious studies in dance
amongst adult students. Courses established by tutors in various institutions,
including dance centres and adult education institutes, attracted and continue to attract large numbers of students, many of whom have not previously committed themselves to the study of dance with any consistency.

The picture in University extra-mural departments is less encouraging for, although a small number of such departments have included courses in dance studies in their programmes since the late nineteen fifties, these have never formed a part of their regular provision. The comparative scarcity of University extra-mural courses in dance is in part due to the fact there is little recognition from the University departments, or their student body, that dance as an appropriate subject for study at this level.

It is suggested that, if dance courses featured regularly in University Extra-mural programmes, a demand for dance studies at this level would be created. If, however, the policy of providing an occasional course in dance studies, under the aegis of a faculty such as music or fine arts, or even general studies, continues the likelihood of a demand for such courses developing is considerably less. It is argued that, if dance studies in this sector of adult education are to develop in line with developments in other sectors, University Extra-mural departments will have to make a commitment to creating a dance component within their programmes; rather than leaving the development of dance studies at this level to contingent factors such as initiatives from individual tutors or dance organisations.

As has been seen, in spite of the radical contraction of adult education over the last two decades, dance in the adult sector has consistently increased in its incidence and variety. However, inasmuch as its development has been on an 'ad hoc' basis the kind of provision available, whilst valuable for purely
recreational purposes, has been unsatisfactory in educational terms. The indications are that many students, particularly students who have been engaged in dance activities in their spare time for a lengthy period, would be interested in developing their interests in dance as an art form from a variety of perspectives but are unable to do so due to lack of adequate provision.

It is argued that, if the needs of these students and others are to be met, dance education in the adult sector requires the development of curricular structures which would provide a framework for organisations planning dance programmes. The establishment of a coherent curriculum is necessary if, the recommendation of the Russell Report (HMSO 1972) that opportunities for progressive development in individual students' education are available and accessible to them as and when needed, is to be fulfilled in the area of adult education. Curriculum structures in this context would take into account organisational structures aims and objectives, content, methodology, and methods of evaluation appropriate to the adult education system.

However, the provision of a dance curriculum, from which different organisations could select appropriate programmes, would not be sufficient to ensure that students of dance in adult education had the opportunity for the study of dance in a coherent fashion. In order to fulfil the requirements of a curriculum within the context of adult education organisational structures which facilitated close collaboration between both statutory and non-statutory organisations would be required.

It is suggested that, in order to facilitate the progressive study of dance in adult education and encourage adult students to broaden their interests in
dance, the various providers of dance in adult education should co-ordinate their programmes and form a network of dance provision. Each organisation could assume responsibility for those areas of dance education most suited to their own educational policy. With such collaboration the full range of dance education needs in the adult sector could be both developed and satisfied. Non-statutory bodies would form an essential element of the network.

The structure of the dance network in adult education should take into account the particular educational emphases of the different organisations and could draw on the model of initial education, which provides primary, secondary, tertiary and special education for its students, in order to fulfil the range of needs and interests of its student body. Provision for students with special needs and for students whose interests in dance do not entail studies in dance as a western theatre art could be incorporated into the curriculum.

In order to facilitate such a policy a dance advisor for adult education would be needed, or the services of an existing dance expert, such as a dance animateur, or of specialist dance organisations such as Dance Centres.

CONCLUSION

A major conclusion of this investigation, as has been seen, is that dance education in the adult sector as it stands at present, although more extensive than it had been in the past, is inadequate in educational terms and that it requires a coherent curricular framework if it is to fulfil the developing educational needs of its student body. It also concluded that the organisations responsible for the provision of dance in adult education need
to co-operate with each in order to rationalise current dance provision which, although unorganised, disparate, and unevenly distributed, provides most, if not all, of the content of a full dance curriculum. Such co-operation should extend to the co-ordination of publicity of courses and/or institutions in an area which offer complementary or supplementary courses in dance, thus enabling students to draw from the widest possible dance curriculum. Inasmuch as the training of dance teachers working in the adult sector was found not to focus on the needs of adult education in particular, nor on educational principles in general, it is further concluded that a training course for teachers of dance in the adult sector is required if the full potential of a part-time dance education for adults is to be realised.

RECOMMENDATIONS

The following recommendations are forwarded as a means of establishing effective structures for education in dance as a western theatre art in the adult sector which will simultaneously meet the personal, social, recreational and educational needs of the student body, and fulfil the aims and objectives of adult and dance educationists.

It is recommended:

1) That a coherent curriculum framework for the study of dance as an art form in the adult sector is developed which takes account of the unique characteristics of the adult student and structures of adult education, and which both serves expressed needs of the student body and contains structures which facilitate the development of new needs and interests
2) That the providers of dance in adult education in particular regions, towns or cities not only collaborate on creating a coherent dance curriculum in which the provision offered by individual institutions plays a part, but also that they work together to co-ordinate and publicise that dance provision, so that students and potential students are aware of the variety of activities and types of dance education which are available to them in any one area.

3) That dance provision is offered under the aegis of the creative or expressive arts departments of adult education programmes as well as under the aegis of physical education departments where this is felt to be appropriate, and that where possible a dance specialist is appointed to oversee the dance programme.

4) That advisors, responsible for the development of dance education in the adult sector, are appointed by local education authorities, or that the services of existing experts in a region are used in an advisory capacity by the authorities and by organisations responsible for developing dance programmes in the adult sector.

5) That a course for adult tutors in dance is established which focuses on principles of dance education and the means of achieving its aims, personal and artistic, within the unique conditions which obtain in adult education.

6) That as an interim measure, all teachers employed by institutions offering dance classes in their programmes are asked to provide a written scheme of work for their dance course, in which aims and objectives, content and methodology are clearly stated.
APPENDICES
APPENDIX 1

Mead's Content Analysis of Dance Values in Recreation
APPENDIX 1

Modifications made to Mead's Taxonomy of Modern Dance Values for use in Analysis of Questionnaires distributed to Teachers and Students of Dance in Adult Education in Rubidge’s 1984 Survey

Source of original taxonomy of Modern Dance Values: Mead Bernard J A Content Analysis of Modern Dance Values with Application to Recreation; PhD Thesis: University of Illinois at Urbana Champaign

The questionnaires distributed to dance students and teachers active in the adult sector contained a series of open questions which related to their attitudes towards their dance activities. Students were asked why they danced and teachers what their aims and objectives were in their work. Teachers were also asked whether their aims had changed since they had been working in the field.

The coding frame used for these questions was based on the Taxonomy of Modern Dance Values developed by B F Mead Jr. in his study on dance in recreation (Mead 1972).

Mead's taxonomy was formulated as a result of a content analysis of five texts which concerned themselves either with educational values in general or with values ascribed to modern dance within the context of the education system. Of the five texts used in the content analysis three were concerned exclusively
with educational values (Bloom and Krathwohl: 1956 and 1964) and two with dance in education (Hawkins: 1954: H'Doubler: 1940).

In these texts Mead identified six general themes which he employed as taxonomic categories in a detailed semantic analysis of a variety of texts concerned with modern dance and with recreation. These themes were: cognitive values: physical and motor values: social values: creative values: affective values: and aesthetic values.

In studying the themes Mead had identified it became apparent that developmental rather than artistic values were stressed. Although he included a category which he labelled the 'aesthetic', it was just one category within which it was impossible to make finer distinctions.

In the context of dance education in the nineteen eighties the emphasis on developmental values seemed inappropriate for a greater emphasis was being placed on the artistic values inherent in dance activity within the educational context (Adshead 1980). For the present study, which was in part concerned with ascertaining whether artistic values had been taken on board by teachers of dance in adult education, Mead's developmental emphasis was found to be too narrow to be used as an analytic tool.

Mead's six categories were:

**Physical Values** which concerned themselves with values as they relate to the physical well being of an individual including psychological values
Cognitive Learning, which included all information, inputs and knowledge which was of an intellectual nature, such information was not confined to dance.

Motor Learning, which included all those categories specified in Harrow’s taxonomy of the psycho-motor domain. (Harrow 1972)

Creativity and Communication in which elements of the dance experience which relate to dance and movement as a vehicle for creativity, and dance as a form of symbolic communication are included.

Social Interaction which included all those values relating to the behaviour of the dancers in a group situation and values relating to socio-cultural ideals and beliefs.

Individual Outcomes, which included the affective elements of the dance experience which make movement meaningful to the individual in either an negative or a positive way (This category included the categories identified in Bloom and Krathwohl’s Affective Domain (Bloom 1956) as well as the feeling states which are experienced by the individual whilst engaged in the act of dancing.)

Aesthetic Sensitivity and Awareness, which included awareness of identifiable elements of dance as an art form ( content and form, for example) and of the nature of the aesthetic event.

These categories, as noted previously, were found to be inadequate for the purposes of analysis in the context of this study. In addition to changing attitudes concerning the status and value of dance in education the term
aesthetic had, during the nineteen seventies, been found to be too vague to be of real value in formulating aims and objectives for dance education (Adshead 1981). The term artistic was being used with increasing frequency by dance educationists in relation to dance in education. Artistic values were also being more clearly defined within the context of arts education (Schools Council: 1981).

In order to incorporate such developments into the present study Mead's taxonomy of modern dance values was examined and modified before being used as an analytic tool.

The general shape of Mead's Taxonomy has been retained, however the modified categories make a clear distinction between personal and artistic values, thus accounting for the two types of educational value ascribed to dance, the development of the individual as a person and the development of knowledge and understanding of dance as an art form.

The Taxonomy used for this study is divided into two major categories, Personal Values (P) and Artistic Values (A). Mead's taxonomy implicitly conflates the two notions by including both types of values within several of his thematically based categories, as well as including anything to do with the artistic under the umbrella label, aesthetic values.

Where this has been identified the category has been separated into two, for example Mead's category Physical Values has been divided into Physical Values (P) and Physical Values (A), as have Cognitive Values. The category Creativity and Communication were also divided in this way initially. However it was decided that it was impossible within the context of the study to make
the distinction between personal and artistic creativity and communication through dance. The category was, as a consequence left as a general category which included both notions.

The modifications made to Mead's categories are as follows.

**Aesthetic Sensitivity and Awareness**

This category was replaced and extended by the major category *ARTISTIC VALUES*. It comprises three sub-categories, Physical Values (P), Cognitive Values (A) and Affective Values (A).

**Physical Values and Motor Learning**

This category was divided into Physical Values (P), Physical Values (A) and Psychological Values. The first and last are concerned with the personal development of the individual in these areas. Physical Values (A), as the label suggests, is concerned with the development of physical skills and techniques as related to the dance as an art form. Motor learning, which constitutes a separate category in Mead's taxonomy is here conflated into Physical Values (P), whilst Psychological Values is accorded a separate category.

**Cognitive Values**

In Mead's taxonomy Cognitive Values included any knowledge or information which was of an intellectual nature. Such knowledge could be of a scientific, sociological, psychological or artistic nature. In the light of developments in dance education the modified taxonomy makes a distinction between knowledge
which relates directly to dance as an art form, or medium of symbolic communication, from the perspective of performer, creator or spectator, and knowledge which relates to other fields of understanding, and to dance as a ritual, social or political phenomenon. Mead's category is consequently divided into two sub-categories Cognitive Values (A) and Cognitive Values (P).

**Social Interaction**

Mead included values which pertained both to interpersonal relationships and socio-cultural beliefs, attitudes and ideals in this category. In the modified taxonomy these have been separated. Those values which are concerned with socio-cultural phenomena are placed within a new category which is labelled Socio-cultural Values. Those values which relate to inter-personal relationships remain within the category labelled Social Interaction.

**Individual Outcomes**

This category has been re-named Affective Values and separated into two sub-categories, Affective Values (A) and Affective Values (P). The latter includes the immediate pleasure or feeling states which accrue from engagement in dance activities and the development of sensitivity to the aesthetic dimension of experience (in contrast to the artistic experience which is a more complex phenomenon). The latter refers to those experiences which are more directly related to the artistic and includes notions of meaning and understanding, and the expression and interpretation of artistic forms.
The modified Taxonomy upon which the analysis of open questions pertaining to aims and objectives relating to dance activities in adult education is based is as follows.

**Personal Values**

**Physical Values** (P) Those values which pertain to physical health and fitness

**Psychological Values** Those values which relate to personal development and mental health

**Social Interaction** Those values which relate to interpersonal relationships which occur during the course of engagement in dance activities.

**Socio-cultural Values** Those values which relate to the relationship between the individual and society, and the individual and other cultures.

**Cognitive Values** (P) Those values which relate to informational input and knowledge which are not specifically related to dance as an art form.

**Affective Values** (P) Those values which relate to the affective dimension of experience, including emotional and intellectual involvement in the dance experience, feeling states which accrue directly from engagement in dance activity, and the development of sensitivity to the aesthetic dimension of experience.
Creativity and Communication Those values which relate to creative activity in dance including both personal and artistic expression in dance.

Artistic Values

Physical Values (A) Those values which relate specifically to the development of dance performance skills, including technical skills and interpretive skills.

Cognitive Values (A) Those values which relate to informational input, knowledge and understanding of dance as an art form from the perspective of creator, performer or spectator, including information pertaining to physical, compositional and evaluative skills in dance, dance in relation to other arts, philosophical perspectives on dance, etc.

Affective Values (A) Those values which relate to the affective dimension of the dance experience and which relate directly to dance as an art form, including the development of sensitive and appropriate responses to dances presented as art objects, the enrichment of the quality of the dance experience in an artistic context, attitudes and motivations relating directly to artistic needs and experiences.
APPENDIX 2

Pilot Questionnaire - Bristol Dance Centre Students
I am trying to find out people's opinions about dance and dancing. I would be very grateful if you would answer the questions below, in your own words, and return the form to Bristol Community Dance Centre, Jacobs Wells Road, Hotwells, Bristol, or to your teacher. Remember, it is your opinions I want to hear, there are no "right" answers.

Please tick boxes when provided.

1. How old are you?  
   - Under 15 yrs
   - 16-20 yrs
   - 21-25 yrs
   - 26-30 yrs
   - 31-35 yrs
   - 36-40 yrs
   - Over 40 yrs

2. Are you male or female?

3. Do you normally live in  
   - i) a rural area
   - ii) a town
   - iii) a large town or city?

4. What is your occupation?  
   (If you are unemployed please give your normal occupation, or qualifications eg. B.Ed, City & Guilds, etc. If you are unemployed and a school leaver, please say what job you would like to have or are trying to get.)

5. How often do you normally attend dance classes?

6. Would you like to do more?

7. What kind of experience in dance, if any, have you had in the past? (eg. classes, etc)  
   - i) None
   - ii) Casual (Please Specify)
   - iii) Formal Training: (Please state style/s studied and duration of training)

7a (if applicable): If above apply, please say why.

7b (if applicable): How has this influenced your attitude towards dance?
Please state, in order of preference, the kind/s of dance you most like to do.

What do you like about it/them?

Please state what kind/s of dance you least like to do.

What do you dislike about it/them?

Why do you dance? (Please try to answer this in detail. Eg. what you feel the benefit is; health? enjoyment? artistic pleasure? what needs, if any, it fulfils, etc.)
Please use this space to make any points the questions may not have covered.

Thankyou for giving your time

Sarah Rubidge
APPENDIX 3

Student's Questionnaires: Draft and Final Copy
A part of a study of dance as a leisure activity

I am trying to find out why people dance in their free time, and what kind of dance they enjoy doing. I am also interested in finding out what kind of dance people enjoy watching.

I would be very grateful if you could answer the questions below and return the questionnaire to me, Sarah Rubidge, at

The Dance Centre at Jacobs Well
Jacobs Wells Road, Hotwells Bristol

When answering questions which have alternative answers please circle the appropriate answer.

For all other questions please write your answer in the box provided.

THE QUESTIONNAIRE WILL BE COMPLETELY ANONYMOUS

However if you would be willing to participate in a more detailed study (which would be CONFIDENTIAL) please could you fill in your name and address in the space provided below.

Name.................................
Address..........................................................Tel
Tel No.................................

First I would like to ask you some questions about yourself.

1. Are you
   - under 16 yrs
   - under 20 yrs
   - 21-25 yrs
   - 26-30 yrs
   - 31-35 yrs
   - 36-40 yrs
   - 41-50 yrs
   - over 50 yrs

2. Are you
   - Female
   - Male

3. When did you complete your full time education?
   - at 15 yrs or less
   - at 16 yrs
   - at 17 or 18 yrs
   - 19 - 21 yrs
   - over 21 yrs
   - still a student
<table>
<thead>
<tr>
<th>Question</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>How long have you been dancing in your spare time?</td>
<td>less than 1 month, 1-6 months, 6-12 months, 1 year to 18 months, 19 months to 2 years, 3 years, 4 years, 5 years or more</td>
</tr>
<tr>
<td>On average how often do you attend dance classes?</td>
<td>twice a week or more, once a week, once a fortnight, once a month or less</td>
</tr>
<tr>
<td>Would you like to do more classes?</td>
<td>Yes, No</td>
</tr>
<tr>
<td>If 'yes', what prevents you from doing so?</td>
<td></td>
</tr>
<tr>
<td>What style(s) of dance do you do regularly?</td>
<td>Ballet, Jazz, Contemporary, Contact/improvisation, Folk, Ethnic, Other, Other</td>
</tr>
<tr>
<td><em>please specify style or form</em></td>
<td></td>
</tr>
<tr>
<td>Do you attend classes in other movement forms? (e.g., yoga, Tai Chi, kee fit, etc)</td>
<td>Yes, No</td>
</tr>
<tr>
<td>If 'yes', please specify.</td>
<td></td>
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</tr>
<tr>
<td>4.</td>
<td>If you attended, or are attending, a further or higher education course please say what you main subject of study is.</td>
</tr>
<tr>
<td>5.</td>
<td>What qualifications (if any) have you got?</td>
</tr>
</tbody>
</table>
| 6. | What is your occupation (if any).  
   (If unemployed please state "unemployed" and previous occupation, if any) |
|   | Now I would like to ask you some questions about your dance activities |
| 7. | Have you had any formal dance training?  
   Yes  
   No |
| 8. | If yes was it at:  
   - Stage school  
   - College of Higher Ed/University  
   - Ballet as child  
   - Other:  
   Please specify |
| 9. | For how long did you attend the course/classes?  
   - 1 yr or less  
   - 1 - 2 yrs  
   - 2 - 7 yrs  
   - more than 7 yrs |
| 10. | Did you attend dance class or dance club at your secondary school?  
   Yes  
   No |
<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Are there any classes you would attend if they were provided in your area? (eg. different styles, higher standard etc.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>If 'ye' please specify</td>
<td></td>
<td></td>
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<tr>
<td>Do you prefer some kind of dance to others?</td>
<td></td>
<td></td>
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<tr>
<td>If 'ye' please list them in order of preference (the most preferred at the top)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can you say why you prefer your first choice?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you dance regularly as a social activity (eg at disco etc)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>If 'ye' please specify what kind of dance it is.</td>
<td></td>
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<tr>
<td>Do you ever perform in public?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mainly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>If 'ye' do you perform as an amateur or as a professional?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Have you ever performed in public?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>If 'ye' did you perform mainly as an amateur or as a professional?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Question</td>
<td>Yes</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>29</td>
<td>If you answered 'no' to question 25: would you like to perform in public?</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>If 'yes' what prevents you from doing so?</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>If you have performed please indicate what kind of dance you have done in public.</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>I would now like to find out a little about activities connected with dance but which are not actually dancing.</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Do you attend dance performances?</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Would you watch more if you could?</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>If 'yes', what prevents you from doing so? (eg. transport, time, availability, etc.)</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>What kind/s of dance have you watched 'live'?</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>What kind of dance would you prefer to watch if you had to choose between them?</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Do you watch dance on television?</td>
<td></td>
</tr>
</tbody>
</table>

Options: Never, Occasionally, Rarely, As often as possible.
36. Has your attendance at dance performances increased since you started attending dance classes?  

37. Does your teacher arrange/visit to dance performances?  

38. Has the range of styles you enjoy increased since you started attending dance classes?  

39. Do you think your understanding of dance performance has increased since you started attending dance classes?  

40. Do you ever read books or magazines about dance?  

41. If 'yes' please give the name of any books or magazines you have read recently?  

42. Have you ever attended a course on dance appreciation?  

43. If 'yes' how did it help you in understanding dance performance, if at all?  

44. If 'no', would you attend a course in dance appreciation if you had the opportunity?  

45. Do you ever attend other kinds of 'arts' events (e.g., exhibitions, films, concerts, theatre, etc)?  

46. If 'yes' please indicate, what you have seen or heard recently.  

47. What kind of painting and culture do you like especially?  

48. What kind of music do you prefer (e.g., jazz, classical, pop, folk, etc)? Please list in order of preference.
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What kind of theatre do you prefer?</td>
<td></td>
</tr>
<tr>
<td>Now for the last questions, which might be the most difficult to answer.</td>
<td></td>
</tr>
<tr>
<td>Are you likely to carry on dancing in your spare time?</td>
<td>Yes</td>
</tr>
<tr>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Can you give reasons for your answer?</td>
<td></td>
</tr>
<tr>
<td>If you have anything to say (which I have missed out, for instance what you leave write it below). Meanwhile, thank you very much for your help, and please, if you think you could help in a more detailed study, don't forget to fill in your name on the first page of the questionnaire.</td>
<td></td>
</tr>
</tbody>
</table>
DANCE IN ADULT EDUCATION : STUDENT QUESTIONNAIRE

As part of a study of dance as a leisure activity I am trying to find out why people dance in their spare time, and what kinds of dance they enjoy doing. I am also interested in finding out what kind of dance people enjoy watching.

I would be very grateful if you could answer the questions below and return the questionnaire to me,

SARAH RUBIDGE, THE DANCE CENTRE AT JACOBS WELLS, JACOBS WELLS ROAD, HOTWELLS, BRISTOL 8.

or return it to your teacher.

When answering the questions which have alternative answers please RING your answer.

For all other questions please write your answer in the box provided.

THE QUESTIONNAIRE WILL BE COMPLETELY ANONYMOUS.

First I would like to ask you some questions about yourself.

1. Are you
1. under 16 years
   under 20 years
   21 - 25 years
   26 - 30 years
   31 - 35 years
   36 - 40 years
   41 - 50 years
   over 50 years

2. Are you
2. Female
   Male
3. When did you complete your formal education?
   - at 15 years or less
   - at 16 years
   - at 17 or 18 years
   - 19 - 21 years
   - over 21 years
   - or are you still a student?

4. Have you ever followed any course of study (full or part time) since leaving school or college?

5. If 'YES' please specify

6. What qualifications have you got (if any)

7. What is your occupation (if any)
   - If 'unemployed' or 'retired' please state 'unemployed' or 'retired' and previous occupation, if any.

8. Have you ever had another occupation?

9. If 'YES', please specify

Now I would like to ask you some questions about your dance activities

10. Have you had any formal dance training

11. If 'YES', was it as a
   - *please specify
   - Stage school
   - College of Higher Education/University
   - ballet as child
   - *Other

...
12. For how long did you attend the course/classes?

<table>
<thead>
<tr>
<th>12.</th>
<th>1 year or less</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 - 2 years</td>
</tr>
<tr>
<td></td>
<td>2 - 3 years</td>
</tr>
<tr>
<td></td>
<td>more than 3 years</td>
</tr>
</tbody>
</table>

13. Did you have any dance experience at school? (e.g. dance classes, dance clubs etc)

| 13. | Yes | No |

14. If 'YES' please specify

15. How long have you been dancing in your spare time?

<table>
<thead>
<tr>
<th>15.</th>
<th>Less than 3 months</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3 - 6 months</td>
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<td></td>
<td>6 - 12 months</td>
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<td></td>
<td>1 year - 18 months</td>
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<td></td>
<td>19 months to 2 years</td>
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<td>3 years</td>
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<td></td>
<td>4 years</td>
</tr>
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<td></td>
<td>5 years or more</td>
</tr>
</tbody>
</table>

16. On average how often do you attend dance classes?

<table>
<thead>
<tr>
<th>16.</th>
<th>twice a week or more</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>one a week</td>
</tr>
<tr>
<td></td>
<td>once a fortnight</td>
</tr>
<tr>
<td></td>
<td>once a month or less</td>
</tr>
</tbody>
</table>

17. Would you like to do more classes?

| 17. | Yes | No |

18. If 'YES' what prevents you from doing so?

19. Who runs the classes you attend?

<table>
<thead>
<tr>
<th>19.</th>
<th>Local Education Authority</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Dance Centre</td>
</tr>
<tr>
<td></td>
<td>Sports/Health Centre</td>
</tr>
<tr>
<td></td>
<td>Community Centre</td>
</tr>
<tr>
<td></td>
<td>Private Individuals</td>
</tr>
<tr>
<td></td>
<td>Organisations other than above (please specify)</td>
</tr>
</tbody>
</table>
20. What style(s) of dance do you do regularly?

*Please specify style of form

<table>
<thead>
<tr>
<th>Ballet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz</td>
</tr>
<tr>
<td>Folk</td>
</tr>
<tr>
<td>Ethnic</td>
</tr>
<tr>
<td>Contemporary</td>
</tr>
</tbody>
</table>
*Other movement form e.g. Yoga, Keep Fit |

21. Are there any other dance classes you would attend if they were provided in your area? (e.g. different styles, higher standard etc)

Yes | No

22. If 'YES', please specify

23. Of the kinds of dance you do, which do you prefer?

24. Please list them in order of preference

25. Can you say why you prefer your first choice?

26. Do you dance regularly as a social activity? (e.g. discos, ballroom dancing etc)

Yes | No

27. If 'YES', please specify what kind of dance you do.

28. Have you danced in any public performances recently?

Yes | No

29. If 'YES', did you perform mainly as an amateur or as a professional?

Amateur | Professional

30. Have you danced in public performances in the past?

Yes | No
<table>
<thead>
<tr>
<th>Question</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>31. If 'YES' did you perform mainly as an amateur or a professional?</td>
<td>Amateur</td>
</tr>
<tr>
<td>32. If you would like to perform in public but do not at present, could you say what prevents you from doing so?</td>
<td>32.</td>
</tr>
<tr>
<td>33. If you have performed please specify the form of dance (e.g. Ballet, Contemporary, Creative Tap etc)?</td>
<td>33.</td>
</tr>
</tbody>
</table>

I would now like to find out about activities connected with dance but which are not actually dancing.

<table>
<thead>
<tr>
<th>Question</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>34. Do you attend dance performances?</td>
<td>as often as possible</td>
</tr>
<tr>
<td>35. Would you watch more if you could?</td>
<td>35. Yes</td>
</tr>
<tr>
<td>36. If 'YES', what prevents you from doing so? (e.g. transport, time, availability, domestic responsibilities etc)</td>
<td>36.</td>
</tr>
<tr>
<td>37. What kind(s) of dance have you watched &quot;live&quot; (in theatre, school, arts or community centre gallery etc)</td>
<td>37.</td>
</tr>
<tr>
<td>38. What kind of dance would you prefer to watch if you had to choose between them (please assume that the performance is of the highest quality in all cases) (If you find this question impossible to answer please leave it blank)</td>
<td>38.</td>
</tr>
<tr>
<td>39. Do you watch dance on television?</td>
<td>as often as possible</td>
</tr>
</tbody>
</table>
Has your attendance at dance performances increased since you started taking dance classes?

Yes No

Does your teacher arrange or encourage visits to dance performances?

Yes No

Has the range of styles you enjoy watching increased since you started attending dance classes?

Yes No

Do you think your understanding of dance performances has increased since you started attending dance classes?

Yes No

Do you ever read books or magazines about dance?

Yes No

If 'YES', please give the name(s) of any books or magazines you have read recently?

(if you can't remember the exact title or author try to get as close as you can to it)

Have you ever attended a course on dance appreciation?

Yes No

If 'YES', did it help you in understanding dance performance?

Yes No

If 'NO', would you attend a course in dance appreciation if you had the opportunity?

Yes No

Do you ever attend other kinds of 'arts' events? (e.g. exhibitions, films, concerts, theatre etc)

Yes No

If 'YES', please indicate, what you have seen or heard recently.

(again, if you can't remember the exact name get as close as possible)

What kind(s) of painting and sculpture do you like?

What kind(s) of music do you prefer?

(please list the composers and/or artists you particularly enjoy)
53. What kind of theatre do you enjoy?
   (light plays, serious plays, revues, musicals etc)
   please list in order of preference

54. What paper(s) do you normally read?

55. Are you likely to carry on dancing in your spare time?
   Yes

56. Can you give reasons for your answer?

57. If you have any other comments to make which you feel might be helpful, please write them in the space below.

Thank you very much for your help and don't forget if you are willing to participate in a more detailed study please fill in the slip of paper attached to this questionnaire and return it to me at this address:

SARAH RUBIDGE, THE DANCE CENTRE AT JACOBS WELLS, JACOBS WELLS ROAD, HOTWELLS, BRISTOL 8.
DANCE IN ADULT EDUCATION : STUDENT QUESTIONNAIRE

If you would be willing to participate in a more detailed study on dance as a leisure activity, please fill in your name and address in the space provided.

On receipt of this slip, I will send further details concerning the nature of the study, at which point you can make a final decision as to whether you wish to assist in the research project.

Name

Address

Tel. No.

Please return to: SARAH RUBIDGE, THE DANCE CENTRE AT JACOBS WELLS, JACOBS WELLS ROAD, HOTWELLS, BRISTOL 8.
APPENDIX 4

Teachers' Questionnaires - Draft and Final Copy
DANCE TEACHERS IN ADULT EDUCATION: AIMS

THIS QUESTIONNAIRE WILL BE completely anonymous.

The purpose of this questionnaire is to provide information concerning the styles of dance taught in adult education and the aims of the teachers who are teaching in this sector. The questionnaire has been distributed to teachers of all forms of theatre dance and will form the basis of a study into dance provision in the adult sector of education, including teachers in private schools.

When answering questions which have alternative answers please RING the appropriate answer or answers. Some questions ask you to answer in your own words please write in the box provided.

Now, to the questions.

First I would like to ask some general questions.

1. What age are you?

   Please ring your answers

   Under 20 yrs
   21 - 25
   26 - 30
   31 - 36
   36 - 40
   41 - 45
   46 - 50
   over 50 yrs

2. Are you male or female?

3. When did you finish full-time education?

   If you returned to college as a mature student please indicate by a ✓ in the space provided.

4. What is your main occupation?

   (If unemployed please state what kind of work you were trained to do and place (U) after it)

   Male
   Female

   15
   16
   17
   18
   over 21

Now I would like to ask you about your training in dance and about any training you have had as a teacher. Please don't worry if you have to answer 'NO' to any of the questions, and remember the questionnaire is anonymous.

5. Have you had any full-time training in dance?

   Yes
   No

6. If your answer to 5. is 'YES' please say where when and for how long

7. Have you undertaken any part-time training?

   Yes
   No

   (eg. vacation courses; regular classes; 'refresher courses')

8. If the answer to 7. is 'YES', when did you take your last course
22. What are your ultimate aims in teaching dance to adults?  
(They may be subject based, personal development, or whatever)  

Please answer in this box

23. Do you set yourself short term goals in each set of classes?  

Yes  No

24. If the answer to 23. is 'YES' please give some examples

You will be pleased to know we are nearing the end. Now just a few questions on any changes you may have noticed.

25. Have your general aims changed during the time you have been teaching adults?  

Yes  No

26. If the answer to 25. is 'YES' what were your aims before?

27. Can you identify any cause for the change?

28. Have your methods of teaching changed during the time you have been teaching adults?  

Yes  No

29. If the answer to 28. is 'YES' can you say how?

30. Can you identify any causes for the change/s?
9. Have you had any training as a teacher? 

10. If the answer to 9 is 'YES' please indicate your qualifications: 
   - Cert.Ed. 
   - B.Ed. 
   - PGTC 
   - PGATC 
   (Please specify other if your answer is other) 
   If you failed to complete a course please indicate for how long you attended it.

11. Have you ever danced professionally? 

12. If your answer to 11 is 'YES' please indicate for how long.

13. How long have you been teaching adults dance as a recreational activity?

14. Do you teach dance to any other age groups, or types of student? 

15. If the answer to 14 is 'YES' please indicate the context... (eg. as part of school/college commitment; club, etc)

16. Do you teach in: 
   - i.) a rural area 
   - ii.) a provincial town 
   - iii.) a major city 
   - iv.) a smaller provincial city 
   - v.) an 'inner city' area 
   - vi.) other category (please specify) 

I would now like to ask you some questions about the style of dance you teach and the way you structure your approach to teaching dance to adults.

17. What style of dance do you teach? If you teach more than one style please order them in terms of frequency, i.e. if you teach ballet 5 times a week and jazz four times, ballet would precede jazz. It would be helpful if you could indicate the technique you follow eg. ballet (cheocetii) contemporary (graham base); contemporary (cunningham base) etc.

18. If you teach more than one style which style do you find attracts most students?

19. Which of the following types of class do you teach your adult students? 
   - technique + choreography 
   - improvisation 
   - technique and choreography (mix) 
   - repertory class 
   - appreciation 
   - other (please specify)

20. If you teach more than one format, which one do you find attracts most students.

21. Do you arrange other dance activities with and for your students? (eg. performances, workshops, etc)
DANCE IN ADULT EDUCATION : TEACHERS QUESTIONNAIRE

The purpose of this questionnaire is to provide information concerning the aims of dance teachers in the adult sector and the styles of dance they teach.

The questionnaire is COMPLETELY ANONYMOUS

When answering questions which have alternative answers please (RING) the appropriate answer(s).

Some questions ask you to answer in your own words. Please use the box on the far right of the page. If you need more paper attach a separate sheet to the questionnaire.

If a question does not apply to you please write N/A in the box provided.

When you have completed the questionnaire please return to:

SARAH RUBIDGE, BRISTOL COMMUNITY DANCE CENTRE, JACOBS WELLS ROAD, HOTWELLS, BRISTOL 8

First I would like to ask you some general questions

1. Are you

<table>
<thead>
<tr>
<th>Under 20 years</th>
<th>21 - 25</th>
</tr>
</thead>
<tbody>
<tr>
<td>26 - 30</td>
<td>31 - 35</td>
</tr>
<tr>
<td>36 - 40</td>
<td>41 - 45</td>
</tr>
<tr>
<td>46 - 50</td>
<td>over 50 years</td>
</tr>
</tbody>
</table>

2. Are you

<table>
<thead>
<tr>
<th>Male</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
</tr>
</tbody>
</table>

3. When did you complete full time education?

<table>
<thead>
<tr>
<th>at 15 years</th>
<th>16 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>17 years</td>
<td>18 years</td>
</tr>
<tr>
<td>over 19 years</td>
<td></td>
</tr>
</tbody>
</table>

4. If you returned to full time education as a mature student please indicate by a ✓ in the box
5. What is your main occupation?
   (If you are unemployed or retired please state what your occupation was and place a (U) or (R) after it.)

I would like to ask you about your experience in dance and about any training you might have had as a teacher. Please don't worry if you have to answer 'NO' to any of the questions. Remember the questionnaire is COMPLETELY ANONYMOUS.

6. Have you had any full time training in dance?
   6. Yes No

7. If 'YES' please say
   Where
   For how long
   When
   7. .................

8. Have you undertaken any part-time training?
   (e.g. vacation classes: regular classes: refresher courses)
   If 'YES' please specify which
   8. Yes No

9. In what year did you take your last course/class?
   9.

10. Have you had any training as a teacher, either of dance or in education?
    If 'YES' please specify where
    11. Yes No

11. Please give your qualifications (if any)
    12.

12. If you took a teaching course but did not complete it please √ the box provided.
    13.

13. Have you ever, or do you, dance professionally?
    14.

14. If 'YES' please indicate for how long
    From
    To
    15. Yes No

15. How long have you been teaching dance as a recreational activity to adults?
    16.

16. How many classes do you teach per week on average?
19. Do you teach dance to any other age groups, or any other type of student?
19. Yes No
20. If 'YES' please indicate age, and context (e.g. school/college course/club etc)
21. Do you teach in
   i) a rural area
   ii) a town
   iii) a small provincial city e.g. Bath, Reading
   iv) a major city e.g. Birmingham, Bristol
   v) an inner city area
   vi) other (please specify)
21. Yes No

I would like to ask you some questions about the style of dance you teach, and the way you structure your classes.

22. What style(a) of dance do you teach?
(If you teach more than one style please order them in terms of the frequency of classes e.g. Ballet will precede Jazz if you teach it twice a week and Jazz once a week)

If would help me if you indicate the technique you follow. e.g. Ballet (Cecchetti) : Contemporary (Cunningham bias) etc
22. Technique
23. If you teach more than one style which do you find attracts most students?
23. Technique
24. Which of the following kinds of class do you teach?
   Please RING your answer
   Choreography
   Improvisation
   Repertory Class
24. Technique
25. If the kind of class you teach is not listed in question 24, please describe it in the box provided
25. Repertory Class
26. If you teach more than one kind of class, which do you find attracts most students?
26. Appreciation
27. Do you arrange other dance activities with and for your students? e.g. performances, workshops etc.
27. Yes No
28. If 'YES' please specify
28. No
29. If 'NO' are there reasons for this
29.
<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>30.</td>
<td>Have you any ultimate aims for your students in teaching them dance?</td>
<td></td>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>31.</td>
<td>If 'YES' please specify</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32.</td>
<td>Have your aims changed during the time you have been teaching adults?</td>
<td></td>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>33.</td>
<td>If 'YES', what were your aims before?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34.</td>
<td>Can you identify any reasons for the change?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td>Have your methods of teaching changed during the time you have been teaching adults?</td>
<td></td>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>36.</td>
<td>If 'YES' can you say how?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>37.</td>
<td>Can you identify any reasons for the change?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
If you have any other comments to make which you think might be relevant please write them in the space below.

Thank you for your help.                        Sarah Rubidge
DANCE IN ADULT EDUCATION : TEACHER QUESTIONNAIRE

If you would be willing to participate in a more detailed study on teaching dance as a leisure activity, please fill in your name and address in the space provided.

On receipt of this slip, I will send further details concerning the nature of the study, at which point you can make a final decision as to whether you wish to assist in the research project.

Name ............................................................

Address .........................................................

.........................................................

.........................................................

Te. No. ........................................................

Please return to: SARAH RUBIDGE, THE DANCE CENTRE AT JACOBS WELLS,
JACOBS WELLS ROAD, HOTWELLS, BRISTOL 8.
APPENDIX 5

Table showing Characteristics of Dance Teachers in Adult Education
Many respondents gave more than one answer to a question.
APPENDIX 6

Table showing Characteristics of Dance Students in Adult Education
Some students gave more than one answer to certain questions.

<table>
<thead>
<tr>
<th>Duration</th>
<th>No. of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>less than 3 months</td>
<td>10</td>
</tr>
<tr>
<td>3 - 6 months</td>
<td>18</td>
</tr>
<tr>
<td>7 - 12 months</td>
<td>9</td>
</tr>
<tr>
<td>13 - 18 months</td>
<td>1</td>
</tr>
<tr>
<td>19 months - 2 years</td>
<td>1</td>
</tr>
<tr>
<td>3 years</td>
<td>1</td>
</tr>
<tr>
<td>4 years</td>
<td>1</td>
</tr>
<tr>
<td>5 years or more</td>
<td>1</td>
</tr>
<tr>
<td>twice a week or more</td>
<td>1</td>
</tr>
<tr>
<td>once a week</td>
<td>1</td>
</tr>
<tr>
<td>once a fortnight</td>
<td>1</td>
</tr>
<tr>
<td>once a month or less</td>
<td>1</td>
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<table>
<thead>
<tr>
<th>Frequency</th>
<th>No. of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequently</td>
<td>1</td>
</tr>
<tr>
<td>Occasionally</td>
<td>1</td>
</tr>
<tr>
<td>Rarely</td>
<td>1</td>
</tr>
<tr>
<td>Never</td>
<td>1</td>
</tr>
<tr>
<td>Time</td>
<td>1</td>
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<td>Money</td>
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</tr>
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<td>Domestic/work commitments</td>
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</tr>
<tr>
<td>Availability</td>
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<tr>
<td>Distance</td>
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<tr>
<td>Other</td>
<td>1</td>
</tr>
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</table>

<table>
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<tr>
<th>Preferred Style</th>
<th>No. of Responses</th>
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<td>Contemporary</td>
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<td>Ballet</td>
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<td>Jazz</td>
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<tr>
<td>New Dance</td>
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<td>Tap Dance</td>
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<td>Folk Dance</td>
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<td>Other</td>
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</tr>
<tr>
<td>No preference</td>
<td>1</td>
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</table>

<table>
<thead>
<tr>
<th>Theatre (serious)</th>
<th>No. of Responses</th>
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</thead>
<tbody>
<tr>
<td>Theatre (light)</td>
<td>1</td>
</tr>
<tr>
<td>Musicals</td>
<td>1</td>
</tr>
<tr>
<td>Classical Music</td>
<td>1</td>
</tr>
<tr>
<td>Jazz</td>
<td>1</td>
</tr>
<tr>
<td>Visual Arts (traditional)</td>
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</tr>
<tr>
<td>Visual Arts (modern)</td>
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</tr>
<tr>
<td>Sculpture</td>
<td>1</td>
</tr>
<tr>
<td>Books (text)</td>
<td>1</td>
</tr>
<tr>
<td>Books (general)</td>
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</tr>
<tr>
<td>Magazines (monthly)</td>
<td>1</td>
</tr>
<tr>
<td>Magazines (quarterly)</td>
<td>1</td>
</tr>
<tr>
<td>Books (text)</td>
<td>1</td>
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<tr>
<td>Books (general)</td>
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<td>Magazines (monthly)</td>
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<tr>
<td>Magazines (quarterly)</td>
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<th>Dance Experience</th>
<th>Total Number of Responses</th>
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<td>Dance Club</td>
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<td>Ballet School</td>
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<td>Other</td>
<td>Theatre (light)</td>
<td>1</td>
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<tr>
<td>Other</td>
<td>Theatre (serious)</td>
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<td>Other</td>
<td>Music</td>
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<td>Other</td>
<td>Other</td>
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<td>no response</td>
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<td>Magazines (monthly)</td>
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<td>Magazines (quarterly)</td>
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<td>Books (text)</td>
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<tr>
<td>Books (general)</td>
<td>1</td>
</tr>
<tr>
<td>Magazines (monthly)</td>
<td>1</td>
</tr>
<tr>
<td>Magazines (quarterly)</td>
<td>1</td>
</tr>
</tbody>
</table>

- Some respondents gave more than one answer to certain questions.

**APPENDIX 6**

Profile of Students showing: Age, Gender, Occupation, Dance Experience, Current Dance Activities.
BIBLIOGRAPHY

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<table>
<thead>
<tr>
<th>Name</th>
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<th>Publication</th>
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<tr>
<td>Bryan Alan</td>
<td>1982</td>
<td>A Policy for Community Arts: unpublished paper: presented to South West Arts: Community Arts Panel</td>
</tr>
<tr>
<td>Lane John</td>
<td></td>
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