Understanding Inclusive Dance Practice:

An investigation of the leadership, pedagogy and facilitation in Inclusive Dance classes in Aotearoa, New Zealand.

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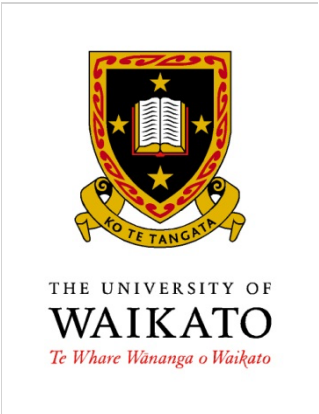

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Abstract

Inclusive dance practice is based upon the assumption that dancing is a fundamental activity that all people may participate in. It is a practice that brings diverse groups of people together to share in the movement of dance and is built upon core values that differ from traditional dance practice. The core values that underpin and drive inclusive dance practice are: inclusion, community building, and the celebration of diversity. Inclusive dance practice encompasses diversity both in the people engaging in dance and in the ways in which different community members move together. This thesis focuses on the ways in which key experts of inclusive dance work within the roles of leader, teacher, facilitator within their community. Developing a deeper understanding of inclusive dance practice, and of leadership, pedagogy and facilitation within research literature provides the context for an ethnographic investigation into how inclusive dance communities and key experts engage. Interviews with four key experts in inclusive dance in New Zealand, along with participant observation and field notes gathered as an insider researcher within the community of Wellington Inclusive Dance (WI Dance) are analysed and provide rich ethnographic narrative and autoethnographic vignettes. These findings offer insights into the core values from which inclusive dance arises and informs the practices within different communities while still allowing for multiplicity and uniqueness. These values promoted through inclusive dance mean that the learning experiences within inclusive dance classes are presented in non-traditional ways, allowing key experts to work in various ways including as leader, teacher and/or facilitator. In particular, transformational leadership, student-centred and somatic pedagogies, and facilitation as a pedagogical approach, are utilised by the key experts. On the basis of this research, it is concluded that the key experts role in an inclusive dance community is fluid and multifaceted as they adapt to address the needs of the community and uphold the core values of the practice. In order to meet the diverse needs of the community, key experts use leadership, pedagogy and facilitation approaches in unique ways as appropriate for them and their community. This shows that an understanding of the values underpinning inclusive dance practice is essential for understanding the ways in which leadership, pedagogy and facilitation approaches are used by key experts in inclusive dance communities.

Acknowledgements

This thesis is dedicated to all dancers, and to any who wish to dance. There is a place for you in this dancing world. I hope this can help you to find it.

To those involved in this research, thank you for your time and contribution to this work. Your passion for your practice is inspiring. To the WI Dance community – thank you for welcoming me with open arms, for dancing with me, and for reinvigorating my love for dance.

Additionally, I would like to acknowledge my family and their unconditional support throughout my life and in pursuit of my studies. To Mum and Dad; thank you for always supporting my dreams in every possible way. Thank you for challenging me and inspiring me, for allowing me to grow and catching me when I fall.

Lastly to my supervisor Karen Barbour, thank you for your understanding, your guidance, your support and your inspiration over the last five years leading up to this thesis. You welcomed me into your dance community and helped me to find my love of dance again, and the place that dance was meant to take me. Thank you for this - it is a gift that I will forever treasure. Thank you for your patience, your wisdom and your confidence in me throughout this study. May this be one of many collaborations together.

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Chapter One: Introduction

Introducing Courtney Richmond

From a young age there have been two things that I've been certain of in my life. Firstly, that I have a deep intrinsic desire to serve others and do what I can to make the world a better place. And secondly, that I love to dance. I cannot remember a time when I did not dance. It is more than a part of my life; it is a part of me. There are countless memories of dancing throughout my life that have been an integral part of shaping who I am. There were times that dance brought me immense joy, and there were times that dance brought pain and tears. Growing up and being taught that to be a good dancer you had to look a certain way, fit a certain sized costume and be able to pull your leg over your head like it was as easy as taking a breath, I did not always succeed in dance. I didn't *think* that I would be able to succeed in dance, but I knew that it was a part of me and so how could that be wrong? My studio environment unfortunately did not make it easy, and simply reinforced the traditional ideals of what dancing was, what dancing bodies looked like and as such was not always a place that I felt safe. Eventually it got to the point where the politics of my traditional dance studio environment became toxic and caused more harm than good, and so slowly I fell out of love with dance. This occurred as a means to protect myself from this toxic environment. I did not lose my love of dance itself, but in the interest of self-preservation, I knew that I could not continue in this dance environment.

I found some reprieve from this dance environment through studying dance at high school as an NCEA subject. Here the focus was not *only* on performance, but also on creativity in choreography, as well as on analysing performances for meaning and learning about the history of dance. With the pressure no longer solely placed on the number of fouettés I could do or if I had gotten my middle splits yet, I found a way to keep some of my love for dance present in my life. Living in a small town however, the studio dance politics soon found their way into this space as well. The same competitiveness, assumptions and understandings of dance filtered through into the school dance class, and once it was present it was there to stay. In my final year of high school our dance teacher left, and we had a new teacher, Sumara Fraser, come in as her replacement. Sumara also taught at my dance studio, although I had not been one of her students yet. Her approach to dance teaching was very

different from what we were used to in this class, and as such took a while to get used to. It was in this class that I was introduced to inclusive dance through watching a *Touch Compass Dance Company* performance video. However, being dissatisfied and let down by my current dance experiences, I now acknowledge that I was not ready to *fully* embrace the possibilities of this dance practice that was presented here.

As I entered my undergraduate degree, disillusioned by my dancing experiences, I accepted that I had taken dance as far as I could, and made my peace with leaving dance in my childhood. I chose to focus instead on the other certainty in my life, in my desire to serve others. So, I set out with the intention of becoming a secondary school teacher to fulfil this desire. It was not until I left that studio environment and discovered a more holistic and community approach to dance at university that I realised dance did not have to harm, and that dance could love me too. I was introduced to a whole other world of dance where the very boundaries of who could dance, where we danced and even *what* dance is was being challenged. Discovering this other side of dance had me falling, head over heels, in love with dance again. I had found the place that dance was meant to take me; a place where dance was a way of life, where dance was a celebration, where dance was for all no matter where or how you danced. I began to explore the notion of dancing for wellbeing, dancing so that it *felt* good and forgetting about what it looked like.

Enrolled in a Bachelor of Arts, with the intention to complete a postgraduate teaching qualification afterwards, I had some freedom to take a variety of classes my first year. I studied English, Human Development, Sport Science and Coaching, Theatre and of course, Dance. Each of these subjects offered very different views of the world and had me questioning my own values and perspective. I found myself questioning the path I had chosen to follow in teaching, seeking more freedom in my desire to serve others that I was suddenly sure I would not find within the confines of a school curriculum. It wasn't until my second year of university, when I took a paper on theatre for schools and communities as well as a paper on community dance, that I realised I did not have to compromise my dreams and that there were other paths that I could take to fulfil both my desire to serve others and my love of dance. This community dance paper introduced me to the endless possibilities that dance offers and allowed me to reconcile the things I wanted most out of life, recognising that I could combine my desire to serve others and contribute to making the world a better place with my passion for dance.

This small taste of community dance practice, and specifically inclusive practice, ignited a passion and had me enrolling in a directed study, joining local groups and taking

any opportunity I could to be involved in and learn more about this practice. The more experiences I had in this practice, and the more research I undertook, the more I resonated with it. My first significant research project was the directed study I completed as part of my bachelors degree. Starting broadly with the topic of Community dance practice (following the paper on community dance I had completed the year earlier), I set out with the desire to simply learn more. This directed study brought me to investigate my own dancing experiences in the past and the present, new dancing experiences with *Touch Compass* and the literature and research surrounding the field of community and inclusive dance practice. I was fortunate during this study, to have access to the *Touch Compass* community contemporary classes, as I was based in Hamilton so there was just a short drive to Auckland. These classes provided me with a tangible first-hand experience of dancing with an inclusive community and helped make sense of what I was reading in my research. The experience wholly reinforced my newfound passion for this practice and affirmed my love of dance. It was also quite confronting, as I was forced to assess assumptions and ignorance's that I was not aware I held. It really was an experience that changed the trajectory of my life and helped guide me to this thesis.

All of these dancing moments, from the early toxic experiences of dance to my reinvigorating undergraduate degree and directed study, motivated my investigation into alternative pedagogical practices, and led to my co-authoring an article calling on dance educators to evaluate their practice and embrace the changes in the field (Richmond & Bird, 2020). This article allowed me to further investigate my previous dancing experiences as both a student and a dance teacher, and evaluate ways in which I could do better. As well as this, the research allowed for an investigation into possibilities for alternative pedagogical approaches within traditional studio environments. This further piqued my interest in pedagogical approaches within various dance practices, and directly affected my personal practice as a studio dance teacher as I sought different ways to approach learning and achievement for my students.

Nearing the completion of my Bachelor's degree I made the decision to follow my newfound passion for inclusive dance and community practices, and find a way to build it into my career. After taking a year off to travel (and save), I returned to study towards my Masters with three very clear goals:

1. Investigate inclusive dance and the way that it is practiced.
2. Build connections within the inclusive dance community.
3. After completing the degree, develop an inclusive dance community in Hamilton.

This led to the undertaking of this thesis, and the pursuit of more personal development in this field of knowledge. In studying towards this degree I have been able to reflect on my complicated relationship with dance, and have gained a new understanding of the experiences in my childhood that have brought me to this point. I am certain that if I had not fallen in love with the movement of dance yet found no place in the competitive and toxic traditional studio environment, then I would not have been open or willing to embrace this alternative practice. These experiences of exclusion from the traditional dance environment set me free to explore a more meaningful relationship and engagement with dance practice. As well as this, these experiences challenged me to seek out alternative ways of teaching and to engage in my own pedagogical practice as a dance teacher to actively ensure that my own students do not have the same experiences of exclusion and lose their love of dance.

Initial considerations

This research is concerned with the leadership, pedagogy and facilitation of inclusive dance classes in Aotearoa, New Zealand and the role of key experts within their communities. Inclusive dance refers to dance that challenges perceptions of disability and offers the potential for movement for a diverse community of individuals, both people with disability and people without disability (Touch Compass Dance Co., n.d; WI Dance, n.d). I note that while my research topic focuses on the key experts of inclusive dance classes for people with and without disability, my research focus is on the key expert, and not on or about 'disability' specifically. The understanding of and use of language regarding disability and people with disability for this research project follows that of the social model of disability, in alignment with the values of the communities and individuals I work with as well as the New Zealand Disability and Dance Strategy (Hayward, 2010). The social model understands disability as a result of the restrictions imposed on a person by society through barriers both social and physical that alter their everyday activities, rather than through 'impairment' (Brown et al., 2018; Kuppers, 2000; 2014; 2017; Oliver, 2013). In comparison, the medical model has its roots in the medical sciences and according to Mykitiuk et al. (2015), has historically "characterised disability as a condition that demands a cure" (p.3). This reinforces the idea of 'otherness', 'wrongness', of fragility and of disabled bodies as being 'broken', thus, needing to be fixed. Instead the social model understands that disability is not seen simply through the absence of a limb for example (as the medical model would), but rather through the exclusion

of a person from a public site due to the lack of ramps and wheelchair access, or through the lack of educational resources to support students with learning and cognitive disabilities (Allan, 2005; Bresnahan & Deckard, 2019; Brown et al., 2018). Bresnahan & Deckard (2019), explain that when an individual encounters these barriers it "signals their "disability"" to others, and that this "locates the disability in the social landscape" (p.194) rather than in the person themselves. The social model is focused on the way that society presents itself in relation to the people living in it and interacting with the world it designs (Kuppers, 2017). Critics of the social model express concerns that it glosses over the defining differences of individuals and instead groups all disabled people together (Oliver, 2013). This raises concerns as it fails to acknowledge the "reality [that] our race, gender, sexuality and age" (Oliver, 2013, p.1025) create different complex lived experiences and needs for individuals. Thus, the critique of the social model is that it is a "limited and partial explanation for what is happening to disabled people in the modern world" (Oliver, 2013, p.1025). Nevertheless, the social model of disability, particularly as developed by feminist scholars such as Petra Kuppers (2000; 2014; 2017) offers a way of understanding and developing awareness of the 'social agenda' and associated implications for people with and without disability.

In writing this thesis I have also followed the use of language and attitude towards disability and inclusion of the community. In doing so, what is not explicit in the narrative portion of the thesis is the diversity of the group. This follows the language use of the community wherein they (and I) make deliberate choices around language so as not to assume ability or physicality of others. Inclusive language shifts the focus from a person's physicality and on to the person themselves, as well as aiding in ensuring the anonymity of the class members.

Thesis Structure

This thesis will explore the interactions of leadership, pedagogical and facilitation approaches within inclusive dance practice in order to address the research question: *In what ways do key experts of Inclusive Dance work within the roles of leader, teacher, facilitator within their community?* To do this I will firstly present a review of the current literature to provide the context for this research and essential understandings of leadership, pedagogy and facilitation in general theory as well as in relation to dance, and then in relation to the specific and unique context of inclusive dance practice. Once this foundation has been established, I will

outline my methodology and research design in order to establish the focus and scope of the research project. Following this, the results portion of the thesis will be presented within two chapters integrating narrative and reflective writing. The different styles of writing will be highlighted through changing font styles to make clear the tonal shifts. Chapter four findings will be presented in part through an ethnographic narrative following a research process with Wellington Inclusive Dance (WI Dance), and their key expert Suamra Fraser. In this narrative writing care has been taken to follow the use of language demonstrated by this community. The community members did not draw attention to disability in their practice, instead used inclusive language that did not signify ability in any way. In an effort to honour these communities, similar language has been used in the descriptions of the narrative tale. The narrative in chapter four will lead into the reflective findings in chapter five which represents the voices and practice of other key experts from inclusive dance communities throughout Aotearoa, New Zealand (Sue Cheesman, - *Touch Compass Dance Trust*, Auckland; Hahna Briggs, - *Gasp! Dance Collective*, Dunedin; Lyn Cotton- *Jolt,* Christchurch). Lastly, the final chapter will summarise conclusions from the research, and discuss implications of the research for both me personally and for the inclusive dance community, as well as limitation and possibilities for future research.

Chapter Two: Literature Review

The purpose of this chapter is firstly to review the existing literature pertaining to the fields of inclusive dance. Secondly, the theories underpinning leadership, pedagogy and facilitation as both general concepts and then in specific relation to dance and inclusive dance will be reviewed. Finally, the current literature in the field of inclusive dance will be investigated to identify and understand the unique pedagogy and values of this practice.

Inclusive dance – What is it?

Inclusive dance practice provides opportunities for people of all abilities and circumstances to dance (Amans, 2008; Cheesman, 2011; Houston, 2008; Urmston & Aujla, 2019; Zitomer; 2013) and is performed on the premise that "dance is the birthright and the potential of all human beings, and is a fundamentally human activity' (Thomson, 1998, p. 89). There is a history of exclusion of the disability community from the dance world, and inclusive dance creates a space where all people, be they a person with disability or a non-disabled person, are not only welcome but are celebrated for their dancing body without being patronised or their presence being tokenistic, or merely tolerated (Cheesman 2014; Matos, 2008; Urmston & Aujla, 2019). Inclusive dance practice challenges the traditional ideals of *what* dance is, *who* can dance, and *where* it can, or should, be done (Amans, 2008; Cheesman, 2011; Kuppers, 2000; 2014; 2017; Shapiro, 2016). Shapiro (2016) goes slightly further in saying that it is not just who 'can' dance, but who 'should' dance, that is challenged through inclusive community practice, highlighting the role of the dance educators in this responsibility. The presence of the disabled body in dance is redefining the ideals around who can dance (Kuppers, 2000; 2014), challenging the concept of the "ideal body" and "present[ing] itself in singularity with its physicality as a possible dancing body" (Matos, 2008, p. 80). Furthermore, it is a performance of possibilities, opening up new ways of thinking about possible types of movement and who can move (Cheesman, 2011; Kuppers, 2000; 2014; 2017; Levete, 1982).

Inclusive dance practice is a growing practice in New Zealand; in 1995 there was no one in the country working formally in inclusive dance; "in fact, the term was generally unknown" (Powels, 2007, p. 17). However, there has been an increase in the last twenty

years, both nationally and internationally, in inclusive dance classes being offered as established companies support the development of other communities and so forth (Benjamin, 2008; Cheesman, 2017; Morris et al., 2015; Zitomer, 2013). To understand what happens in inclusive dance communities, I consider the different approaches of leadership, pedagogy and facilitation in the following sections.

Leadership Theory

As a broad theory, leadership eludes a commonly agreed upon or shared definition (Ford, 2005; Hernandez et al., 2011; Ropo & Sauer, 2008). For decades a shared single definition of leadership has been sought, however:

> "always it seems, the concept of leadership eludes us or turns up in another form to taunt us again with its slipperiness and complexity. So, we have invented an endless proliferation of terms to deal with it…and still the concept is not sufficiently defined" (Bennis, 1959, p. 259, as cited in Ford, 2005).

The difficulty in settling on a single definition of leadership stems from the inability to decide what it *is* and where it originates from (Hernandez et al., 2011). Some argue that it is a process that can be learned while others argue that it is a person who is born with certain traits pertaining to effective leadership (Horner, 1997; Ropo & Sauer, 2008). The origin or the *locus* ("the source from which leadership arises" (Hernandez et al., 2011, p. 1166)) of leadership is highly debated also. Hernandez and colleagues (2011) argue that there are five categories of *loci* "leaders, follower, leader-follower, collective, and context" (p.1167). Across all definitions of leadership however, it is usually agreed that leadership is concerned in some way with the relationship between the leader(s) and the follower(s) (Barbour, 2018; Barsh et al., 2008; Ford, 2005; Hernandez et al., 2011; Horner, 1997; Ropo & Sauer, 2008). Further, Underdal (1994) argues that leadership is "associated with the collective pursuit of some common good or joint purpose" (p.178) and effective authentic leaders will sacrifice their own self-interest in this pursuit for common good when called upon (Lyman et al., 2012). For the purpose of this thesis and this literature review, leadership theory will be investigated in the context of dance and education/coaching. These contexts have been selected to align with the other areas of enquiry (pedagogy and facilitation) and to provide some parameters within an incredibly expansive field of knowledge.

Two main types of leadership theory will be discussed in brief: transactional (or traditional) leadership, and transformational leadership. According to Kuhnert & Lewis (1987):

> Transactional leadership occurs when one person takes the initiative in making contact with others for the purpose of an exchange of something valued… Transformational leadership is based on more than the compliance of followers; it involves shifts in the beliefs, the needs, and the values of followers. (p. 648).

The difference between transactional and transformational leadership is therefore in the relationship between the leader(s) and the follower(s) (Hernandez et al., 2011). This means that these two broad types of leadership engage in power dynamics in different ways. Transactional leadership stems from a more traditional view of workers and managers/ organisations (in the context of organisational psychology and business management) where the position of total power is held by the leaders and is used to achieve simple task completion by followers (Horner, 1997). In this model of leadership leaders and followers engage in a relationship wherein the leaders give followers something they want in exchange for something the leader wants (a transaction). This creates a relationship of mutual dependence. When all the power sits with one party, however, the relationship can easily be taken advantage of and become skewed in favour of the leader (Alexandre, 2017; Hernandez et al., 2011; Horner, 1997).

Transformational leadership is built on the foundation of searching for ways to empower and motivate followers through engaging them more fully in the process of the work (Bass, 1985). The power dynamic in this model of leadership is therefore shared, different voices are included in the decision making, and the responsibility is split between leader and follower. Transformational leaders are more versatile, can cope with change and are consistently in pursuit of the common good above their own self-interest (Bass, 1985; Horner, 1997; Lyman, et al., 2012). This relationship fosters stronger relationships with others, while also being able to support and encourage the development of the individuals (Horner, 1997). “The result of transforming leadership is a relationship of mutual stimulation and elevation that converts followers into leaders and may convert leaders into moral agents" (Burns 1978, as cited in, Kuhnert & Lewis 1987, p.648). Transformational leadership offers an alternative to the traditional dictatorial and transactional leadership model where the power is most often held by the leader.

Thinking about leadership in dance contexts also provides the opportunity to imagine alternative views of leadership, as the context of dance requires specific knowledge and expertise. It is useful however, to understand the wider context of leadership theory and the relationship between leader / follower when exploring leadership in specific context.

Leadership in dance

Thinking about the role of the leader and the *locus* of leadership in the context of dance, Barbour's (2018) "Alternative processes continuum" (p. 77) offers a useful model for understanding leadership in dance contexts. This continuum was adapted from Joanne Butterworths (2009) "Alternative processes continuum" for understanding the relationship between dancer and choreographer working in professional and in community contexts. Butterworths (2009) continuum identifies a series of roles and relationships between the choreographer and dancer, and places them along a continuum with the choreographer as expert at one end of the continuum, and then choreographer as author, then pilot, facilitator and then as collaborator, respectively.

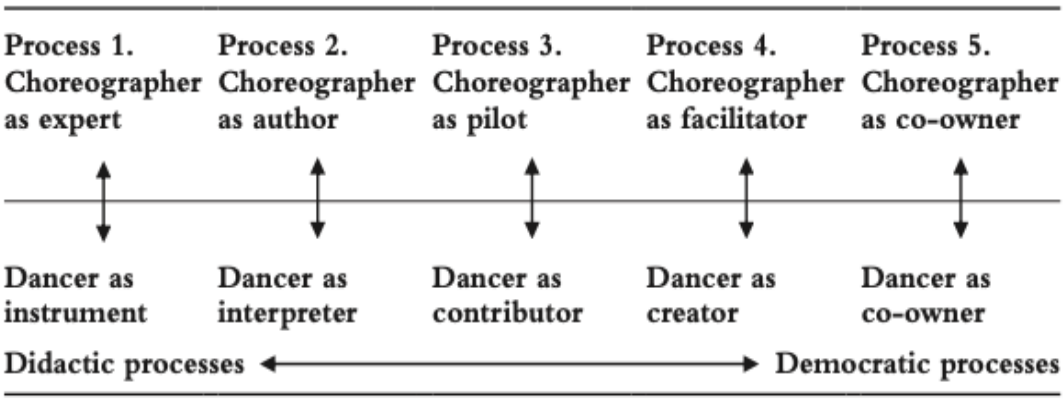
Figure 1: Barbour (2018, p.78), adapted Alternative Process Continuum from Butterworth (2009, pp. 187-188)

Process One	*Process Two*	*Process Three*	*Process Four*	*Process Five*
Leader role				
Leader as expert	*Leader as author*	*Leader as pilot*	*Leader as facilitator*	*Leader as collaborator*
Leader skills				
Control of concept, style, content, structure, Interpretation. Generation of all material.	*Control of concept, style, content, structure, interpretation in relation to capabilities of others.*	*Initiate concept, able to direct, set, develop tasks, shape the material that ensues. Facilitate process from content generation to macro-structure.*	*Provide leadership, negotiate process, intention, concept. Contribute methods, style, develop/ share/adapt content, structure.*	*Share with others research, negotiation, decision-making about concept, intention.*
Social interaction				
Passive but receptive, can be impersonal.	*Separate activities but receptive, with personal qualities stressed.*	*Active participation, from all, interpersonal relationships.*	*Generally interactive.*	*Interactive across group.*
Leadership methods				
Authoritarian.	*Directorial.*	*Leading, guiding.*	*Nurturing, mentoring.*	*Shared authorship.*
Participant approaches				
Conform, receive, process instruction.	*Receive, process instruction, utilize own experience.*	*Respond to tasks, contribute to discovery, replicate material from others.*	*Respond to tasks, problem-solve, contribute to discovery, actively participate.*	*Experiential. Contribute fully to concept, style, content, form, process discovery.*

Note. From "Dancing Into the Unknown: Learning Leadership", by K. Barbour, in R. McNae & E. C. Reilly (Eds.), *Women leading education across the continents: Finding and harnessing the joy in leadership* (pp. 72-79), 2018, Rowman & Littlefield.

In each process along the spectrum the skills and methods for communication and interaction is detailed. In Barbour's (2018) continuum, she revised the role of choreographer and replaced it with 'leader'. This continuum is a useful tool in understanding the relationship and the role of leader in the context of dance as it illustrates a wide range different leadership styles and their power relationships (Barbour, 2018; Butterworth, 2009). Furthermore, it demonstrates different positions of the leader in relation to the dancers where the leader is leading from the front, from within, or alongside the dancers (Barbour, 2018; Butterworth, 2009; Hargreaves & Shirley, 2019).

Figure 2: Butterworth (2009) Simple Didactic-democratic framework model



Note. From "Dancing Into the Unknown: Learning Leadership", by K. Barbour, in R. McNae & E. C. Reilly (Eds.), *Women leading education across the continents: Finding and harnessing the joy in leadership* (pp. 72-79), 2018, Rowman & Littlefield.

The relationship of the leader to the dancer/follower reveals the dynamic of power sharing between them (Hargreaves & Shirley, 2019). For instance, leading from the front requires the leader to be in control and 'spearheading' the decision-making so the others involved have less say in the decision-making. Leading from the middle involves a more collaborative and shared power dynamic so the decision making is a shared responsibility (Hargreaves & Shirley, 2019). Personal values and individual personality traits also influence our approaches to leadership and to being a follower (Hernandez et al., 2011).

Dance offers a unique way of knowing, communicating, and connecting with oneself as well as with others. As such the way we work in dance is unique to dance itself. With this understanding, Alexandre (2017) states that leadership within dance is a "new discipline with its own unique identity, intrinsically different from either dance, leadership, or any of their subsidiary disciplines" (p.13). As well, Alexandre (2017) discusses the distinct absence of

research specifically in relation to leadership in dance practice. In acknowledgement of this lack of research, Alexandre endeavours to fill the gap and provide a theory for dance leadership. In doing so, it is stated that "the central and most apparent phenomenon in leading dance is the presence of the human: not merely the human body, but the entire human" (Alexandre, 2017, 19). This aligns with the values of transformational leadership, as well as with inclusive dance practice in which the individual is seen not as a commodity blindly following, but rather is a thinking, feeling, experiencing human being and deserves to be treated as such (Alexandre, 2017; Barr, 2013; Cheesman, 2011; 2014; 2017; Kuhnert & Lewis, 1987, Shapiro; 1998; Zitomer, 2013).

Leadership is also concerned with the administration and management decisions of a group (Branson et al., 2016; Lovett, 2016; Murawski & Dieker, 2013). For example in a school context within the classroom, teachers are leading students through their learning, but within the administration and management levels of the school there are other leaders making decisions about curriculum, funding and resources (Murawski & Dieker, 2013). These decisions made at an administration or management level control the 'big picture', or the direction of the larger group (Branson et al., 2016; Connolly et al., 2019; Lovett, 2016; Murawski & Dieker, 2013). This can be seen also in dance contexts, in both traditional and inclusive practice. In order for the group to dance together there must be someone organising class/rehearsals time and spaces, coordinating dancers, selecting music and applying for funding and so forth. Leadership is concerned both with what goes on in the studio or classroom, as well as what goes on behind the scenes leading up to the class/rehearsal/performance time.

Leaders, like dancers, come in may shapes and sizes. Leadership eludes singular definition as a result of the multifaceted and multitude of approaches and styles. In recognition of the endless possibilities offered within leadership theory, transactional leadership and transformational leadership have been discussed here in relation to the literature. These broad models for leadership were chosen as they demonstrate two very different approaches to leadership and the associated power dynamics. Understandings of leadership from outside the context of dance, allows for a deeper understanding of leadership theory and the subsequent applications within the field of dance. It has been agreed that there is a lack of research pertaining to the specific contexts and styles of dance leadership (Alexandre, 2017; Barbour, 2018), however, the understandings of leadership theory from external contexts can be applied to dance, acknowledging the unique way of working that dance offers. Barbour (2018) relates leadership in dance context to Butterworth's (2009)

simple didactic democratic framework model, and in doing so provides a framework for understanding the multiple ways of employing leadership within dance contexts.

The understandings of transactional and transformative relations, as well as awareness of power dynamics, is also important in discussing pedagogy and teaching practice. In the following section on pedagogy, I will return to such understandings.

Pedagogical Theory

Pedagogy is a complex practice and may be difficult to understand as a range of definitions may be offered (Mortimore & Watkins, 1999; Tinning, 2008). With the broad understanding that pedagogy is what and how we teach, or as posed by Warburton (2019) "the study of how best to teach" (p.82), we can thus determine that pedagogy is not something that simply happens. It is the consciously chosen and specific methods we employ to communicate the transfer of ideas and learning, thus building an education (Gergely et al., 2007; Mortimore & Watkins, 1999; Tinning, 2008). Tinning (2008) articulates this when stating that "pedagogy is fundamentally concerned with the processes of knowledge and (re)production" (p.416). Furthermore, pedagogy is the intersection between the conscious decisions made in order for learning to occur and the intentional passage of knowledge between all people involved (Tinning, 2008; Mortimore & Watkins, 1999; Warburton, 2008). Pedagogy as a practice is intentional and reflects the values of the individual (Warburton, 2008; Zitomer, 2013). Intent in pedagogical practice is important as without intent pedagogy would be "everywhere yet nowhere" (Tinning, 2008, p. 417), as learning and the passage of knowledge also happens in everyday life through experiences without any pedagogical work having been done in order for it to occur (Tinning, 2008). While intent is a key component of pedagogical work, Tinning (2008) explains that intentional planning can only go so far and there is often a break between what is planned and what actually occurs, especially when you factor in the uncertainty of human variables (Barr; 2013; Stinson, 2005; Tinning, 2008). Pedagogy therefore not only encompasses what is intently planned, but also what unintentionally happens, the 'expected' and the 'unexpected', as well as how the learning is delivered. This includes the selected objectives or goals, the teaching methods, and any other decisions made regarding the learning environment.

As pedagogy encompasses the 'what' and the 'how' we communicate and thus build the learning/education environment, it therefore applies to the full spectrum of teaching

methods – from transmission teaching (teacher say, student listen/do), to more student led and collaborative styles of teaching (or facilitation) (Luguetti et al., 2021; Mortimore & Watkins, 1999; Tinning, 2008). The pedagogical spectrum noted here has parallels to the leadership style spectrum discussed above in the way that the power dynamic shifts along the spectrum and the dancers shift from passive to active engagement (Barbour, 2018; Butterworth 2009; Luguetti et al., 2021; Mortimore & Watkins, 1999; Tinning, 2008). This is important to note as the multiplicity and interconnection of pedagogy, teaching, facilitation and leadership within the context of inclusive dance is the central investigation focus of this thesis. Acknowledging the role of pedagogy and pedagogical work in both teaching practice and facilitation practice as well as the shifting power dynamics and dancer engagement across all three areas of theoretical focus highlights the connection between them. This will be discussed more specifically later in this literature review.

The unintended occurrences of learning discussed above have been referred to as the "hidden curriculum" by some (Barbour, 2016; Barr, 2013; Shapiro, 1998; Stinson, 2016) and include all learning that occurs outside of what was intentionally planned. These learnings can include many things such as behaviour, social cues, unconscious bias, as well as use of language, collaborative skills and many more unplanned consequences. While they may be unintended outcomes of learning, this "hidden curriculum" is an important part of pedagogy as our personal pedagogy is informed by our personal values and beliefs (i.e., our values impact the decision making around what we do and do not include in content and how we deliver these learning opportunities), therefore it is our unconscious values and beliefs that are being passed on (Dewey, 1916; Shapiro, 1998; Tinning, 2008).

Dance Pedagogy

Dance is a unique subject matter as it straddles the divide between physical activity and art, and it is not simply physically engaging but also emotionally, intellectually, spiritually and socially engaging (Burnidge, 2012; Coe, 2003; Fitzgerald, 2017; Stinson, 1995). While there are the obvious physical elements and skills of dance such as alignment, placement, motor skills, memory, spatial and kinaesthetic awareness, there are also multitudes of other elements and benefits that may not be explicitly thought of when considering dance as a pedagogical practice. Elements of dance education such as socialisation with peers, performance, creativity, culture, mental wellbeing and self-expression (Coe; 2003) are often secondary considerations in dance participation, but are equally present and important,

nonetheless. It is not enough for dance educators to only be proficient dancers, they also need pedagogical knowledge and an understanding of how to combine their content and pedagogical skills (Warburton, 2008). A wide range of pedagogies have thus been employed by dance educators in order to address both the diversity of learning that occurs in dance and the diversity of the individuals dancing (Coe, 2003; Garber, 2010; Warburton, 2008). Just as with general education, the way dance is taught reflects the personal values and beliefs of the educator. Due to dance learning being so strongly located in the body, dance education has great influence on the holistic lived experience of the dancer, how they move through life in their body, and how they translate movement to meaning both as a student and in teaching roles (Choi & Kim, 2014; Coe, 2003; Stinson, 2016). As students of dance transition into other roles such as choreography or teaching roles, they may simply teach as they were taught without seeking further pedagogical knowledge (Warburton, 2008). This usually follows the mindset that 'this is how it has always been done' without taking the time to consider if it is the way it *should* be done or if there are other approaches that could be applied (Choi & Kim, 2014; Pickard, 2012; Warburton, 2008). Teaching how we were taught, and only employing the same pedagogical methods as the ones we were exposed to as students creates a cycle of pedagogy that reinforces the dominant values and ideals of dance, including what dance is, who can/should dance and how it is taught (Amans, 2008; Dragon, 2015; Shapiro, 2016). As more voices are being added to the discussion around the need for pedagogical knowledge in dance education, more dance educators are investigating their own practices, questioning the traditional methods of dance education and seeking to understand new ways of teaching and learning dance.

Traditional dance pedagogy

Traditional dance pedagogy is reliant on the authoritarian teaching method which favours a "teacher say, student do" or transmission mode of teaching (Jackson, 2005; Zeller, 2017). This pedagogical approach creates a one directional flow of knowledge and technical understandings from a teacher positioned as the 'expert' with all of the authority and power, to the student for purpose of assessment or performance (Burnidge, 2012; Butterworth, 2009; Coe, 2003; Stinson, 2016; Warburton, 2008). This authoritarian model for education has been criticised generally as a teaching model but is especially criticised within dance contexts as doing more harm than good. The authoritarian model assumes that the student is an empty vessel waiting to be filled with the knowledge of an expert teacher and fails to acknowledge

the pre-existing movement knowledge and the diverse individual experiences of students (Alterowitz, 2014; Burnidge, 2012; Dewey, 1916; Raman, 2009; Warburton, 2008; Zeller, 2017). A transmission or authoritarian pedagogy in a dance class relies on an expert demonstrating or "instructing" steps for students to replicate until they are able to perform the steps to an acceptable standard as deemed by the expert (Coe, 2003; Shapiro, 1999). Freire (2000) refers to this transmission style of teaching as "banking" knowledge wherein outcome-based knowledge is deposited unto a passive learner and "banked" by their expert teacher. This creates dancers with "docile bodies" (Clark & Markula, 2017, p. 440), who may be easy to teach but are simply obedient, unquestioning and potentially mindless (Jackson, 2005) and are valued for their ability to watch, follow direction and replicate movement above all else (Shapiro, 1999). When learning becomes a passive act the power relationship shifts in favour of the teacher, and students may become disengaged bystanders in their own learning. This occurs when dancers 'drill' the learning into their bodies (the dance equivalent of rote learning or memorization) rather than gaining applied understandings of both the movement and relevant knowledge or learnings revealed through both the planned and the hidden curriculum (such as communication, problem solving, kinaesthetic awareness), that can be utilised not just in dance but in other areas of life also (Alterowitz, 2014; Dewey, 1916; Freire, 2000; Zeller, 2017). This not only results in disengaged dancers, but also in disempowered dancers (Dyer, 2009) as it strips them of their power to question, inquire and voice their experiences, teaching them instead to be obedient and not question authority (Alterowitz, 2014; Burnidge, 2012; Zeller, 2017).

By stripping dancers of their individual power, they become tools or objects to shape rather than experiencing beings and the pedagogical focus is placed on 'product' over 'process' (Alexias & Dimitropoulou, 2011). When the dominant focus is on the product, or the measurable dance technique goals (such as the height of a kick, or the number of turns able to be performed), rather than the feeling and meaning discovered through movement and the experience of dancing, learning in the dance classroom becomes standardised and skill-based. This standardisation of learning fails students of diverse backgrounds as it compares students against each other on their ability to recreate measurable "banked" knowledge without considering the individual dancers and their diverse circumstances (Freire, 2000; Garber, 2012; Mainwaring & Krasnow, 2010; Villalba et al., 2009). Standardising teaching and learning has also been named as "the worst enemy of creativity" by Villalba and colleagues (2009, p. 341), who state that when teaching and learning becomes consumed with pre-determined outcomes, rigid teaching styles and measurable standard tests, educators tend

to take less risks, experiment less with ways of communicating learning and thus be less creative.

Authoritarian teaching methods also assume that all students learn and understand in the same way. This fails to acknowledge the students as individuals, their diverse needs and their inherent traits thus forcing them to assimilate and conform to the singular set of ideals, movements and behaviours of the cohort as presented by the teacher (Shapiro, 2016; Stinson, 2016; Warburton, 2008). This creates a 'one-size-fits-all' mentality for both parties, the teacher and the learner, and results in learners either conforming, disengaging or being excluded should this approach not be suitable for their learning style (Dunphy & Scott, 2003; Freire, 2000; Matos, 2008; Zitomer, 2013). By assuming everyone learns in the same way, the authoritarian model further minimises the experiences of marginalised communities and can become a barrier to inclusion. This also results in supporting and reinforcing the dominant discourse of exclusion and oppression of said marginalised groups through the power imbalance at the core of the authoritarian model (Freire, 2000; Shapiro, 2016; Stinson, 2016), with the disability community being a prime example of people traditionally being excluded from dance. The traditional authoritarian pedagogy in dance is often not accessible to dancers with disability, as the transmission style of learning fails to acknowledge their diverse needs, offers no flexibility in the way information is communicated or learning is structured and expects attainment of skills based on a physically normative "able" body (Kuppers, 2000; Zitomer, 2013).

Another core and immediate concern of the traditional authoritarian model for dance pedagogy, is the potential to cause physical, mental and emotional harm for students (Alterowitz, 2014). Traditional and authoritarian methods of dance education often include explicit and implicit damaging practices from verbal humiliation (Mainwaring & Krasnow, 2010; Zeller, 2017) to physical discipline, which in the worst cases surmounts to physical abuse (Zeller, 2017). These practices and approaches have been viewed and justified as 'necessary practice' in order to produce successful and proficient dancers for so long that they have become "accepted social practice" (Pickard, 2012, p. 43) by both teachers and students in the studio dance class.

Alternative approaches to dance pedagogy

Just as with general education, there is a wide spectrum of pedagogical approaches in dance outside of the traditional method of transmission teaching. The spectrum stretches from the

traditional authoritarian approach at one end, where the expert teacher holds all of the power, to the other end of the spectrum where learning is totally collaborative and there is a two-way flow of learning between 'expert' and dancer (Cone, 2007; Gibbons, 2007; Goldberger, 1992; Risner, 2009). Some alternative dance pedagogies that have emerged include student-centred pedagogy and somatic pedagogy (Alterowitz, 2014; Burnidge, 2012; Cheesman, 2011; Coe, 2003; Deasy, 2014; Dragon, 2015; Stinson, 2016). Both of these pedagogical practices shift the focus off the teacher as expert and require a more equal relationship and exchange of both knowledge and power between the teacher and dancer. As well as this, there is a drastic shift within these pedagogies to value the core beliefs and experiences of the individual, acknowledging the dancer as more than just an object and instead as a critically thinking and engaging individual (Buck & Barbour, 2015; Burnidge, 2012; Mainwaring & Krasnow, 2010). Other commonalities between these approaches include how success is measured intrinsically for the individual rather than by external standardised goals. This places more importance on the creation of meaning rather than on the external aesthetic and proficiency of movement, and the fostering of creativity and collaboration rather than silent obedience (Burnidge, 2012; Raman, 2009; Cheesman 2011; Choi & Kim, 2014). This is not to say that alternative methods do not value proficiency or skill acquisition, rather that through promoting these alternative values dancers are intimately engaged in their learning while also developing physical dance skills (Choi & Kim, 2014; Zitomer, 2013).

Student-centred pedagogy favours "strategies that encourage individual enquiry, self-discovery, and collaboration" (Alterowitz, 2014, p.9). The responsibility for learning is shared between the teacher and the dancer so as to ensure the dancers voice and opinions are included in the decision making, thus laying the foundation for a democratic creative practice (Buck & Barbour, 2015; Burnidge, 2012; Cheesman, 2011; Deasy, 2014). Valuing of the dancer's voice and individual experiences fosters critical engagement with the learning as the responsibility and ownership is placed in their own hands (Burnidge, 2012; Cheesman, 2011). Student-centred pedagogy is specifically concerned with providing the dancer with the freedom to develop their own voice and understanding so that they have a direct and engaged relationship with their own learning (Coe, 2003). In doing so, the diversity of each dancer is brought to the forefront of the pedagogical practice, and dancers are able to find solutions and variations within the movement to accommodate personal, cultural or bodily needs in a democratic and supported way (Burnidge, 2012; Coe, 2003; Fitzgerald, 2017; Stinson, 2016). This pedagogy provides a learning style that simultaneously adapts to the needs of the individual with the needs of the community without having to sacrifice one for the other

(Koff, 2015). The validation of individual experience allows for the development of necessary critical thinking skills (Burnidge, 2012) which increase performance abilities by being able to investigate, question and discuss one's own thoughts and feelings (Raman, 2009). As the experience of the student is the central focus of this pedagogy, assessment shifts drastically away from a standardised measure of success where students are compared against each other, and instead tracks individual progress for each student (Koff, 2015; Stinson, 2016).

Somatic dance pedagogy focuses on the development of body awareness and the connection between the dancer's mind and body (Barbour, 2016; Choi & Kim, 2014; Mainwaring & Krasnow, 2010). Somatic awareness can be defined as "paying conscious attention to kinaesthesia and proprioception, emotions and cognitions" (Barbour, 2016, p. 3), or what it feels like in our embodiment as we move through space. Somatic dance pedagogy focuses on "the 'whole person' inclusive of his or her associated physical and emotional needs, inviting wisdom 'from within' to inform decisions" (Eddy, 2002, p.119). In practice this means that by actively engaging with somatic understandings of the dancing body, the focus of dance changes from extrinsic values that are concerned with the external *appearance* of movement, to prioritising the *experience* of movement and the intrinsic values of the individual (Choi & Kim, 2014). This enables dancers to firstly, connect more deeply with the way their bodies feel while moving, thus gaining a more critical understanding of how to move their bodies, and secondly, develop an understanding of how it feels for our bodies to move through space in relation to others (Barbour, 2016; Barbour et al., 2019; Eddy, 2002). A somatic dance pedagogy therefore develops not only our relationship between the body and mind, but also our relationship with other bodies in the space. Furthermore, a somatic dance pedagogy does not change all of *what* is taught in a dance class, simply *how* it is communicated and taught (Burnidge, 2012). Teaching or facilitating classes from within a somatic pedagogy allows the teacher/facilitator to move along with the class and share in the experiences of the moment so that the learning can be tailored and adjusted together (Barbour, 2016). By moving along with and sharing the class experience, the somatic dance teacher creates a more even power dynamic by placing themselves within the class rather than being an externally dictating figure.

While there are of course other alternative pedagogies, these have been discussed as a result of their relevance to inclusive dance practice and what is already known about the pedagogical approaches of such communities. Student-centred and somatic pedagogies align

with the diverse needs of inclusive dance communities and allow for individualised learning to occur.

Facilitation Theory

Facilitation as a practice has roots in the business, education and development fields of knowledge and has emerged as both a theory and practice in the mid-late 20th century (Hogan, 2005). Facilitation as a practice in education is a guided interactional process where in situations are presented for learning and development to occur for both parties (Berta et al., 2015; Turnbull et al., 1999). Another form of facilitation in other contexts is often to help others through transitional periods or times of conflict by identifying underlying issues, bringing them their attention, and using a variety of processes to work through and resolve them so that they can forge a path forward (Hogan, 2005). No matter the context or role of facilitation, the practice of facilitation is always concerned with the smooth exchange and development of understanding for the growth of those involved (Berta et al., 2015; Hogan, 2005; Turnbull et al., 1999; Cheesman, 2011). Facilitation as an educational practice utilises specific pedagogical understandings and can even be considered by some as a style of pedagogy within itself (Cheesman, 2011; Burnidge, 2012; Fitzgerald, 2017). Fitzgerald (2017) states that a facilitation-based approach to scaffolding learning experiences rather than transmission teaching allows for the emergence of student-centred learning environments. The role of the facilitator is recognised as a "guide" or a "scaffolder" in the way that they provide opportunity for learners to reach the destination themselves through questioning rather than showing, and listening rather than telling (Luguetti et al, 2021).

The role of the facilitator is understood as someone who acts and enables others to implement a change in their practice, through enabling and encouraging change to happen rather than prescribing it (Berta et al., 2015; Luguetti et al., 2021). It is also generally agreed that a "facilitator should guide rather than direct, question rather than show the way, and listen rather than tell" (Luguetti et al., 2021, p. 207). In doing so the facilitator intentionally presents a space for change, learning and development to occur but does not provide all of the answers. Comparatively, the process of facilitation is the collaborative work undertaken that is structured by the facilitator (Hogan, 2005). Facilitation as a process is concerned with helping others to understand their own emotions, thoughts, experiences, and the opportunity and space for this understanding to occur is created by a facilitator (Hogan, 2005).

Facilitation of dance

These understandings of facilitation are similarly present within the context of dance. A dance person who is working within the realm of facilitation has already positioned their pedagogy and practice at the opposite end of the pedagogical spectrum in relation to traditional authoritarian dance pedagogy. Often within these contexts the term "educator-facilitator" is used by many within to describe both the role and the relationship of the educator-facilitator to the class (Cheesman, 2011; Fitzgerald, 2017), especially within inclusive dance. The role of the educator-facilitator connects the concepts and practice of facilitation within educational contexts to knowledge of pedagogical practice so that the practitioner is both aware of and utilising understandings from both practices (Cheesman, 2011; Burnidge, 2012; Fitzgerald, 2017; Luguetti et al., 2021). Poekert (2011) concludes something similar by referring to the skills of the facilitator as the "pedagogy of facilitation", further connecting the practice of facilitation with pedagogical theory and highlighting the pedagogical work that takes place through facilitation.

Through guiding and scaffolding the path to learning rather than "spoon-feeding" (Fitzgerald, 2012) the knowledge, facilitation-based dance education works to empower the dancer and develop their critical thinking and problem-solving skills alongside their physical dance skills (Barr, 2013; Burnidge, 2012; Fitzgerald, 2017; Matos, 2008). Life skills such as curiosity, confidence and self-esteem are also fostered through facilitation as it requires the dancer to be an active participant in their learning (Cheesman, 2011; Butterworth, 2009; Luguetti et al., 2021; Mortimore & Watkins, 1999). Pedagogical practices that focus on the experiences, engagement, and diversity of the students can also be employed alongside facilitation. For example, somatic dance pedagogy and student-centred pedagogy also provide ample opportunity for facilitation as they are all concerned with the empowerment and intrinsic lived experiences of the dancer (Burnidge, 2012; Choi & Kim, 2014; Coe, 2003). In this way facilitation is employed as a pedagogical tool, embracing it as a process, rather than through the role of a facilitator.

Having now discussed leadership, pedagogy and facilitation as general theories of practice, as well as in the context of dance, I bring the focus back to inclusive dance practice specifically. To further understand the relationship between leadership, pedagogy and facilitation in this field the following section considers the value and unique practice of inclusive dance communities.

Inclusive dance – values and unique practice

Inclusive dance has developed over time, arising from the historic practice of exclusion of marginalised communities, and any who do not fit the 'ideal' image of a dancer, from traditional performative dance practice (Cheesman, 2011; Houston, 2008; Matos, 2008; Urmston & Aujla, 2019; Zitomer; 2013). As a result, associated core values of inclusion, community building, and the celebration of diversity have emerged and are critical components in any inclusive dance community (Barr, 2013; Cheesman, 2011; 2014; 2017; Shapiro; 1998; Zitomer, 2013). Improvisational dance practice is a common choice of movement practice amongst inclusive dance communities as it allows for dancers to move in authentic ways for their own bodies (Cheesman, 2011; Urmston & Aujla, 2021). Urmston & Aujla, (2021), reported that dancers in their study (investigating what informs how dance artists work in inclusive dance talent development contexts) typified "being human" (p.17) and feeling that they are able to be the truest versions of themselves. This is achieved through valuing and promoting authentic ways of moving so that inclusive dance becomes a site where dancers are holistically welcome and inherently celebrated (Cheesman, 2011; Matos, 2008; Urmston & Aujla, 2021).

To be human is to be part of a community, it is an inescapable condition of humanity (Lomas, 1998). Community can be imagined and socially constructed, or it can be based in locality of geographical boarders, in all cases however, community is bound and unified in "shared sentiments" (Rowe, 2015, p.56) and a feeling of "solidarity-among and a solidarity-with others'" (Clarke, 1973, as cited in Rowe, 2015, p.57). Groves and Roper (2015) argue that participants are able to "learn about themselves, and their relationship to the world around them, through moving their lived experiences" (p.127) thus building community connections through dance.

A significant aspect of inclusive dance practice is the building of community and connections with others (Rowe 2015; Chessman, 2011; Houston, 2008). Dance and creative practice where the building of community and human connection is fostered, can be used as a vehicle to repair 'social lesions' caused by political and societal tensions by providing a space away from the outside conflicts wherein the participants are able to move freely and reconnect both with themselves and with others in their "multi-faceted community" (Rowe, 2015, p.57). Inclusive dance practice provides a place where it is acknowledged that the "existing 'exclusive' vision of dance is incomplete and in need of reform" (Benjamin, 2001, p. 14, as cited in Cheesman, 2014). The social lesions caused as a result of this exclusive

vision of dance can be healed through bringing those who have been typically *excluded* from dance back "in touch" (Benjamin, 2010, as cited in Cheesman, 2014) with dance and with those who have been typically *included,* so that everyone is able to dance together (Cheesman, 2014). This idea is reinforced by Houston (2008) who looks at the individuals within inclusive communities and how, through valuing "collective ownership of the dance work, equal opportunity to dance, [and] inclusion of participants from diverse backgrounds and abilities" (p. 13), participants can learn how to work collaboratively and successfully with a wide range of people, as well as learning to better understand the self. This both builds and then strengthens interpersonal connections and a sense of community responsibility (Parrish, 2011). In order for these sort of community developments to occur, the community movement must be held in a space that is neutral, safe, accessible, and welcoming (Cheesman, 2011; Rowe 2015).

Community building also goes beyond simply accepting differences, to the point where difference and diversity is celebrated (Cheesman, 2011). A celebration of authenticity, of being exactly who you are "with dance as the mediator, reconciles the natural and the cultural" (Lomas, 1998, p.154). Through celebratory dance practice participants are able to find a new sense of self, both within themselves and within the cultural/social constructs of society (Lomas, 1998). Inclusive Dance practice provides a model of community practice that "celebrates the diversity and talents of people in the community…whose value is to build and express diverse community cultures, as part of the culture of wider society" (Williams, 2001 as cited in Dunphy & Scott, 2003, p.13). Matos (2002, as cited in Matos 2008) also says that with the inclusion of disabled bodies in dance, "they do not try to conceal their physical limits, but work in the in-between space, namely in the space of conjunction, exploring the physicality of each body that interacts and acts with and on the other" (p. 86). Inclusive dance provides a place where people are free to be themselves, in all their beauty and difference, without feeling that they have to hide parts of themselves that may otherwise be excluded from society (Dunphy & Scott, 2003; Matos, 2008). The practice of celebrating is not simply limited to a celebration of self, but also to what it is to be one's self with others, thus allowing participants to form connections with and understandings of other people within their community (Fraleigh, 2004). Celebration forms connections between participants as it fosters an enjoyment for the "uniqueness of each person in the group" (Barr, 2013, p.117).

Just as dance practice in general requires specific pedagogical practices, so too does inclusive dance practice. In order to deal with complex issues such as managing multiple abilities within a single community or the complexities of managing different often

marginalised and non-marginalised community members together, inclusive dance educators need more than just content knowledge (Warburton, 2008). The non-traditional values promoted through inclusive dance mean that educators working with inclusive approaches need to employ specific pedagogical knowledge in order to succeed in the communication and sustaining of these values (Fitzgerald, 2017; Warburton, 2008; Zitomer, 2013). Fitzgerald (2017) says that "a capable facilitator [should be] someone who provides tools for creative exploration with the intention of allowing content to emerge from the participants' shared experiences" (p. 2). This means that 'educator-facilitators' choose pedagogical strategies that 'scaffold' the exploration rather than simply 'spoon-feeding' the information (Burnidge, 2012), with the understanding that the educator-facilitator does not have all the answers (Cheesman, 2011), and allow for a "student centred learning environment" (Fitzgerald, 2017, p.2) to emerge. This pedagogy also encourages participants to reflect critically upon their own experiences, movement, and their wider world and how they fit into it (Cheesman, 2011; Shapiro, 2016). Thus the core values of inclusive dance are inclusion, community building, celebration of diversity and use of improvisation.

Summary

There is a plethora of literature surrounding the leadership of and the pedagogy and facilitation of inclusive dance as separate fields. In this literature review I have illuminated the clear similarities between the theory and practice of leadership, pedagogy and facilitation and their applications to inclusive dance practice, thus providing a solid foundation to explore the research question: *How do key experts of inclusive dance use leadership, pedagogy and facilitation approaches in their classes to maintain the values and unique pedagogy of the community?* However, while similarities have been noted, the connection between and application of these practices simultaneously within inclusive dance contexts requires more specific investigation. The connection of pedagogy and facilitation has been more extensively written about, as these fields of knowledge are more explicitly entwined, however there is less literature discussing the interactions and role of the leader/leadership within facilitation and pedagogical work. Drawing on the literature to provide working definitions for myself, in this research and in the context of inclusive dance practice I find the following brief definitions helpful:

Leadership: Transformational leadership with recognition of a multitude of leader/follower roles as appropriate and adaptable for different contexts.

Pedagogy: Student-centred and somatic pedagogies offering collaboration in teaching and learning with focus on adaptability and critical engagement.

Facilitation: Pedagogy of facilitation, the pedagogical practice of facilitating learning opportunities through guiding and scaffolding.

This thesis aims to bridge the gap in the literature between these separate fields of knowledge and explore their interactions within the unique contexts of inclusive dance environments so that we can better understand the relationship between leadership, pedagogy and facilitation within the inclusive dance field.

Chapter Three: Research Design and Methods

The purpose of this chapter is to provide an outline of the overall research design being used to explore the overall research question. Following the literature review and to delve deeper into this research, I frame two sub-questions for this research:

> *1) In what ways do key experts of Inclusive Dance work within the roles of leader, teacher, facilitator within their community?*
>
> *2) How do key experts of Inclusive Dance use leadership, pedagogy and facilitation approaches in their classes to maintain the values and unique learning environment of the community?*

Qualitative research is framed within a specific paradigm. A research paradigm is the underlying set of beliefs about how the components of the research area fit together and how we make meaning of our discoveries (Wisker, 2001). It is a theoretical worldview of the researcher that guides their thinking about the world (ontology), meaning making and how they understand meaning making (epistemology) and how we gain knowledge of the world (methodology) (Crotty, 1998; Denzin & Lincoln, 2005). These paradigms affect and influence the research design, development of research questions, selection of methods and of course our chosen methodology. My research is framed by an interpretive paradigm that operates with an ontology that suggests that there is no one single truth, rather that reality and multiple truths are created by individuals in group. Interpretivism also understands meaning making as the constant reinterpreting and rediscovering of meaning, that is to say that what was once true, may no longer be true now (Denzin & Lincoln, 2005).

> "Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self… [qualitative researchers attempt] to make sense of, or interpret, phenomena in terms of the meanings people bring to them." (Denzin & Lincoln, 2005, p.3).

My personal approach to dance leadership, teaching and facilitation has led my research to be guided by an interpretivist paradigm. In this research I am seeking to make meaning from key experts' experiences as well as from my own experiences during

participation in six weeks of classes with one of the key experts. I aim to explore the experiences, values and trainings of the key experts and to further examine the leadership, pedagogy and facilitation of these values throughout participant-observation of a set teaching period with one of the key experts' pre-established communities. Each key expert has their own unique experiences and places from which they draw knowledge that shapes and frames their values and worldviews which subsequently filters through into their unique practices of leading, teaching and facilitating (Burnidge, 2012; Warburton, 2008).

Inclusive dance begins with the premise that "dance is the birthright and the potential of all human beings, and is a fundamentally human activity' (Thomson, 1998, p. 89). As discussed in the literature, the presence of the 'disabled' body in dance presents a performance of possibilities through redefining and challenging the ideas around what dance is and who can dance (Cheesman, 2011; Kuppers, 2000; 2014; 2017; Levete, 1982; Matos, 2008). Challenging the concept of the 'dancers body', inclusive dance practice offers alternative ways of considering possible types of movements, who can move, and what a 'dancing body' or 'ideal body' looks like (Levete, 1982). Specific pedagogical and facilitation knowledge is therefore used in order to communicate and sustain the non-traditional values at the core of inclusive dance practice (Fitzgerald, 2017).

The non-traditional values promoted through inclusive dance mean that key experts working with inclusive dance communities need to use specific pedagogical and facilitation knowledge in order to communicate and sustain these values (Fitzgerald, 2017). This does not necessarily mean that these key experts are only teachers or pedagogues, however, rather that they are able to integrate pedagogical knowledge or approaches into their practices. These key experts cannot be confined to the singular role of 'teacher' as they are also guides and scaffolds, leaders and facilitators. Alongside pedagogical approaches, key experts in this field also integrate leadership and facilitation approaches, resulting in a very unique dance classroom experience (Burnidge, 2012; Cheesman; 2011; Fitzgerald, 2017).

In an attempt to further understand the role of these key experts I plan to explore the relationship between facilitation, pedagogy and leadership in these inclusive contexts. Bringing a leadership lens alongside a pedagogy and facilitation lens in this study I will interview and observe inclusive dance key experts in New Zealand as a means of gaining insight into their leadership strategies and pedagogical and facilitation approaches in the pursuit of developing a deeper understanding of their overall practice. The research questions I outlined at the beginning of this chapter have thus been carefully selected to aid in this exploration. By using the term 'key expert', rather than leader, teacher or facilitator, I aim to

avoid assuming or limiting the roles of these individuals within their communities. The term key expert is borrowed from ethnography, and as such is a suitable choice for this style of inquiry. Avoiding assumptions as a consequence of the connotation's specific labels (such as leader, teacher, facilitator) will provide the freedom necessary to explore the key experts' practices in more nuanced ways. In doing so I aim to understand how these groups successfully operate and the impact these leadership, pedagogy and facilitation approaches have on the community. Through understanding how existing communities and facilitators currently operate successfully, this research will support the development of future inclusive dance communities. I plan to use my learning and the findings of this research to support the development of an inclusive dance community in Hamilton. Such inclusive dance communities are valued assets in any wider community as they bring together people of multiple walks of life and offer a safe space for connection, freedom of expression and for emotional, physical and spiritual exercise (Barr, 2013; Burnidge, 2012; Cheesman; 2011; Deasy, 2014; Matos, 2008).

Methodology

The qualitative methodology of choice for this research project is ethnography. This qualitative methodology allows for the researcher to create vivid descriptions of the happenings of a group or an individual, while also framing these happenings within the larger context of their world views (Cohan et al., 2018; Ellis, 2004). The experiences of others, their inner thoughts, decision making, and world view are revealed to us through the observations we make and the questions we ask of them (Conner & Bliss-Moreau, 2006). With its roots in anthropology, ethnography meshes together individuals, communities, culture and the intricacies of human behaviour, so that we are better able to understand the experiences of others and how we relate to them. To better understand ethnography, Ellis (2004), suggests that we "take the word apart. Ethno means people or culture; graphy means writing or describing Ethnography then means writing about or describing people and culture, using firsthand observation and participation in a setting or situation" (p.26). Ethnography is exploratory by nature; ethnographic research does not test or prove hypotheses. Instead, the ethnographer sets out to explore and to experience so as to develop a breadth of understandings (Reeves et al., 2013). This practice has developed over time, with observation and participation becoming central practices (Tedlock, 2005). For this project, participant

observation will be used to gain first-hand experiences myself, as well as allowing for the critical engagement and reflection of the participant research. A benefit of ethnographic research is its ability to include the researcher's experience and their journey into the research project (Ellis, 2004; Madison 2012). The way we dance similarly reflects our experiences, our world view and the intricate ways in which the individual interacts with community and culture. This can also be said of the way we lead, facilitate, teach and guide others, as our personal values and views underpin the way we approach pedagogy and leadership (Barbour, 2018; Gardiner; 2015; Shapiro, 2016). With the high levels of individual diversity prevalent in inclusive dance communities and the inclusive pedagogy, the values of ethnographic studies clearly align and provide unique avenues for deeper understanding within this unique context. Dance and ethnography are also "an obvious alignment of methodology and movement research" (Barbour, 2019, p.4) as the participation observation and engagement of everyday activities required of ethnography is similarly required of dance in the dancing community. To engage with dance, you participate in the movement, you observe and articulate movement and engage with other dancing bodies. Ethnography, and specifically autoethnography, also offer me, as the researcher, the unique opportunity to challenge myself to examine my own cultural beliefs, values and thoughts about leadership, pedagogy and facilitation of inclusive dance communities (Elis, 2004; Molnar & Purdy, 2015; Wisker, 2001).

Autoethnography is a form of ethnography that focuses on the experiences of the self, or the 'I', and the particular worldview of the individual and the meaning making that surrounds their own life (Ellis, 2004). "Autoethnography can be defined as a self-narrative that critiques the situatedness of self with others in social contexts" (Spry, 2006, p. 187). This form of 'self' ethnography places the unique perspective of researcher in focus in the research and requires them to unpack and analyse their personal experiences closely so as to reveal and understand the deeper layers of self within the ethnographic context. Autoethnography, "locates the researcher's deeply personal and emotional experiences as topics in context related to larger social issues. [The] personal, biographical, political, and social are interwoven with the autoethnography, which in turn illuminates them" (Olsen, 2005, p.253). This research project will use autoethnography when writing fictionalised accounts of the classes. These writings will be written from the perspective of myself, as the participant-observer-researcher, as a member of the dancing community and as a participant/student of our Key Expert. These first-person accounts will communicate my own experiences and observations in the field, "making no claims to impossible generalisations, or

inadequate or unethical interpretations of the beliefs and practices of Others" (Buckland, 2010, p. 339). Communication and evocation of the personalised dancing experience through this autoethnographic and first-person lens "enables the reader who has not witnessed or participated in the dancing, to gain an empathetic kinetic experience, moving, as it were, with the researcher" (Buckland, 2010, p.340). Autoethnographic reseaerch, and ethnography in general, does not set out to find 'the answer', rather it is a way of experiencing and starting conversations for further understanding (Buckland, 2010; Ellis, 2004; Madison, 2012).

Methods

There are three main methods in this research design, as "one of the central beliefs of ethnography is that multiple methods should be used in any investigation" (Walford, 2009, p. 118) and one method on its own is unlikely to be productive. For this research design, firstly there are semi-structured interviews of key experts within the field of inclusive dance in New Zealand. Second, there are a series of three semi-structured interviews of the WI Dance key expert/ coordinator, and finally there are my participant-observations of this key expert during the WI Dance community classes. The first of the interviews with this key expert/ coordinator will be prior to any physical participant observation, the second will be during the period of participant observation and the final one will be after the final class. During the periods of participant observation I will only record observations of the key expert. The other class members will not be the subject of observation.

From these activities two types of empirical material will be collected. The semi-structured interviews will produce transcripts and participant-observation will produce reflective journal writing and field notes. These will be analysed alongside each other using thematic analysis that will inform fictionalised autoethnographic writing depicting crucial moments of the interactions and expression of the expert's interactions with leadership, pedagogy and facilitation approaches. The empirical material from the interview transcripts will also be used to build profiles of the key experts, detail their experience, how they came to work in the field of inclusive dance and provide reflections on their views of pedagogy, facilitation and leadership theory from their own practices.

Semi-structured interviews allow for specific questions to be addressed while also allowing for flowing conversation to be developed, which can often lead to deeper

understandings and insights (Denzin & Lincoln, 2005). Qualitative interviewing is not a passive tool nor merely the "neutral exchange of asking questions and getting answers", rather it is an involved process between two people where these exchanges lead to a "collaborative effort called *the interview"* (Fontana & Frey, 2005, p.696; Walford, 2009). Interviewing can be structured in multiple ways. Most commonly there are the structured interview and the semi-structured interview, the in-depth (or open ended) interview and the participant-led interview (Barbour, 2019; Britten, 2006; Wisker, 2005). A structured interview usually consists of a strict list of interview questions that are followed without deviation in a standardised manner, and often with a fixed choice of response (Britten, 2006). In contrast to this, a semi-structured interview usually follows an interview guide that sets out the parameters and the topics of the interview. Semi-structured interviews work with a series of set questions, often open ended, with space for elaboration and some divergence that the interviewer will manage through follow up questions before returning to the set questions (Barbour, 2019; Britten, 2006; Hammersly & Atkinson, 1983; Wisker, 2005). The ability to be able to allow the conversation to freely flow and to follow up or deviate from the prescribed order of questions is what makes semi-structured interviewing a common interview structure chosen for qualitative studies. This similarly reflects the nature of ethnography and of the community values demonstrated by the participants of this study, as inclusive dance practice allows for the organic and natural flow of the class, often deviating from the lesson plan when needed. As explained by Barbour (2019), "working flexibly with an interview guide allow[s] the researcher to follow the flow of the community expert's ideas and their use of words rather than shape how the expert respond[s] to the topic" (p. 8), which again reflects the values of the communities that are engaging with this study.

For the purpose of this research, semi-structured interviews are used to allow the key experts to reflect and share in their own words their values, experience and observations of their own interactions of leadership, pedagogy and facilitation. These interviews were recorded using a recording device on either my phone or laptop and then transferred to a secure hard drive. After the interview was recorded, it was then transcribed and sent back to the key expert for review. At this time, they had two weeks to review the transcript and advise of any changes, additions or to retract any interview comments from the study. Returning the transcripts to the participants and welcoming corrections, clarifications and further discussion is a common feminist interview practice (Barbour, 2019; Reinharz & Davidman, 1992). This allows the interview participant to have some control over their voice in the research, while the responsibility of interpreting the findings remains with the

researcher (Barbour, 2019; Reinharz & Davidman, 1992). Allowing the interview participants to review these transcripts and have control over their voice aligns with the inclusive and respectful values of the wider inclusive dance community. Once the transcript was finalised it was then analysed alongside the other interviews and was used to inform the fictionalised ethnographic narratives, as well as helping to develop short life histories and 'profiles' of the key experts (Barbour, 2019). "In general, the intent of such ethnographic interviews [is] to understand expert community member's own interpretations of their lived experiences that the dancing ethnographer [will] then integrate with other findings" (Barbour, 2019, p. 8). Semi-structured interviews were an ideal choice to support deeper conversations and thus provide rich material for this research project.

Participant observation emerged as an ethnographic field method in the late 19th Century and has evolved to include what ethnographers refer to as the "observation of participation" (Wisker, 2001, p.467). Adler & Adler (1994) state that observation has been characterised as "the fundamental base of all research methods" (p.389) in the social sciences and humanities and as a central component of ethnographic methods (as cited in Angrosino, 2005, pp. 729- 745). This activity of assuming dual roles as participant-observer requires the ethnographer to also "reflect and critically engage with their own participation" in the given community (Wisker, 2001, p.467). This development of participant observation was crucial as it acknowledges the prior experiences of the participant-observer and how their previous experiences will affect the interpretation of future behaviours and situations. This is useful within qualitative research as the role of the researcher within studies such as this, is to interpret the world and the experiences around them. As such, the researcher's previous experiences that influence their personal meaning making also influences the interpretation of the qualitative data (Denzin & Lincoln, 2005). While it is acknowledged that this can be both helpful and unhelpful for a researcher, it is also acknowledged that it is for this reason that the reflection and critical engagement aspect of participant observation is crucial and must be taken into account. During participant observation researchers attempt to be both fully engaged participants and analytic observers of the community at the same time. Other ethnographers have noted that participation implies emotional involvement, while observation requires a certain level of detachment, and these two things can often be at odds with each other (Tedlock, 1991). Researchers working with participant observation therefore engage in a continuum of roles within the space of participant observation. This continuum spans from the researcher being a complete participant and involved observer, to a complete

observer and a detached participant (Barbour, 2019). Within this continuum researchers can be more or less involved as a participant and balance this with the role of observer. The level in which they are involved as a participant may also depend on the circumstances of the research and the appropriateness of their participation, if they are already a member (an insider) to the community or if they are new (an outsider) (Hamersley & Atkinson, 2019). For example, it may not be appropriate to participate in a children's dance class, so the researcher could take a more observational role in a context such as this and not dance themselves.

The simultaneous nature of being able to be a dancing participant and an observing researcher makes ethnography, and participant observation, appealing for many dancing researchers (Barbour, 2019). "Since we can only enter into another person's world through communication, we depend upon ethnographic dialogue to create a world of shared intersubjectivity and to reach an understanding of the differences between the two worlds" (Tedlock, 1991, p.70).

This method of inquiry is well known for being intensive and time consuming. The extra time and effort one must put into any participant-observation project is essential for the researcher to build a rapport and a relationship of trust so as to immerse one's self and join the community and share in their experiences of meaning making (Frosh,1999; Kawulich, 2005). As a dancer myself, and as someone who has worked with this community periodically in the past, I was able to easily understand the shared language and practices of the dance context which enabled me to build rapport quickly (Buck et al, 2011; Eli & Kay, 2015; Rabionet, 2011). My experiences as a fellow member of the dancing community both eases my presence in the class and legitimises my role as a participant-observer as I am already familiar with the language of dance classes and can identify with similar experiences of being in a dance class (Buck et al, 2011; Eli & Kay, 2015; Rabionet, 2011).

A Journal will also be kept throughout the periods of participant observation as a way of documenting the process. The journal will include observational field notes, as well as more detailed personal reflections and descriptions of experiences. These note forms will be used as a tool to inform the fictionalised ethnographic and autoethnographic writing product. Journaling is also described as a way of knowing, just as dance and movement is an embodied way of knowing (Barbour, 2016; 2019). The journal of a dancing researcher is used to document processes, making it very different from a diary (Longley, 2013). Reflective journaling after the participation periods is useful for the dancing researcher as notetaking during the research times is not always possible or disrupts the 'natural'

participation of the community which might generate distraction or distrust (Hammersley & Atkinson, 2019). By expanding upon the initial quick field notes in the reflective journal, broader context and meaning is given to these observed moments thus the two methods of data collection supplement one another (Walford, 2009). “Keeping self-reflective journals is a strategy than can facilitate reflexivity, whereby researchers use their journal to examine “personal assumptions and goals” and clarify “individual belief systems and subjectivities”” (Russell & Kelly, 2002, as cited in Ortlipp, 2008, p. 695). The process of journaling and examining the self within the research aligns with the values of autoethnography where the researcher is not a distanced and neutral party but rather actively involved at the core of the research. Through critically reflecting on one’s experiences during the research and examining one’s assumptions and beliefs, journaling as a method for data collection acknowledges and makes visible the researchers choices, experiences and actions during the research process (Ortlipp, 2008).

Field notes are brief and immediate notes written during the field work that often function as a reminder for later reflection or as a prompt for further description and are a core method in ethnography (Barbour, 2019; Walford, 2009; Wisker, 2001). This is an essential practice in ethnographic work, or any work that includes observation, due to the limitations of memory. As such the purpose of fieldnotes is to record as much as possible of what is seen and heard that seems relevant to the research process (Walford, 2009). The field notes for this study will be included in the reflective journal. When writing field notes I initially used an observation table to assist in documenting and keeping track of the notes and observations as they occurred. I found this process, however, restrictive as I was wanting to write more fluidly and found extra notes being scribbled in the margins and that I was running out of room on the page. Throughout the period of participant observation, I adapted the observation table field notes method to a more fluid “stream of consciousness” note-taking technique that was prompted through observational headings to scaffold the parameters of my observations and the subsequent notes I was taking. This stream of consciousness is usually made up of quick shorthand notes, no more than a couple sentences, that act as reminders of observed critical moments (Walford, 2009). This revised approach to the observation table/observation notes also reflects the nature and the values of inclusive dance of thinking outside of the box and not conforming or staying within the expected parameters. I found that this revised approach to note taking in the field allowed me to take more comprehensive and useful notes as this “stream of consciousness” style reflected the flow of the class and allowed me to

switch easily between noting the flow of activities and then more descriptive insights and observations. This allowed me to easily make links between the field notes written during the activity and my more descriptive reflective journaling afterwards.

When conducting fieldwork, especially with participant-observation, the researcher must do their best not to disrupt the natural flow of the experiences. As such it is not always appropriate for the researcher to take notes, and for the dancing ethnographer this is not always practical. When taking notes, the dancing ethnographer must try to be as inconspicuous as possible in their note taking so as not to draw attention to themselves and their dual role in the community (Barbour, 2019; Fontana & Frey, 2005). This is another reason the shorthand "stream of consciousness" note taking system was beneficial for this study, as it made taking quick and concise notes in the moment easier and gave me more useful material to expand upon in the reflective journal after the class (Walford, 2009).

Ethical considerations and Vulnerability

This research has been approved by the Human Research Ethics Committee of Te Whare Wananga o Waikato. It is also guided by various ethical codes of practice from NZDSN (New Zealand Disability Support Network), DANZ (Dance Association New Zealand), NEAC (National Ethics Advisory Committee) [1], and of course the University's own Ethical Conduct in Human Research and Related Activities Regulations. Risks to the participants and their related communities were identified and every effort has been made to protect them and their community. Participants had the option of using pseudonyms or using their own names in this research. In the case of those using their own names they have been made aware that this may enable their community and their work to be linked to this project. It has also been acknowledged that while the research topic concerns leaders of inclusive dance classes who offer dance to people with and without disability, the research focus is on the leader/teacher/facilitator, and not on or about disability or people with disabilities directly. The understanding of and use of language regarding disability and people with disability for this research project follows the social model of disability (Oliver, 2013), in alignment with the values of the communities and individuals I will be working with as well as the New Zealand Disability and Dance Strategy (Hayward, 2010). It has also been acknowledged that while the key experts are not considered to be vulnerable themselves, the class members in

[1] Refer to corresponding reference list entry for links to these documents.

the WI Dance community may be[2]. Considerations have been made regarding this, and at no point were these individuals the subject of observation nor have any identifying descriptions of individuals be included in my thesis. All accounts from within the class are fictionalised ethnographic accounts so as to protect the identity of all individuals within this community. 'Characters' in the ethnographic narratives are also fictionalised and composite representations to again protect the identity of all individuals within the community. Considerations have also been made to minimise the potential for harm or unbalanced power dynamics through the positioning of my role in the class as a participant-observer-researcher, and as such I aimed to be an equal alongside the class members. In this role I was participating alongside the normal class, and in doing so attempted to not disrupt the usual dynamics of the class.

Engaging Participants – Rapport/trust

I invited experienced key experts in inclusive dance communities in Aotearoa, New Zealand to participate in this research. I drew upon my own connections from previous work in this field and followed the suggestions of others within the community. The recruitment process began with an informal email sent to my main participant, the key expert and coordinator of WI Dance, who I had identified at an early stage and had informal conversations about their community's potential participation in the project. From there a formal project brief was sent out and any questions were answered, and concerns addressed. Key experts were provided with enough information to make an informed decision to participate in the research or not, as appropriate to their community. They then completed the informed consent process and assisted with gaining informed consent from their community members to allow me to enter their community in my role as a participant-observer-researcher. Community members were provided with an information brief about the project and about my role in the classroom and were given my personal contact details should they want to discuss any concerns or the parameters of the research and their role in it.

[2] Regarding vulnerable participants, I also note that this research was conducted 2020-2021 and as such has been affected by COVID-19. Considerations were taken to address this, such as utilising video call software for the interviews. As well considerations were made regarding limiting my personal travel throughout New Zealand while engaging with potentially vulnerable communities (regarding the transmission and effects of COVID-19) and taking great care to follow the guidelines from the Ministry of Health.

Other key expert interview participants, from other inclusive dance communities in New Zealand, were then contacted via email, informed of the research and invited to participate. If interested, participants were sent an information sheet and we set up a time for a phone call or video call to discuss the research further and address any questions or concerns. Those interested in becoming participants were provided with sufficient information to make an informed decision to participate or not, as best for their community. All participants gave written consent declaring their informed understanding of the parameters of the research and their role in it. This written consent also included their understanding of their right to withdraw from the research up to two weeks after receiving their (first) interview transcript. In regard to the class members, the coordinator from WI dance assisted in gaining informed consent from the community and was able to gain consent from caregivers where necessary.

The main key expert and participation-observation community were specifically chosen due to a pre-existing connection with the key expert and the group. This pre-existing relationship allows me access to this community as an outsider and is an emerging relationship of familiarity and trust.

The key experts involved in the research are:

Sumara Fraser - *WI Dance,* Wellington.

Sue Cheesman - *Touch Compass Dance Trust*, Auckland.

Hahna Briggs- *Gasp! Dance Collective*, Dunedin.

Lyn Cotton - *Jolt,* Christchurch.

Full introductions for each key expert follow in chapter four and five.

Analysis of Findings

The field notes, reflections, journal and interview transcripts were considered the research findings. These findings were analysed using Applied thematic analysis (ATA), as an appropriate method for analysis. Applied thematic analysis is described as the culmination of multiple methods for analysis, drawing on established and theme-based techniques suited to the applied research context (Guest et al., 2012). "The greatest strength of ATA is its pragmatic focus on using whatever tools might be appropriate to get the job done in a transparent, efficient and ethical manner" (Guest et al., 2012, p. 18). This "expanded toolbox" (Guest et al., 2012, p.18) allows the research(er) to combine appropriate elements and

techniques from across theme-based qualitative data analysis methods, in order to better present a rounded view of and better make sense of qualitative data (Guest et al., 2012).

As within other qualitative research analysis methods, applied thematic analysis has both inductive and deductive lenses, which frame the analytic purpose (Guest et al., 2012; Harding, 2019). In applied thematic analysis, these can also be referred to as exploratory, or content driven, (inductive) and confirmatory, or hypothesis driven (deductive) (Guest et al., 2012). "In the inductive approach, codes, categories, or themes are directly drawn from the data, whereas the deductive approach starts with preconceived codes or categories derived from prior relevant theory, research, or literature" (Cho & Lee, 2014, p. 4). Both lenses may be applied within the research and analysis process when using ATA. An inductive approach to analysis starts with determining the research question that will drive the exploration (for example, "what do *x* people think about *y*") and then the category and levels of abstraction that inform the initial research. Then inductive categories are allowed to develop from the data and categories are revised, the information is analysed, and the results are interpreted (Guest et al., 2012, pp. 7-8; Mayring, 2000, pp. 4-5). Alternatively, a deductive analysis poses a research question that is driven by hypothesis (for example, '*x* people think *z* about *y*") then the use of theoretical-based definitions of categories formulation of coding rules (Guest et al., 2012, pp. 7-8; Mayring, 2000, pp. 4-5).

I started this research with semi-structured interviews and participant-observation in the WI Dance community, and then further semi-structured interviews with other key experts. Before conducting this research, I reviewed the current literature pertaining to this area of exploration and noted areas of interest that arose from this study. Therefore, while the research question posed is exploratory in nature (i.e. it *asks* rather than *hypothesises*), I begin with a deductive analysis of interview transcripts, observation notes from the dance class and reflective journal in order to code according to the pre-identified areas of interests.

These pre-identified areas of interest include:

- Previous experience
- Role within the community
- What drew you to inclusive dance practice?
- What keeps you working in inclusive dance?
- Self-identification with terms: leader, teacher, facilitator
- What does good leading / teaching / facilitating look like?
- Preparation for class
- Reflective practice
- Values

The initial deductive analysis started with writing summaries for each area of interest in the interview transcripts from discussion with key experts. This could be sections of interviews pertaining to certain topics, as well as fieldnotes on a specific class. Relative information within each piece of research material was summarised to key points and single page summaries were written so that large sections could be compared quickly (Miles & Huberman, 1994, pp.51-52). Interview transcripts each followed the same summary steps;

1. Identify research objectives that each section of transcript is most relevant to.
2. Select what bits are most relevant and which bits can be omitted from the essential summary
3. Identify any repetition that can be eliminated
4. Write brief notes on these basis.
   (Harding, 2019, p. 121)

Themes were then identified from the list of deductive areas of interests, and cross referenced and compared with other research material to determine 'standout themes'. Interview transcripts, as well as field note observations and journal reflections were used in cross referencing to identify the themes that stood out as either a commonality or something subdivision (Harding, 2019).

This initiated the use of the constant comparative method, one of the many methods of applied thematic analysis, and a method that is at the heart of all qualitative data analysis (Glaser & Strauss, 1967). This method of analysis allowed me to move away from trying to "code the data" and instead focus on the similarities and differences within the material. The constant comparative method works alongside summaries, as summaries help to break the large blocks of transcripts into more manageable sizes so that the researcher can identify their key ideas easier (Harding, 2019). Once summaries are written, a list of similarities and differences is compiled between the first two interviews. This list is then amended as further key expert's interviews are added to the analysis until all key experts have been considered (Harding, 2019, pp. 129-131). In following this approach, the summary from Sumara's interviews were compared to the summary from Sue's interview and a list of similarities and differences was made. Then Hahna's interview summary was added to this list of comparisons, and lastly Lyn's was added. As each new case was added to the comparison list, the other cases were cross referenced, and the list amended as necessary.

In utilising the constant comparative method, the analytic frame shifted to an inductive lens as instead of 'coding the data' according to a list of predetermined interests, the findings were revealing themselves from within the data. This method allowed for unexpected findings to emerge rather than seeking them out and was a much easier way to deal with the large volume of qualitative data from the interview transcripts (Guest et al., 2012; Harding, 2019; Rowe et al., 2014).

Using applied thematic analysis (Guest et al., 2012) allowed for flexibility in analysis methods and approaches. This is useful in dealing with and reflective of the multiple types of data collected and the different methods needed to successfully analyse them. Furthermore, utilising both a didactic and inductive lens allowed for themes to be identified in multiple ways, enabling the research to have a strong focus as well as speaking for itself in revealing unexpected findings (Cho & Lee, 2014; Guest et al., 2012; Harding, 2019). I also acknowledge my position as interpreter of the findings, recognising the decision making that went into the analysis process. I utilised my reflexivity to closely and critically examine my process throughout to ensure that I honour the key experts and the communities that they represent to the best of my ability (Ortlipp, 2008).

Representation of Findings

The findings of this research are represented through ethnographic narrative and reflective writing. This style of representation was selected for its potential to engage the reader in more emotional and empathetic ways. Through telling ethnographic stories and reflections from the point of view of the researcher, the reader is able to gain a different view of the values and practice of these communities (Barbour, 2011; Ellis, 2004). Ethnography and ethnographic writing also allow for the work and the findings to be more accessible beyond the world of academia as the findings are revealed through stories and are not interrupted by the jargon that academic text may be. This is important as I acknowledge the values of inclusivity and accessibility of the communities in which the research is located, and as such feel that the findings of this thesis should be within reach of anyone who chooses to pick up the text and not reserved for those who share the academic vocabulary. I acknowledge and accept that the narrative will be influenced by my voice and my view as both the writer and researcher, and so have utilised footnotes throughout the narrative to illustrate where moments occurred in class and where other material was used to supplement the narrative.

Chapters four and five will introduce our key experts and present the findings of the research. The following chapter introduces Sumara Fraser and covers the two-month period of participant-observation in WI Dance classes, as well as the series of three semi-structured interviews with Sumara, through an extended narrative.

Chapter Four: Working with WI Dance

Throughout this chapter I have woven field notes, interview transcripts and reflections into ethnographic stories to reveal the findings within the period of participant observation with Sumara Fraser and WI Dance. This material is also integrated throughout the following chapters. Personal reflections in the form of narrative are used to also locate myself as the researcher within the thesis, acknowledging my choices, experiences and actions as the researcher throughout the process.

Preparing for the video call

Sitting at my computer, rugged up with my fluffy socks and blanket across my lap to keep away the ever-present chill of the student flat in June, I shuffle around the papers in front of me. I run through my mental list, making sure I have all the relevant information to hand, "Project brief, check. Information and consent forms, check. Initial email, check. Talking points, check." My computer tells me it is only 10:55am, so I still have five minutes to breathe before our meeting. As I tuck my blanket tighter around my legs and review the points for my video call with Sumara, I think back to our earlier dancing experiences together.

When I was child, Sumara taught at my local dance studio. She joined the teaching staff a few years after I started taking contemporary classes. I was never in her classes, but I was aware of her as a teacher. It wasn't until my final year of high school that I finally got to be in one of Sumara's classes when our high school dance teacher left and Sumara filled the role for a year. It took a while to adjust to her teaching style, and a lot of the students were a little reluctant to embrace a less traditional approach to teaching. I recall as a teenager being unsure how I felt about embracing a more holistic and open approach, while at the same time thoroughly enjoying a less competitive atmosphere. It was in this class with Sumara, as we were preparing for our external exams, that I was introduced to inclusive dance for the very first time. Where we had typically been shown traditional dance films such as Matthew Bourne's "The Car Man" (2000) to analyse for our external exams, Sumara selected Touch Compass's "Run". This was the first time I had really seen any possibility that inclusive dance could be more than simple participation for those dancers with disabilities. It was in this class that the potential of inclusive dance

became an option for *me*. What a wonderful circle of experiences I realise: that it was because of Sumara that I was introduced to this world of inclusive dance for the very first time and now here we are years later, about to discuss inclusive practices for my Masters thesis.

As the clock ticks over to 10:59 am, I'm pulled back to the task at hand. I shuffle the notes on my desk and check that the sound and video quality are up to standard. 11:00 am ticks over and I start the Zoom meeting. After a few seconds of technology adjustments, unmuting microphones and turning video on, Sumara appears on my screen with her beaming smile.
"Hi Sumara. Thank you so much for meeting with me, it's great to reconnect!"

Introducing Sumara Fraser

In the interviews with Sumara, we discussed leadership, teaching and facilitation within her own practice. She commented:

> *"I think the facilitation comes more within the actual class. I think the leadership comes from like the outside like with the coordinating, the direction and making the decisions with where it's all going and the funding. And I guess having that overall control over the group, or the overall eye, of where the group is going. And then the teacher stuff primarily comes in with the imparting of whatever knowledge that I have that passes on to the group. So, I think they are all there. I prefer to identify with the facilitator kind of role, because I like being on the more equal kind of level, but the others definitely do feed in there."*

Sumara began dancing in Christchurch when she was nine years old, starting with ballet and then discovering contemporary dance at age thirteen. Sylvia Forbes created the company *Quantum Leap* in Christchurch shortly after and Sumara danced in their community shows during her teenage years. After taking an access course, Sumara found *Manawai*, a bi-cultural contemporary dance company based in Christchurch, and toured New Zealand with them. At twenty-two she undertook formal training at Auckland Performing Arts School (now Unitec, School of Performing and Screen Arts), and completed her qualification in contemporary dance (and choreography). Out of dance school Sumara worked with Footnote Dance Company for two years. In 1997, Touch Compass Dance Trust was formed and she worked

with Touch Compass as a company member for the next three years. Sumara then took a step away from the dance world for a while to focus on her growing family. She came back to the world of dance slowly with various Touch Compass workshops and opportunities over the next few years. Sumara then started dancing and teaching again at local dance studios, and the need for inclusive dance opportunity in the Wellington area was identified. While Touch Compass was known to do the occasional workshop around the region to address this, they were Auckland based and so there was not much on offer in the way of regular dance opportunities for this community in Wellington. So, in 2010, with the support from Touch Compass, Sumara started WI Dance. Over the years WI Dance has become more independent and autonomous as it has grown. Sumara is the only tutor and manages the administration, funding applications and publicity of the group.

Working with Touch Compass as a young dancer was Sumara's first experience of working with an inclusive group, and her first experience of working with people with disabilities. Sumara says that working in the community and with people with disabilities "opened up this whole other world of experience".

The Dance Class: Part I

I swipe my bus card as I climb on board, and wind my way down the aisle to a spare seat towards the back. Settling in for the ride, I open the book clasped in my hands, eager to return to the half-read passage. Ellis (2004), had been saying something about the importance of storytelling… ah there it is: "Stories are the way humans make sense of their worlds. Stories are essential to human understanding and are not unique to autoethnography. Stories are the focus of Homeric literature, oral traditions, narrative analysis, and fairy tales…" (p.32). As a dancer it is through my dancing that I am sharing stories and make sense of the world. So, it seems logical that when writing about research based in the world of dance, that I would tell a story. I continue reading the passage, "…Given their importance, I argue that stories should be both a subject and a method of social science research" (Ellis, 2004, p.32). This concept of the story being both the product of the research and the method of research is intriguing, I suppose it is the same as when I choreograph experiences and emotions from my own life. I use dance as a tool to work through personal experiences and in the process of doing so I come to understand the experience in a whole new light. Rounding the corner of Wallace Street, the bus creeks and whines as it makes

the downhill turn on to Hutchison Road into the Saturday morning traffic, pulling my attention away from my book. Reaching over to press the button on the wall, I signal to the driver to pull over, and step off the bus to be greeted by a familiar gust of chilling Wellington wind.

Wandering my way back up to the top of the hill, I turn the corner and come to the entrance of Te Whaea, New Zealand School of Dance building. Inside the main entrance, I find myself a comfortable seat on one of the couches in the main atrium and return to my book, opening to the page I left off. As I read further into this chapter my thoughts are drawn back to something I read about autoethnography and the place of the researcher within the research. I flick back through the pages to find the passage. "I start with my personal life and pay attention to my physical feelings, thoughts, and emotions…then I write my experience as a story. By exploring a particular life, I hope to understand a way of life…" (Ellis, 2004, p.xvii). Just as the story can be both the subject and the product of research, so too can the researcher also be the subject of research. As a dancer the site of my knowledge and the tool for my creative expression is my body, so I am intrinsically unable to remove myself from my own creative work. It makes sense that I would be present in my research and academic work as well.

Noticing the time passing and knowing other class members will arrive shortly, I feel the flutter of butterflies in my stomach as my first research activity begins. A cloud of doubts starts to creep in with these nerves. Suddenly worrying, I pull out my notebook to the first page and begin to read my scrawl.

> Research Questions:
>
> 1) In what ways do key experts of Inclusive Dance work within the *roles* of leader, teacher, facilitator within their community?
>
> 2) How do key experts of Inclusive Dance use leadership, pedagogy and facilitation approaches in their classes to maintain the values and unique learning environment of the community?

Okay, I reassure myself, I have prepared for this. I feel my anxiety and nerves ease as I ground myself in this preparation. Reminding myself of what I am here for helps me to focus on the task rather than on my own self-doubts. I scan my observation table, reminding myself of the things that I had drawn from my literature research to look for.

These grounding thoughts entertain me for a while, until I hear someone approaching and an outburst of "Courtney!". I look up at the sound of my name to see an excited Mary rushing in my direction with her arms open wide.
"Hey Mary!", I exclaim, as I put my book to the side and gather myself to greet her. "How are you?", I ask as her arms quickly encase me in an enthusiastic display of joy.
"What are you doing here?", she questions me as she pulls out of the hug, her words coming out slowly as she works to enunciate through her excitement.
"I'm here to dance with you guys this term, remember, as part of my studies!"
"Oh that's right, I forgot." Recollection lighting up her eyes as she palms her forehead when she realises that she forgot. "I'm so excited to dance together again!"
"I'm so happy to hear that."
"Well, hello there, stranger." I turn to see Sumara, accompanied by another class member Tammy. "Fancy seeing you here this morning", she jokes as she comes in for hug as well. "How was your trip down? Did you come in last night?"
"Good morning! No, I came down on Thursday morning, spent a few extra days with Mum and Dad while I'm down this way", I reply as I bundle up the last of my things and throw my backpack over my shoulder once again.
"Oh nice, I'm sure they'll enjoy having you around for a bit longer. Oh, I almost forgot, Tammy you remember Courtney, don't you?" She turns to Tammy and gestures to me as she talks.
"Yes, she danced with us on zoom didn't she!" Tammy responds.
"That's right. How are you this morning Tammy?" I greet her.
"I'm good! Excited to be back in the dance studio"
"I know, it feels like forever since we have been here together!" Sumara agree.
"It does! I think I'll use the loo before we go into class, excuse me." Tammy heads towards the bathroom.
"Oh, I'll go with you Tammy", Mary pipes up, "We can meet you guys in the studio when we are done" she says, directed at Sumara and myself.
"That sounds like a great plan," Sumara agrees, "Don't be too long, everyone else is sure to be here soon."
"We won't. Let's go Tammy", Mary comes around behind Tammy and helps push her chair towards the bathroom.

Sumara and I head towards the studio. We stop briefly at the reception desk where Sumara signs in and runs through her usual paperwork for the studio hire[3].
"I'm excited to have you dancing with us again, although I'll admit I'm a bit nervous about the observation part!" Sumara admits as we head down the hall again.
It's rather comforting to know that I am not the only one feeling nervous about today, although I don't admit this to Sumara.
"Honestly there's no need to be, just think of me as another regular class member," I try to reassure her, "It's not an evaluation or anything like that, I'm just here to experience how you guys do things and share your class time with you."
"Okay, yeah I can do that," she laughs, "Is there anything you need from me in particular?"
"Nope, we already have all the paperwork sorted. So genuinely just go about class as normal as possible."

Entering the studio, Sumara is greeted with lots of excited waves and a round of hugs as everyone reconnects. The group falls into easy chatter as they catch up on everyone's lives. Phones are pulled out to show photos of new grandchildren, nieces and nephews, and the outcomes of lockdown projects now completed. The pattern of excited greeting, hugs and chatter is repeated as each class member arrives. It is instantly clear that this is a group of people who enjoy each other's company and are genuinely interested in each other's lives, and that Sumara is part of this community the same as everyone else.[4]

There are two new class members today too - Grace and Amanda. Once she has placed her belongings down and navigated her way through the hellos from everyone, Sumara introduces herself to Grace who is sitting over to the side looking a bit unsure. After having a quiet chat with Grace, Sumara draws her into the conversation and introduces her to the community. While Sumara is talking to Grace, Susan (one of the regular class members) wanders over to talk to Amanda, similarly chatting with them and drawing them in to the group. The community easily includes them in their chatter and welcomes them in the same way as everyone else. I recognise most class members from the previous classes I

[3] "leadership comes from like the outside with the coordinating" the group…more of the "big picture stuff". – Sumara, Interview Three
[4] Community building, core value of inclusive dance (Cheesman, 2011; Houston, 2008; Rowe, 2015).

attended with WI Dance on zoom during lockdown and am recognised myself, by a few of them as well.

After a time, when everyone has had a chance to greet each other[5], Sumara draws the class into the dance space. Everyone gathers, following Sumara's lead. Sumara takes a few moments to welcome everyone back to classes for this term and talks through some of the admin check ins. She also asks Amanda and Grace to introduce themselves and welcomes them into the group formally. Once the admin is out of the way, Sumara claps her hands together and says, "Okay guys, let's make our circle in the space and get moving!" [6]
The class moves into an easy circle, spreading out in the space.
"Sumara, can I dance next to you?" Alex asks.
"Of course, you can Alex, here why don't you come in between me and Casey." Sumara replies as she and Casey shift backwards to make room for Alex to join the circle.
"It's quite cold today still, isn't it? So, lets generate some heat," As soon as she says this the class brings their hands in front of them and starts rubbing them together[7]. "Starting with the hands, give them a bit of a rub on the palms. Don't forget in between your fingers and the backs of your hands." She demonstrates as she talks.
This continues as we rub our hands over the different muscles in our bodies. Following the prompts from Sumara we move from our hands, to our arms, shoulders, necks, working down to our abdomen, then down our backs and legs. Sumara offers prompts for varying pressure, inviting class members to "give yourself a bit of a massage if you want".

Chatter between all members of the class, including Sumara, ebbs and flows easily throughout the warmup. Some dancers are clearly focusing intently on the warmup, and others making use of a little more social time while they can. Sumara's prompts continue throughout the chatter, "When you're finished with that, let's start with some small taps now as we move back up our bodies. Just a light pitter patter with our fingertips.[8]"
"Like rain drops all over us", Casey says with a smile, as she demonstrates the pitter patter of her fingers up her legs and over her arms.

[5] Making time at the beginning of class for socialisation helps to build strong community connections and fosters inclusivity. (Cheesman, 2011)
[6] "I make sure that everyone is brought together. We always go into a circle to start with, to get that group unity and get everyone bonded emotionally", Sumara Fraser, Interview One.
[7] From observation one of the routine warmups Sumara does with WI Dance.
[8] Common variation of the warmup. From Observation with Sumara and WI Dance.

"Yeah, exactly like rain drops", Sumara agrees, "light and gentle, waking up our bodies and getting us ready to move. Let it travel back up your bodies slowly. Up your legs, over your arms, all the way to your face and head, very gentle of course."
As I enjoy the light tapping of my fingers up the back of my neck and to the top of my head, I notice Sumara quietly casts her gaze around the group while offering these prompts. Carefully reading the energy of the room, gauging people's moods and responses to the prompts, she is assessing what people might need from the class that day[9]. Most people are tapping their fingertips lightly on their heads, a few gently in their faces, and then letting the exercise fall away when ready.

"So, I thought we would revisit an idea from last term in our next warm up[10]. For those who were here last term you might remember that we had been playing around with the idea of "I am" in poems and movement." There are a few quiet nods. "I thought we could bring this into our warmup today. Starting with the "I am…" pattern we had been playing with last term and adding our name and our own move to the end, kind of introducing yourself and sharing how you're feeling with your movement. Does that make sense?"[11] She asks to the group.
Having not been in the regular class last term, I am at a loss for an answer. Looking around the room I see the other new additions to the class looking unsure as well. There are, however, a few enthusiastic nods from returning class members.
"Like this?" Casey exclaims. "I am…" she brings her right hand up to the centre of her chest, finishing with just her fingertips touching her sternum, "Casey!" she says as she throws both her arms joyfully up and open to the sides, a beaming smile splitting across her face.
The class responds with hollers of encouragement and joyous laughter to Casey's display of infectious enthusiasm.
"Yes exactly, thanks for the demonstration Casey! Great memory with the "I am" movement too," Sumara says through her smile and laughter, "So, we all start with the same move for "I am", like Casey showed us, and then we add our own

[9] Sumara notes how she gets "the vibes" of the class during warm up activities (Interview two).
[10] "We do a few different warmups to get the blood flowing get the brain going, get the coordination and the body and everything moving." – Sumara, Interview One.
[11] Deliberately sets up scaffold for the planned main learning activity at beginning of term/class. Introduces the idea slowly and in "lots of different ways and layers throughout the class" and "usually we would find it would develop more creative ideas" – Sumara, Interview Two

movement and our own name to the end[12]. Can we all try out Casey's one together?" Sumara asks. "Let's say it together," she prompts, and she demonstrates the movement.
"I am…Casey!" The class repeats Casey's enthusiastic exclamation.
"Awesome!" Sumara says, "So now we will go around everyone in the circle and add on one at a time until we get everyone's added on." She explains. "Which way should we go? Alex, do you want to go next?"
"Okay." Alex steps forward and continues the pattern, demonstrating his move for the group. "I am…" He stamps his foot and shows off his muscles, "Alex."
"I am…Alex." The group repeats the movement back to him. Alex looks rather pleased with himself when everyone stamps loudly, and the room resounds with our chorus of his name.
"Let's put those two together now…starting with Casey." Sumara instructs. Without hesitation the regular class members follows the pattern, leading the pattern for those of us new to the class.
"I am… Casey! I am… Alex".
"Oh, I'm next…let's see," She thinks, before continuing the pattern. "I am…Sumara."

Slowly we work our way around the circle, adding on one or two new "I am" movements to the pattern each time, and enjoying sharing the movements of others with plenty of 'oohs', 'aahs' and laughter. We get through seven people before it is my turn.
"I am…", I repeat our first movement, "Courtnneeyy!" I shimmy and shake my shoulders side to side.
"Very nice," Sumara says as she tries out the shimmy. "All together now!" She encourages.
The group repeats it back, "I am Courtnneeyy!"
"Let's add it on to our phrase now, starting with Casey", and the group launches into the long pattern of accumulated names.
Two more people have their turn of adding their name to our warmup before it is Amanda's turn. I notice that Amanda has been rather quiet during our warmups so far, and when it comes to her turn, she seems quite unsure still.
"Your turn next Amanda." Sumara smiles warmly, "It can be anything you want, any move at all."

[12] Accumulated warm up, common in many inclusive dance classes. Builds community and a help celebrate the individuals.

"Okay", after a moment of thought Amanda moves forward into the circle, "I am…Amanda", she shares a small, fast wave with us, and quickly returns to her spot in the circle.

The pattern continues until we complete the circle with Grace, looking a little unsure still but offering up a movement anyway.
"Okay, now, do you think we can do it backwards?" Sumara asks the group, "Are our brains awake enough for that?" she jokes with us.
"Oh, I don't know…I didn't have my coffee this morning." Tammy laughs, teasing along with Sumara.
"Yeah, we can give it a go!", Susan says, looking around at her fellow classmates to gather support and encouragement.
"Okay here we go starting with you, Grace." Sumara starts the phrase and quickly the group joins in.
As we work backwards through the phrase of movements and names, my memory lags at times and I let the group lead me through those forgetful moments. Our voices joining together in a chant to help recall the movements and connect us as a group. We trace the pattern around the circle, ending together with a loud, "I am Casey!" and smiles all round. The joyous energy in the class is palpable as it vibrates through the room in response to our warmups.
"That was awesome! Okay let's get moving a bit more now…should we do some locomotor lines down the room?" Sumara feels the energy levels in the room too and can sense that people are wanting to move a bit more through the space[13].
"Yeah, that sounds good, do you want two lines or one line?" Susan responds.
"What do you think, should we go for two lines today? Yeah, two lines since there are a few of us in here. Who wants to lead our two lines first?" Sumara asks.
"Oh, can I lead first?" Mary asks.
"Sure thing, we can have one line behind Mary, and who else? Tammy, how about you? Want to have a go leading first?"
"Yes, I can do that." Tammy smiles.
"Okay then! Everyone to the back of the room, let's make two lines. One behind Tammy and one behind Mary." Sumara allows everyone a few moments to find their way into one of the lines.

[13] "We do a few different warm ups [in the circle]…Then go out and do some locomotive kinda stuff, whatever that might be." – Sumara, Interview One

I make my way to the back of the room and join Tammy's line behind Alex.
"So, let's go over the activity for those of us new to the class. We are going to do a bit of a follow the leader down the room. The person at the front of the line will move down the room however they like, all the way down to the mirrors, and the rest of the line will follow behind and the copy the movement, however that looks for them." Sumara instructs. "So, if I was leading this line," she says as she wanders over to Mary's line "can you help me demonstrate for a moment please Mary? You know this exercise, right?"
Mary nods and moves forward so that she is standing behind Sumara. [14]
"If I was leading this line down the room, I might do a move like this…" She moves forward down the room with her limbs spread wide and arms flowing easily in all directions, almost as if they were liquid, "and the rest of the line behind me would follow behind me like Mary is." Mary follows behind doing a similar interpretation of the movement. "We do this all the way down the room and back up to the top of the space where the next person in line takes the lead with their own movement and our leader slots into the back of the line. So, Mary would be our leader next and would lead us down the room with her movement. What do you think, can we give it a go?" Sumara turns to face the group as she looks around for their answers, I watch as her eyes move over each class members in a few seconds, gauging their reactions and assessing preparedness for the exercise[15].
"Let's do it! Put some music on, Sumara." Mary hurries Sumara and shows her enthusiasm for the exercise with a groovy shimmy shake a huge grin which causes the group to burst out laughing.
"All right, all right! Here we go." Sumara laughs and hurries to play some music. She selects a funky, upbeat track, and turns the volume up. "When you're ready leaders!" She calls out and then joins the back of Tammy's line behind Grace, stopping to check in quickly with her in a small moment that others did not seem to notice.

We shimmy, slide, groove, spin and shake our way down the room as we each take our turns following and leading our lines. Everyone moves in their own way,

[14] Observed the shared language among the community. Familiar exercises did not require much explanation, regular class members knew what the "locomotor lines down the room" were and as such helped to lead the class.
[15] "I would be watching during the classes to see how people react during certain situations" (Sumara, Interview Two) and adapt where needed (from observation).
"There is a lot of watching these new people and how they relate to the exercises and trying to make sure that they are included but also that everyone else was still achieving and learning and getting something out of the class as well." – Sumara Fraser.

interpreting the movements of others to fit their own bodies. I find myself enjoying finding ways to fit the movement of others to my own body, translating their movements into movements that I can do, without the pressure to replicate them exactly, and instead enjoying the freedom to make them my own. The class follows the simple pattern of changing leaders for several minutes until everyone has had their turn leading the group.

"Is that everyone? We're back at the beginning now?" Sumara asks.

"I think that's everyone. You know what that exercise reminds me of, is that shadowing one we did last term. You remember that one?" Says Susan.

"The shadow one? Oh, the one we did in partners following down the room with the nudging and everything else?" Sumara asks as she recalls the exercise.

"Yeah, that's the one. I thought that one was really nice last term, got us moving in new ways and dancing with different people." Susan shares.

"Well why don't we give it a go today as well?[16]" Sumara asks, "You guys happy to give it another go?"

The class murmurs a general agreement, waiting for more instructions.

"Okay so we need to be in partners for this one. Are we an even number today?"

The class dissolves into a quiet chatter as people partner up together.

I turn to Alex standing next to me, "Would you like to dance together Alex?" I ask.

"Okay, that sounds good." Alex agrees.

We move so that we are closer together in a pair. Looking around the room I see almost everyone else has partnered up. Amanda stands off to the side looking nervous, the only person other than Sumara not standing in a pair. Sumara notices this at the same time I do.

"Should we dance together Amanda? You want to partner up for this one with me?" Sumara asks as she moves towards Amanda who nods in agreement.

"Okay, now that we are partnered up, lets line up along the back of the room one partner behind the other." The class members manoeuvre to follow Sumara's instructions, partners helping each other to pull wheelchairs into line and direct those who didn't hear the instructions. "Okay so in our partners we are going to do a similar thing to what we just did as a big group, except this time the partner at the front is going to lead the movement, and you can move as fast or slow as you like, and the person behind you shadows that movement, trying to move as if you are connected to them like a shadow. Let's just try this part first and then we can add some more layers as we go.[17]" Sumara puts some twinkly

[16] Taking direction from class suggestion if they give insight into a new direction they wish to explore.

[17] Layering learning activities, from observation. s

music on in the background. And one by one each partnership of dancers starts to move across the floor.
Standing behind Alex, he turns around to look at me, “Are you ready?” he asks.
“Yup, ready when you are.” I respond.
Alex turns back to face the front of the room and starts moving forward slowly, reaching down and out in a sweeping motion, his feet sliding along the ground. My attention is pulled away from watching the other dancers as I hone in on Alex’s movement. Tracing the pattern of his movements with my own, the rest of the studio falls away. All too soon we are at the other end of the studio and the spell breaks. There are two pairs still moving across the floor, a few seconds behind myself and Alex.
“That was fun!” I say to Alex.
“Did you like it?” He asks.
“Yeah I did, it was interesting trying to anticipate what you were going to do next, you surprised me a few times.”

I notice Sumara and Amanda have finished their movement across the space now, the last pair to do so, and fall into easy quiet chatter with each other next for a moment just as the other partners have done.
“Okay how did we find that?”[18] Sumara asks the group.
“I liked getting to dance with Casey,” Tammy shares, “She did lots of spiral turns that were interesting to follow.”
“I was very aware of Grace shadowing my movements behind me, so while I was enjoying the movement for myself I also tried to make sure that it wasn’t too fast or anything like that so that it could be easily shadowed.” Susan shares, “I guess that’s why I like it though, it’s a little duet really isn’t it.”
“Awesome, I really like that. Thinking of it as a duet. That’s really cool.” Sumara agrees. “Let’s change roles in our pairs now so our shadow becomes the leader, and in our own time move back to the other end of the room doing the same thing.”
We shuffle around for a few moments and we get ourselves into the starting positions for the exercise. I turn to glance back at Alex, “You ready?” I ask, he nods in response with a big thumbs up.
I start moving through the space, tracing patterns in the air and on the floor with my limbs. I am keenly aware of Alex behind me, even though I cannot see him, just as Susan said. I find myself catching glances at the other pairs dancing

[18] Investigating their dancing experience, engaging critically with learning (Buck & Barbour, 2015; Burnidge, 2012; Raman, 2009).

ahead of and beside us. I see Sumara and Amanda on the other side of the studio having a quiet conversation, before Amanda moves out into the space and Sumara slots in behind her to follow as her shadow.

Once we are all finished and gathered at the back of the studio, Sumara asks us what we thought of the exercise again.
"I noticed a difference as leader and as shadow, how I was so focused on Alex visually as a shadow and then how I could still sense him behind me as a leader even though I couldn't see him," I share with the group, "I really felt what Susan was saying, about it being a duet."
A few other class members shared their thoughts as well. Before Sumara brought us back to the exercise.
"Okay so the next layer we can add is taking turns to 'steal' the leading role," She says. "Susan will you help me demonstrate this one please?"
Susan moves out into the dance space, and Sumara shifts into position behind her.
"Okay so Susan is going to start moving as our leader, and I'll start as the shadow. Then when I see the opportunity I can move and swap places with her in our little duet so that I become the leader and she the follower." Sumara explains. "Let's give it a go Suze."[19]
Susan starts moving slowly through the space after a few moments she twists around behind her and brings her arms around in a large sweeping motion, and Sumara follows that movement to turn around Susan and swap roles of leader and shadow with her.
"So you can swap roles as many times as you like as you move down the space. Just follow the movement of your partner. Any questions?" She asks, "Okay then, try it out." The dancers turn back to their partners to discuss quickly with each other while Sumara turns the music back on. Soon all the pairs are moving down the room together swapping and changing roles.

We repeat this exercise a few more times, taking turns leading and shadowing, adding different layers and trying out different ways of moving, until our partners feel like an extension of ourselves. We take turns watching different pairs move across the space. We play with physical connection in our lead and shadow roles, and finally we add together any of the variations we like for our final pass of the exercise. As the last two pairs move across the room in their

[19] Explaining exercises in multiple ways, verbal explanation followed by demonstration, to support diversity in learning – Sumara, Interview Two.

final pass I glance at my watch for the first time since class started. 11:50 am. We've been dancing nonstop for almost an hour. Once I realise this I suddenly feel exhausted and thirsty. Looking around I sense the same energy slump in the other dancers.

"Awesome work everyone. That was really cool to watch everyone moving together and working through the space in interesting ways. I think that's probably a good place to pause for our break now. So let's take five minutes and then come back together for the next part of class."

Discussing the Class: Part I

The first sections of this chapter offer an introduction to Sumara and WI Dance class. The narrative thread follows the design of the research and plots the first video call with Sumara about the project, introducing Sumara and discussing her work and practice with WI Dance. I draw on information from our first interview and then move into a fictionalised story of the first class with WI Dance. This story is an amalgamation of observations and experiences throughout the six weeks of classes with WI Dance, weaving together field notes, personal reflections and interview material.

In the WI Dance class, the main values of inclusive dance are identifiable; inclusion, community and celebration of diversity (Barr, 2013; Cheesman, 2011; 2014; 2017; Shapiro; 1998; Zitomer, 2013). Sumara sets aside time for and actively participates in socialising within class. She greets everyone as they arrive and promotes catch ups or "check ins" at the beginning of class. This helps her to understand the needs of the class on any given day, as it provides an insight into the things happening in their lives and affecting the class members. In doing this, Sumara practices a student-centred pedagogy, understanding the context of the class members personal lives in order to better understand their individual needs of the day and to provide context to these needs (Burnidge, 2012; Cheesman; 2011; Coe, 2003). New class members are welcomed quietly and then actively drawn into the class and community discussions throughout the time. This allows Sumara to personally connect with each community member, fostering a sense of inclusion and community (Cheesman, 2011; Houston, 2008; Rowe, 2015). Individual movement and diversity are also fostered through improvisation and shared movement work within the student-centred pedagogy where the class members build the material collectively rather than following only one persons' movements (Cheesman, 2011; Urmston & Aujla, 2021). This can be seen in warm up

exercises such as the "I am…" accumulation, where each class member offers a movement to express how they are feeling that day along with their names, and then the class repeats the movement back with them so that they are able to share in that feeling. This builds not only movement repertoire in learning from others, but also strengthens community values by developing empathy and awareness of others (Rowe, 2015).

These values can also be seen in the way that the different exercises and activities are presented to the class. There was limited instruction of prescribed specific movements as is often present in dance classes. Where one might typically hear technical jargon describing movements, or language dictating how dancers move, we instead hear invitations and suggestions that are open to interpret how the dancer pleases (Fraleigh & Hanstein, 1998). The dancing becomes "less about the technical perfection…and more about the doing, the process" (Sumara Interview One). For example, with the rubs and taps warmups, class members are invited to wake up their own bodies and prepare themselves for moving through making physical contact with different parts of their bodies. The class members follow prompts and suggestions from Sumara, but do not exactly replicate her movements or even the speed with which she progresses through this warmup. They move through the warmup in their own time interpreting the prompts however it fits them. Improvisational skills are also developed through this approach, inviting dancers to contribute movement within a given structure so that the class is able to work towards a common goal while the individuals can still fulfil their personal needs for their own bodies (Barbour, 2016; Cheesman, 2011; Fraleigh, 2004; Urmston & Aujla, 2021). The freedom to adapt and translate movements to fit our bodies rather than trying to fit our bodies into prescribed movements fosters inclusion, celebration of diversity and creative expression (Fraleigh & Hanstein, 1998; Fraleigh 2004).

As well as presenting exercises differently, Sumara's role in the class was somewhat fluid as she shared the role of leading exercises and contributing movements with others in the class. While during the rubs and taps warm up she guided us through it with suggestions that we had the freedom to follow as we liked. Similarly, with the "I am" warm up, Sumara set up the exercise structure which we each contributed too and helped each other to remember. Then when moving into the locomotor lines the leadership with the exercise was shared amongst the entire class as we each took turns leading our line. In this exercise Sumara joined in just like any other class member where she had her turn leading and her turns following others. When other class members offered suggestions for a new direction that class could follow, Sumara adapted her plan for the class and responded to what the class was wanting and needing that day. Through each of these activities and Sumara's approaches

to them, she engages with combinations of transformational leadership (stepping back to allows others to lead, reciprocal relationship where others are empowered), student-centred pedagogy and pedagogy of facilitation (scaffolding of learning that the class members then explore in their own ways, guided by Sumara when needed and left to develop organically otherwise) (Bass, 1985; Burnidge, 2012; Cheesman, 2011; Deasy, 2014; Fitzgerald, 2017; Horner, 1997; Lyman et al., 2012; Kuhnert & Lewis, 1987). The combined use of these approaches enables Sumara's practice to be flexible and adapt in the moment to changes within the community, such as energy levels dropping or suggestions from the dancers that may deviate from the lesson plan.

The values of inclusive dance seen in the WI Dance class were also supported through the "student-centred" approach to learning and discovery of the community (Alterowitz, 2014; Barr, 2013; Buck & Barbour, 2015; Burnidge, 2012; Cheesman, 2011; 2014; 2017; Coe, 2003; Deasy, 2014; Fitzgerald, 2017; Koff, 2015; Raman, 2009; Shapiro; 1998; Stinson, 2016; Zitomer, 2013). By taking an interest in the personal lives of the class members, offering collective shared movement opportunities and adapting plans to fit the needs of the day, the focus of the class remains with the student rather than on product. The student-centred learning environment requires class members to critically reflect and engage with the decision making and contribution to the class material. This can be seen in the moments of reflection scattered throughout the class, where class members are asked about their thoughts on an exercise or when they offer suggestions of where the class could go next.

Returning to the class narrative, the next section of writing further explores Sumara's practice with WI Dance. Drawing on her flexible approach to practice, Sumara allows the wants and needs of the community to guide the lesson and demonstrates adaptive leadership, pedagogy and facilitation approaches throughout.

The Dance Class: Part II

At the mention of our break the groups last little bit of focus dissolves and we move out of the dance space. Some dancers make a beeline for the restrooms, others for drinks and snacks, a few head out into the fresh air to enjoy the small break in the clouds and the sunshine peeking through.

I notice Susan and Sumara fall into quiet conversation together as I head over to my back pack in the corner. Pulling out my notebook and pen I scribble down

notes from the last hour of class, my thoughts running faster than I can write. While I'm making my notes I notice class members wandering back in and joining in conversations together, the easy rhythm of the community repeating from the beginning. Sumara flows through the conversations as she checks in with different class members. I notice Grace and Amanda have found themselves together in conversation a few meters away from where I'm sat myself. After a few moments Sumara wanders over to where Grace and Amanda are sitting and joins them in conversation. My thoughts start to slow and I finish up my notes. Putting my notebook aside I move over to the large group of class members now returned to the studio and join their chatter. It is not long before Sumara, Grace and Amanda shuffle their way over as well. Chatter flows easily with the group as we enquire about each other's lives, plans for the weekend and other side conversations.

"Alright well I think that's most of us back now, it's just Alex who isn't back yet but he's usually not too far away. Should we start in the next part of class?" Sumara ponders.
"Yeah I could do to get moving again." Dianne, one of the regular class members agrees.
"What are we feeling for the afternoon session?" Sumara asks, "I had planned for us to work on a bit of a phrase, but I'm not sure if the energy is there for that today."
"Yeah I'm feeling a bit exhausted after this morning's class, especially after not having been dancing for a few weeks," Susan agrees.
"What about some more group movement, improv type things instead of learning a phrase that we have to try and remember?" Tammy suggests.
"Yeah, we could give that a go. Okay let me think…oh okay yeah let's start in a circle again, spread out nice and wide."

The class scrambles to put away drink bottles, snacks and phones back into their bags and make a circle in the middle of the room. Alex comes back into the room as we are finding our circle together and joins the group. Once everyone has settled, eyes turn to Sumara for next steps. Sumara brings one hand up in front of her, her focus entirely on that hand as if she was holding something valuable. She pretends to toss this imaginary *something* up in the air and catch it with her other hand. As she pretends to catch it, her eyes scan around the group.
"Let's pretend that we each have a ball. It can be any size, any weight any colour. Can you feel it? Hold it in front of you." Sumara prompts.

The dancers proceed to recreate similar movements like Sumara's, imagining that they had a ball. Some used just their fingers to hold their imaginary ball, others had their arms full trying to hold onto their large imaginary ball.
"Good, try throwing your ball up in the air and catching it. How high does it go?" Sumara pretends to throw her palm sized ball up in the air and traces its flight path with her gaze, while her eyes also dart around the room watching the class members trying out the task. "Let's put our own ball to the side for now. I'm going to pass around this ball here around the circle so that everyone gets a turn with it. When you get passed the ball, you have to move it from one side of your body to the other and then you can pass it to the person next to you. It can change size and weight to be anything you want it to be, but take a few moments to interact with it as you pass it from one person to another. So starting with me…" Sumara proceeds to pretend to throw the imaginary ball from one hand to the other, before rolling it up over her shoulders, throwing it up again catching it on her foot and then passing it over to Tammy standing next to her. "Now Tammy's turn."
Tammy plays with the ball between her finger tips as if it was as light as air, bouncing lightly from tip to tip, before tapping it up into the air and blowing in towards Dianne standing to her left. The imaginary ball holds everyone's attention as it is passed from person to person, changing size and weight each time. Some dancers pass the ball off to the next person quickly, others choosing to play with it for a few moments before passing it on. As the ball is passed by the last few people in the circle and finds its way back to Sumara, she speaks again.
"This time when we are passing it around we can pass it across the circle to anyone we want."[20] She takes the ball from Casey on her right, plays around with rolling the ball around her body, throwing and kicking it lightly in the air a few times and then looks across the circle to Alex. Making eye contact with Alex, she pretends to underarm throw the ball to him, everyone's eye's tracing the pathway of this imaginary ball together as it sails across the room and lands in Alex's open arms. Alex catches it and transforms it into a huge heavy ball, using his whole body to trying to move it, he rolls it across the space to Susan. Again making eye contact with exchange during the exchange. This pattern of pass and play continues as we each take turns transforming the pretend ball as it is passed to us. The longer the activity goes on, the more inventive and creative we become in our play.

[20] Exercise adapted from observation.

"You could try using different body parts as we are playing and passing the ball around the room," Sumara prompts. Her careful eyes casting looks around the room throughout the exercise, watching the dancers engaging with the exercise as well as watching the ball moving from person to person like everyone else.[21] Sumara always passes the ball on to someone different each time she is passed the ball, making sure everyone in included in the activity. Quickly we build up a nice rhythm and tempo in the exercise, waiting in anticipation for the ball to be passed to us, and watching with delight as others experiment and investigate with it. After a while the idea of the "ball" starts to fade away, and the passing of movement starts to take its place[22]. This continues for a several minutes, the whole groups focus totally locked on this thing passing between each of us, until the flow starts to slow and it comes to a really natural end when Grace slows the momentum of the movement and places it down in front of her. The group breathes a collective breath as Grace does this, breaking us out of the trance.

"Oh wow, that was really lovely. I feel like that was such an organic place to stop." Sumara notes.
"Yeah, that was really nice, you really had to pay attention to the exercise and keep track of who had it so that you could be prepared if they were passing it to you, so I felt very connected to everyone, and it just felt like it was time to breath and rest." Grace says.
"Totally, that was awesome, thank you Grace. Lets break into smaller groups now, actually lets go into pairs again, but make sure you are working with someone different this time. And find yourselves some space together in the room." Sumara instructs.
We break into pairings, with some negotiations as we make sure the partnerships are not the same as before.
"Courtney, will you be my partner?" Mary asks.
"Sure thing," I respond, "let's move over here together." We move to an empty space in the front corner of the room.
"In our partners, we are going to do a similar thing as before. This time though, you can steal the ball from your partner, you can move around each other as you try to get the ball off them, you can of course pass it to them if you want as well.[23] Any questions?" Sumara looks around to check everyone's reactions, no

[21] "Finding that fine balance actually between being involved in the exercises but then also being outside enough to be able to guide it in a certain direction" – Sumara, Interview Three.
[22] Exercises develop naturally, allow the community to "run with it" – Sumara, Interview Two. Also from observation.
[23] Scaffolding and layering learning. Offering different options for exploration. (Pedagogy of facilitation).

one has questions. “Okay so decide who is going to start with the ball first and when you’re ready start passing it from your body to your partners body.” Sumara turns some music on quietly in the background as we quickly decide who is going to start the exercise.

Mary wants to start with the ball. She passes it from hand to hand lightly to begin with, her movements getting a bit bigger each time before she throws it to me. I catch the ball on my elbow and roll it down my body to my knee, bouncing it a few times there before rolling it back to Mary. As we get comfortable moving together, our passes get quicker smoother, and our movements join together as we reach to ‘steal the ball’ from each other and change the momentum of movements.

From the other side of the room, while she is dancing with Grace, Sumara calls out “Feel free to use the space as well, move around the room and explore if you want to.” This pulls my attention away from Mary for a moment, and I notice that other pairs have started to explore the space together. Mary and I continue in our back and forth together, slowly starting to expand our movements to explore the space.

“While you’re exploring the space, feel free to join another pair if you like the look of what they’re doing, and then move away when you’re ready again.” Sumara offers another prompt.
Mary and I continue dancing together for a while, I can sense her hesitation to approach another group. After a few minutes Tammy and Casey near our dance space and join our passing of the movement, expanding our exploration further into the room. Just as quickly as they joined us the moved on as well.
“Maybe when another pair joins you, you change partners? Maybe you stay as a bigger group and join another pair into your group. Feel free to start exploring different types of pair as we begin to explore through the space.”

I notice the energy in the room shifts with this new prompt and as the track of music changes to a more energised beat. Getting lost in the activity Mary and I join another pair exploring some floor work together and end up changing partners. I’m now partnering with Susan. We move through the space, following each other’s momentum. The activity flows easily and I find myself loosing track of time. We all start to shift easily between dancing in pairs, and then in small groups and others join in, and then falling back into pairs. Before long the class

is dancing all together, shifting smoothly between dancing alone, in pairs, small groups, big groups. Finding momentum for movement in the class that we each enjoy and simply joining in and then breaking away to find something else.

The group comes together at some point in the middle of the room and moves together in this assortment of different groups all borrowing movement and momentum from others. There is a moment of stillness that catches everyone in the class, just as the track of music comes to an end. In the silence between tracks, our focus dissolves and the spell is broken. There are various murmurs of, "Oh what good timing!", or "How cool was that", as we note the natural end of the exercise.
"That was so good," Sumara says as she turns off the music before the next track starts, "I love it when things line up perfectly like that! I think we should take a moment to let that movement come to an end, let it settle. What were our thoughts about that?"
"It was really nice how we started so simply in our pairs, and just evolved so naturally into this big group dancing together freely at the end." Dianne shares.
"I liked being able to change partners and dance with lots of different people," Alex says. [24]

The class shares their thoughts about the activity: the moments that stood out for each of us, things that were challenging, things that we liked. Hearing the other class members sharing about the exercise I begin to see how different the experience was for everyone, how we all shared in this same moment but we have different smaller moments that stood out within the whole.
"I really enjoyed that activity as well. It wasn't exactly what I had planned but I just went with the flow, and I think it actually turned out a bit better than planned! Now we still have about fifteen minutes to do one more activity. Do we have enough brain power to review that "I am" phrase from last term? Or do we want to leave that for next week and do something else?" Sumara asks.

There are a few unsure mumbles as people take stock of their energy levels and consider how they would prefer to spend the last few minutes of class.
"I think it would be really nice to continue with this collective energy we just built up with that last exercise and maybe do another activity with that." Susan shares.

[24] Investigating their dancing experience, engaging critically with learning (Buck & Barbour, 2015; Burnidge, 2012; Raman, 2009).

“Perhaps a flocking exercise?” suggests Dianne.
“That sounds like a great idea. Would you like to lead us in that then Dianne?”[25] Sumara offers.
“Sure thing. Yeah, well we are already in a nice group here, so let’s all start facing the front of the room. Now the idea with flocking is that we try to move all together following the leader and shadowing their movements. The catch is that if the person at the front turns so that someone else is now in the front of our vision, they then become the leader. So let’s start with Sumara here at the front, you can be our first leader. All we have to do is follow their movements, and then as soon as they turn and the next person at the front takes over leadership. Does that make sense? I think it makes more sense when you try it out” Dianne explains.
“Yeah, I think we have don’t this one a while ago. Does anyone know this exercise?” Sumara asks. A few hands are raised, including my own. “Okay well why don’t we spread you out around the edges of our group since you’re familiar with the exercise so that you can help lead as we move around?” Sumara suggests.
I move to the edge at the back of the group as we all reshuffle.
“Okay let’s give it a go, shall I start us off?.” Dianne says.

Our attention focuses on Dianne at the front of the group as she starts with some slow and sustained arm movements. These movements slowly turn her towards the right, until we are all facing the right side of the room. As our orientation in the room changes, so too does the leadership of the movement. As we turned Casey loses sight of Dianne and so takes on the leadership of the group, changing our levels so that we moved closer to the floor and then back up to reaching up high. We continue to move slowly around the group, our orientation shifting in a slow circle and the leader of the movement constantly changing as we do so. Soon enough we return to where we began, facing the front of the room.
“That was awesome,” Sumara says, as the exercise returns to the beginning.
“Should we try it one more time, but maybe switch out some of the people on the edges so we have some different leaders this time?” Dianne suggests.
“Great idea!” Sumara agrees, “let’s have a bit of a switch around, move to the edges of you would like a turn leading and vice versa.” Sumara moves away from the edge and into the middle of the group, Amanda takes her place at the side.
“let’s give it another go, Amanda you want to start us off this time?”

[25] Transformational leadership – creating opportunities for others to lead, sharing in the responsibility for the class content, empowering others to lead and stepping back when they are ready to take on leadership roles (Bass, 1985; Kuhnert & Lewis, 1987). From observation.

"Yeah, sure thing." Amanda agrees, and starts us off into the exercise again, shifting the leadership to the right once she is ready.
We follow the same pathway moving around the circle to the right as last time, shifting orientation and changing leaders as we go. When we get to facing the back of the room Casey is our leader and instead of following the pattern of shifting to the right, she sends us moving back towards the left, changing our leadership pathway around the group.
The class is caught off guard by this, which delights Casey. We continue the exercise for a while longer, now easily shifting from left to right, until we finally make it all the way around the group.
"That was fantastic, it was cool seeing everyone really tuned into the group and negotiating the changeover of leadership like that as we turned around" Sumara says. "We only have a few minutes left of class, so let's make a circle together one more time to finish off."
We quickly spread out our group into a familiar circle again.
"Let's share together one word each about class today. One word that comes to mind when you think about what we did today and how it made you feel[26]. I'll go first, mine would be connected – because it feels so good to be back dancing and connected with everyone. Going around the circle, Mary you want to go next?" Sumara says.
"I feel… energised", Mary says.
We each take our turn sharing our words; fun, rejuvenated, happy, alive, Standing next to Sumara, I'm the last to share. "I feel…calm" I say.
"Cool, thank you guys for sharing with everyone. Thank you to our returning class members for coming back for another term, and to our new class members for coming along and joining us dancing today. Let's finish off with three big deep belly breaths all together."
All together the class breathes in deeply, some class members circle their arms up over their heads and back in front of their bodies, some place their hands on their stomachs to feel the breaths and others leave their arms relaxed at their sides. Breath out. Two more times, breath in, hold, breath out. Breath in, hold, breath out.

"I'll see you guys next week, thank you for dancing with us today." Sumara signs off the end of class. With the formalities of the class wrapped up, we stretch our final stretches and allow the movement to settle into our bodies, the group

[26] Engaging and reflecting on experiences. Developing critical thinking skills and sharing in the responsibility for learning (Burnidge, 2012; Cheesman, 2011). From observation.

dissolves into easy chatter once again. Drifting over to the side of the room as we slip our shoes and socks back on, we talk about our weekend plans and reflect on the class. Class members head off in their own time, calling out goodbyes as they leave. Alex waves a big goodbye when his Dad appears to drive him home, and Mary offers to push Tammy's chair out to the carpark as they are carpooling home together. I notice Sumara and Susan catching Grace and Amanda up for a brief chat before they leave, checking in about their first class.
I take a quick moment to jot down a few notes that I will expand on later before packing up my belongings. Slipping my shoes and jacket back on I see that Sumara and I are the last to leave the studio.

"Well, that was fun, even if it was not at all what I had had in mind for today," Sumara laughs.
"Oh really," I laugh with her, "Did things not go to plan?"
"Today was a good example of a class where I threw out the lesson plan part way through because of different energy levels, having two new people to introduce into the class and a bunch of other reasons. I saw that we needed to go in a different direction to what I had planned, and I think it turned out well, everyone seemed to enjoy themselves and it was actually really good to spend that time really connecting after having our term break." Sumara explains. [27]
"Oh cool, yeah I thought it was so much fun getting to work with lots of different people and just allowing the dance to develop organically. It was really special."
"I've got to shoot off back home now, but it was awesome having you in class. Have you got a ride?" Sumara asks.
"Yup, my friend is picking me up shortly. Thanks for having me! It was so good dancing with everyone. I'll see you next week!"
"Bye Courtney, see you next week."
I wander over to the couch I was sitting on before class and pull out my notebook again, eager to capture everything that happened in that last magical hour before I forget it.

[27] From observation, and conversation after WI Dance class.

Discussing the Class: Part II

In this second narrative with the WI Dance class, Sumara adapts her plan for the afternoon following feedback from the group. This is an example of how the responsibility for the direction within the studio is shared amongst the class. Following the understanding of facilitation as process (Berta et al., 2015; Hogan, 2005), Sumara scaffolds learning experiences in response to the needs of the class, allowing for the emergence of student-centred learning environments (Cheesman, 2011; Burnidge, 2012; Fitzgerald, 2017). Through acknowledging the needs of the class and responding to their direction, Sumara also engages with transformational leadership (Bass, 1985; Horner, 1997; Lyman, et al., 2012). She shares the responsibility of the decision making with them, and in doing so seeks to empower and motivate followers through engaging them more fully in the process of the work (Bass, 1985).

Following Barbour's (2018) continuum for understanding the relationship between leader and dancer, this shared responsibility for the leadership of the work within the WI Dance community in the studio falls between process three (leader as pilot) and process 5 (leader as collaborator). Shifting at different times depending on the task, class members contribute to the direction of exercises, inspiration for phrases, and co-create whole bodies of work to varying degrees. Thinking about pedagogy, working from a student-centred pedagogy contributes to the shared leadership of the group. Through valuing the individuals within the class and engaging with them critically, the potential for collaborative leadership develops further. Together the class negotiates a way forward for the remainder of class, and the original plan for the afternoon is replaced with democratic decision making and suggestions from the class members.

Once the class gets moving again and flowing with this new direction for the afternoon, the exercises develop organically within the group. Sumara joins in these exercises with the class and follows the flow of the exercise, offering occasional suggestions for development, until it reaches its natural conclusion. By allowing the exercise to develop organically Sumara is facilitating the opportunity for discovery and exploration of creative movement rather than providing answers (Fitzgerald, 2017). While she gives the occasional prompts, the class members are also developing and changing the exercise while dancing as they respond to each other and interpret the verbal prompts from Sumara and the physical prompts from other dancers. At the end of the large group improvisation that developed from the 'passing the ball' exercise, Sumara refers back to the group again about where they think

the last part of the class should go. Following a suggestion from a class member, Sumara steps back and allows this class member to scaffold the next exercise, easily slipping into her new role as a class member and letting Dianne proceed with her suggestion (Cheesman, 2011; Burnidge, 2012; Fitzgerald, 2017). While this approach can be seen in facilitation (Cheesman, 2011; Burnidge, 2012;) it is also another example of transformational leadership where the role of follower and leader is encouraged to develop so that followers may become leaders (Burns 1978, as cited in, Kuhnert & Lewis 1987). When the class time nears the end Sumara returns to her original role within the class and gathers everyone back together for the final moments. Guiding the group in a reflection she is able to quickly gather some brief feedback on people's experiences in class, as well as getting them to reflect on their experiences.

Summary

Within the WI Dance class, Sumara uses a range of approaches to communicate ideas, scaffold exercises and create a safe and creative learning environment. The narrative of the dance class illustrates what might happen in an inclusive dance class, and demonstrates the unique negotiation of leading, teaching and facilitating that occurs. This can be seen further in the different roles Sumara fills within the studio and in the wider WI Dance Trust. Sumara is responsible for organising the studio space, signing in and out of the building, promoting classes, coordinating communication between community members and applying for funding, among other tasks that come under the umbrella of administrative leadership. As well as this she guides the dancers through physical and creative exercises in class that are scaffolded using facilitation and student-centred learning approaches to develop critical thinking and exploration within the dancers. And finally, Sumara also shares knowledge of dance practice and elements of dance choreographic skills that she teaches class members. There are also times where a specific choreographed phrase of movement may be taught to the dancers. Inclusive dance groups rely on the variety of learning approaches to cater to the diverse population of the community. Through being able to communicate ideas and structure learning opportunities in multiple ways the community of dancers are able to connect in more diverse and inclusive ways.

Chapter Five: Discussions with other Key Experts

In this chapter I will introduce each of the additional key experts interviewed in this research project, exploring their background and their practices in inclusive dance, and offer the analysis. In order to paint a clear picture of and to contextualise the views of key experts it is important for me to describe the person and their experiences. As Barbour (2011) states, "it is important for me to clearly locate my research representations in the lived experiences of the women I interviewed in my dance research" (p.51) to more clearly understand the context from which they are speaking and living. By understanding the context of the individual, we can gain deeper understandings of their world view and the environment and experiences that shape their beliefs. Once each of the key experts has been introduced, views and reflections surrounding their practice in inclusive dance will be discussed, relating to the areas of leadership, teaching and facilitation to identify areas of similarity and difference within their practices. I begin introducing key expert Sue Cheesman, and then Hahna Briggs and lastly Lyn Cotton.

Introducing Sue Cheesman

Sue Cheesman has an extensive experience in the performing arts, dance and education fields in both New Zealand and the United Kingdom. She has encompassed many roles including and not limited to high school dance teacher (and head of dance at the school), animateur, educational facilitator for a touring company, dancer, and choreographer. Upon returning to New Zealand in 1993 after working in the United Kingdom, Sue initially lived and worked in Dunedin before moving to Auckland to work with Touch Compass. Sue currently works as a Senior Lecturer in dance education at the University of Waikato in the Faculty of Education. Her research recently has centred on reflecting on her own teaching practice within community and educational dance settings, dance and disability, and site-specific choreography. This research has been published in both domestic and international publications. Sue has a long history of collaboration with Touch Compass Dance Trust and

runs their Saturday morning Contemporary Class (formerly called the Community Class). All of Sue's professional work has incorporated diversity in some capacity if not specifically inclusive dance. Sue has always taught a broad spectrum of individuals, be that in her role as a schoolteacher, dancer, choreographer, facilitator or animateur.

Reflections after interviewing Sue.

The heavy door of Sue's office clicks shut behind me. I walk a short way down the office lined hall before stopping at the couches in the small nook at the end. Taking my backpack off I sit down and take a deep breath. It does not feel like I have been talking with Sue for almost two hours. Her infectious personality made the time fly, filled with laughter and some rather profound reflection…I open my backpack and pull out my brown leather-bound notebook. My mind runs faster than my hand can keep up with as I rush to take down everything I can recall from my discussion with Sue. Once my thoughts start to slow down, and my pen stays hovering over the page. I pack my things away and head down the stairs of the education building.

Something that Sue said during our interview keeps playing over in my mind. When we were talking about her teaching practice in traditional settings compared with inclusive environments (both in dance contexts and in general teaching practice), she said "I just don't see it as any different". That got me thinking as to why people might view it as being different. It reminds me of an article I read a few weeks earlier that explained how if you open a space to those with accessibility issues, then the space becomes accessible for all, rather than only those who can easily climb steps. If we apply this notion, if we teach or create learning environments that are only accessible for some, then only those few will learn. However, if we make our learning environments and our teaching practices accessible for all, then all have the potential to learn. This is what inclusive dance practice aims to do, "provide opportunities for as large a part of the population as possible to engage in dance activity of some sort or another" (Rubidge, 1994, as cited in Amans, 2008, p.10). From my readings and previous investigations, I appreciate how inclusive dance communities aim to achieve this accessible environment for all through their core values of inclusion, community building, and the celebration of diversity. These thoughts bring me back to my question for this research; how do the key

experts of these communities maintain their values through their own practice and what approaches do they use to do so?

I ponder this further as I wander across the freshly cut grass of the university field, taking a short cut towards my parked car. Both Sumara and Sue found their way to working with Touch Compass, yet both had unique paths to this common ground. So, what was it that drew them to both working with Touch Compass? What was the word Sue used…oh that's right, she said it was "magic", those magic moments that seem impossible to describe, but are truly something special. I suppose it is the same thing that has drawn me into this community. The performance of possibilities, those connections that I make, and the indescribable magic of experience. "Magic". I make a mental note of this to follow up later. To the left I see the sun glinting off the student centre and university library. Feeling inspired, I change direction and head up the hill to the library rather than to my car. Reaching the third floor of the library I make my way over to my favourite table. Pulling out my laptop, I open some of Sue's recent publications I saved earlier; they are already covered in my highlighting and annotations. I then open the transcript of Sumara's interviews, similarly, covered in highlighting and scrawled margin notes, searching for the word "magic".

Exploring Sue's Practice

In the interview with Sue, we discussed leadership, teaching and facilitation within her own practice. She commented:

> *"I straddle all roles, they're like a mishmash to me. I don't really see them as separate. They are so entwined that sometimes I'm a leader, sometimes facilitator, sometimes I might be a teacher. They're meshed together and sometimes one might be in front and the other two are supporting, and then they might swap around."*

Sue uses the language of leadership, teaching and facilitation effortlessly to investigate her own practice within inclusive dance, articulating the interconnection of these approaches and roles within her practice. Firstly, a leadership role can be identified for Sue in her professional contribution to the field through her practical and published works. Adding to the collective knowledge of the wider inclusive dance community, Sue is engaging with the "pursuit of some common good" and "joint purpose" for the community (Underal, 1994,

p.178). Contributing to the wider inclusive dance field through research and academic study, Sue is able to create opportunities for further investigation and development of this field. Sue also understands leadership as making opportunities for others while maintaining a duty of care and a certain accountability for others' wellbeing. In doing this, Sue explains that she does not always have to lead from the front either, as a leader may also be someone who leads from within and influences decision making without others defining them as a leader. Through empowering others from within the group, rather than simply dictating, and encouraging individuals within the collective to "perform beyond their expectations and work on transcendental planes and [towards] collective goals" (Pawar, 2004, p. 161), Sue engages with transformational leadership approaches.

Similarly teaching and facilitation often happen from within the community rather than from the position of an external all-powerful, and all-knowing authoritarian. Instead, Sue's student-centred pedagogy (Cheesman, 2011), helps to create a learning environment that focuses on and responds to the diverse needs of the class. For Sue, her practice uses both teaching and facilitating through setting problem solving tasks and building in movement from the dancers. The practice becomes about *"finding an idea and developing it with them. Also, about facilitating, and helping, and supporting"* (Sue, Interview). This is achieved through encouraging dancers to "*take some responsibility or some ownership"* (Sue, Interview) of the work and their learning and being there to provide opportunity and space. This aligns with student-centred pedagogy where the responsibility for learning is shared and the voices and opinions of the dancers are included in the decision-making process (Buck & Barbour, 2015; Burnidge, 2012; Cheesman, 2011; Deasy, 2014).

In her role within this community, the desire and commitment to empower and create opportunity for others is central to Sue's practice. Whether through leadership, teaching or facilitation approaches, Sue is consistently working to create a space where mistakes are welcome (from the dancers as well as from herself), dancers are encouraged to voice their ideas and be collaborators, and the community is always learning from each other. In roles such as this, where you lead and teach, Sue comments that you must be *"always journeying, always learning, always evaluating and assessing in the moment"* so that you can provide the best opportunities for your community and take a lead from your community. This sometimes means changing the plan in the moment and adapting to the needs of the community, which is easier to accomplish when working within a student-centred or somatic pedagogical practice where knowing is a two-way experience and the key expert is able to move along with the class and share in the moment (Barbour, 2016; Cheesman, 2011).

Whether she is working with a leadership, teaching or facilitation role, Sue's practice with inclusive dance stems from a foundation of core values. These values can be identified as the following: respect, duty of care, accountability, adaptability, and empathy (Cheesman, 2011; 2014; 2017; Sue, Interview). Each of these values align with and contribute to maintaining the core values of inclusive dance (inclusion, community building, and the celebration of diversity), and Sue achieves this through her *"meshed together"* and supportive relationship between leading, teaching and facilitating approaches.

Similar to Sue, key expert in inclusive dance practice, Hahna, also identifies a relationship between leadership, pedagogy and facilitation within her work with *Gasp! Dance Collective*.

Introducing Hahna Briggs

Hahna grew up dancing as a child, starting with learning ballet. When the local dance teacher passed away there were no dance classes available to Hahna for a few years until a new teacher moved to town. This new teacher offered ballet again, as well as jazz ballet. Jazz ballet captured Hahna's attention as it offered a greater range of movement and the teaching style provided the opportunity for student input. Hahna continued her dancing in jazz through high school and was introduced to contemporary dance during this time. After high school she moved to Dunedin to pursue a Physical Education degree at the University of Otago and continued her dance education. It was through taking the dance papers offered as part of the P.E degree that Hahna became more involved in contemporary dance and improvisation, was introduced to companies such as Touch Compass, and to the world of inclusive dance. After graduating from University, Hahna went to work for the Blind Foundation for four and half years in rehabilitation. During this time, she drifted away from dance as her professional life grew more involved and finding opportunities for adult dancers became more difficult. For the benefit of her own physical and mental health, Hahna decided that she needed a change, to do something that she loved and brought her a lot of joy and happiness. This decision resulted in Hahna returning to the University of Otago to pursue her master's degree in dance. Although initially hesitant to pursue inclusive dance as her research topic, Hahna ultimately decided she was passionate about inclusive dance and recognised that she had experience that was relevant to offer. It was through the performative aspect of her thesis that

Hahna connected with Jenny Newstead and other dancers who worked to develop an inclusive performance in Dunedin. The group continued dancing together throughout her masters study and Hahna became increasingly involved in both the dance and inclusive community in Dunedin. Over time this group evolved and along with another local dancer, Hahna founded *Gasp! Dance Collective* in 2014. She has taken on many roles with this group including (self-identified) teacher, director, treasurer and general administration work.

Reflections after interviewing Hahna.

Pulling my headphones out of my ears, I stand up from my desk and stretch my arms above my head. I often find my head spinning when I come out of these interview sessions. The return to reality can be quite overwhelming, combined with the huge intake of information from the women I have been talking too. After sitting for so long my body feels stiff, so I take a moment to do a few stretches and get the blood flowing again

Unsurprisingly, I find my mind racing as I try to sort through all the information from Hahna's interview. She too had a very different path to finding the inclusive dance community from the other key experts I have interviewed. Like Sumara, she has no formal teaching training, and like Sue she completed her master's degree in dance. Hahna also seems to be more comfortable with the label of leader and teacher than Sumara is, but also identifies with facilitation as well. It is fascinating to see how these different people and different groups can work in such similar ways yet have such different views of their practice and their roles. Sumara, Sue and now Hahna all seem to have very strong sense of social justice present within themselves, and this has been strengthened by working in inclusive communities. I recall that Sumara noted how her work in inclusive dance reaffirmed her values, especially regarding equality, and Sue commented that *"we need a far more equitable society, and we just don't have one"*. Both women explored this topic of justice and equality in their interviews, and Hahna discussed the reciprocal nature of her personal values and the values aligned with inclusive dance, concluding that "*it's all sort of basic human rights and how you can contribute to that in the work that you are doing*". The shared values of equality and sense of justice held by these women reveals an underlying commonality within the varied practice of the key experts interviewed.

Hahna's work in advocacy and facilitation has surely had an impact on this as well, although she also was not entirely comfortable with the label of leader in terms of her practice in the studio. Like Sumara she expressed that there were some leadership roles that had to be filled in terms of organising the group, planning and funding that she has come to fill. However she does not want to be the only creative driver and works to maintain the individual voices within the group. So, they are both viewing their leadership role as "*the background stuff that keeps it running*" (Hahna, Interview) and less in the classroom with the dancers. This aligns with what we know of leadership within education and school contexts. In these contexts, leadership is concerned with the administration and management levels of decision-making that control the 'big picture' (Branson et al., 2016; Connolly et al., 2019; Lovett, 2016; Murawski & Dieker, 2013).

Returning to my desk, I pull out the interview transcripts and summaries from Sumara and Sue. A brief skim of their words refreshes my memory. It is clear to see how previous experiences and training affect these women's views of the different roles of leaders, teachers and facilitators. Having different paths that led them to working in inclusive dance, yet all working in similar ways mirrors the values of inclusive dance practice where diversity is celebrated. Each have found a community and a platform for developing creative expression and are using similar approaches to achieve this but all the while are maintaining their individuality and honouring their unique experiences.

Exploring Hahna's Practice

In the interview with Hahna, we discussed leadership, teaching and facilitation within her own practice. She commented:

> *"I think they are definitely interrelated. For instance, if you're in a teaching role you would certainly have to facilitate as well as be a leader, and often leaders are in conditions where they might be teaching. So, they're very interrelated and I think sometimes they are hard to separate out. For me the first thing that comes to mind for teaching would be skill based… Facilitating might be more like, here is this broad idea or concept, let's explore different pathways, and then maybe we try it like this, so you are probing and asking questions and challenging and seeing how things unfold... And then a leader for me is about being a role model, you're embodying the values of your organisation or group and you're demonstrating those"*

As well as this Hahna expands her comments relating to her leadership role saying that:

> *"on a practical level I have to take the lead on some things. So, I promote the classes, I have the email address, so people ask me about the classes, and I send reminders…so I guess I do the administration and take the lead on that, kind of doing the background stuff that keeps it running."*

For Hahna, being a leader entails more than simply being a role model. On one hand you are often the one dealing with the administrative tasks and *"doing the background stuff that keeps it running"*, while on the other you also embody and model the values of the community *"and you hold space for this thing to happen and grow"* as Hahna expresses it (Branson et al., 2016; Lovett, 2016; Murawski & Dieker, 2013). However, she is also conscious of not wanting to make all the decisions regarding leadership and direction of the group, so also sees her role as providing opportunities for others to share their voices and take on leadership roles. This is an example of a democratic and collaborative leadership style where the power is shared so that the decision making does not become a single person's responsibility (Hargreaves & Shirley, 2019). Through using her position of leadership within the group to hold space for growth and provide opportunities for others to share their voices, Hahna is engaging in transformational leadership (Bass, 1985; Horner, 1997; Lyman, et al., 2012).

Teaching is predominately understood by Hahna as *"skill-based, so you're offering people some ideas or some kind of skill that you've learnt and then you share and demonstrate it from there…"* (Hahna, Interview) but it is not a one-way process (Alterowitz, 2014; Burnidge, 2012; Cheesman, 2011; Coe, 2003; Deasy, 2014; Dragon, 2015; Stinson, 2016). *"I am also there to learn, learn from my co-teachers, to learn from the dancers and to try learn as much as I am teaching so that can inform what we do in future classes"*, she says. The role of the teacher is to be organised and come prepared with a plan, but also to allow that plan to shift and change where needed, understanding that *"there are always things to learn….and [you] get it wrong sometimes and that's okay, you just have to keep learning".* An important part of the continuous learning process for Hahna is taking time to reflect on her practice, be that formally through writing lesson plans and reflections, or through talking with her co-teachers and dancers. Reflective practice such as this enables Hahna to evaluate her practice in real time which provides space to explore her values, experiences, intentions and outcomes (Barbour, 2011; Buck & Barbour, 2015; Fitzgerald,

2017; Graham et al., 2013; Miles, 2011; Sansom, 2011; Shapiro, 1998; Stinson, 2016). This reflective practice also allows Hahna to directly and deliberately engage with her pedagogy and pedagogical choices (Shapiro, 1998; Stinson, 2016; Tinning, 2008; Warburton, 2008; Zitomer, 2013)

Within Hahna's teaching practice, the role of the facilitator emerges as, within the lesson plan and teaching moments, she offers suggestions for movement within exercises rather than prescribing specific movements. Facilitation is also about sharing the skills that you may have, as well as giving constructive feedback in helpful ways (Hogan, 2005). Hahna commented that it is not just about saying something was 'good' or 'bad', but really probing and asking questions to try to engage and encourage people to explore and find new ways of doing things (Berta et al., 2015; Turnbull et al., 1999). However, Hahna also notes that *"in ways I don't identify with the term facilitator, its more just being open to dancers interpreting my instructions in their own ways as well."* Hahna acknowledges that in her practice of facilitation within Inclusive dance there is room for interpretation of suggestions, rather than a 'right and wrong' way of responding (Fitzgerald, 2017). *"I just give instructions out to the group, letting people learn by observing and knowing that [they] will interpret it in their own way and not being too controlling over what the outcome looks like".*

Each of these roles and responsibilities are embodied in different ways by Hahna in her community at different times. As the community needs different things her role shifts, and she is able to use a range of approaches to address the needs of the community.

> *"I feel like I move between being a teacher and also a colleague with our dancers… So, I'm a single entity connected to the community and we are all dancing together, and sometimes I step into the role of teacher or facilitator and then I'll move back into the community, and it kind of ebbs and flows."*

Hahna's fluidity of role within the community enables her to offer diverse learning opportunities and is achieved through positioning herself alongside and within the community as opposed to being at the head of or external to it. Hahna works within multiple roles and borrows approaches from the leadership, teaching, and facilitation fields in order to curate her own practice, customised to the needs of the community.

Introducing Lyn Cotton

Lyn is a high school English and drama teacher by profession. She started teaching in New Zealand before moving to the United Kingdom and continuing teaching in London. Lyn worked as a relief teacher for both primary and high schools in London until she landed a position teaching at Paddock school, a 'school for special needs students' (following the terminology used in London at the time). Not knowing what to expect, Lyn went in open minded and fell in love with the work. She was able to embrace her love for stories and performing arts as a teaching tool with her students, using music and drama in a lot of her teaching practice. She was the head of performing arts for the school and through this role was introduced to inclusive dance through accompanying the senior class to their dance workshop with *Amici Dance Theatre* lead by Wolfgang. This experience ignited a desire to pursue inclusive dance more, and so Lyn made the decision to get as involved in the inclusive dance work as she could. She took workshops with *Amici Dance Theatre* and volunteered for their community classes. So, while she does not have mainstream dance training, Lyn has sought out the opportunities for movement and inclusive practice. Lyn notes that while watching the students dance with Wolfgang, she made the decision to do inclusive dance and to learn as much as she could about it. Upon moving back to New Zealand, Lyn founded *Jolt* in 2001 with the support of the Christchurch City Council. The CCC was looking to fund and support the development of arts-based opportunities for the 'disability' community, as this had been identified as an area lacking in opportunity. Over the years, Lyn's balance of mainstream school teaching and inclusive dance teaching has changed, to the point where in 2007 Lyn left mainstream school teaching and now focuses solely on her work with *Jolt* in inclusive dance. Officially Lyn is the artistic director of *Jolt*, as well as the founder, one of the current teachers and developer of the educational output of the company.

Reflections after interviewing Lyn.

Lyn's words hang in the air as I close the zoom meeting and lean back in my chair. I'm not quite ready to return to reality yet, so allow myself a few minutes to let the interview settle. Speaking with Lyn has left me with a bolstered sense of purpose, her words and advice empowering me in my own practice and pursuit in this research. Her words resonate with me on a deep level in my study as well as in my wider practice. Lyn's confidence, determination and her intentional practice is clear, and I find myself feeling

inspired and supported by this. In closing our interview Lyn left me with a final piece of advice; *"Just remember that it is your toolbox, and you only have to have in it what you want to have…and whatever you throw out is just as important as what you keep because that is where you find your own voice."* And it is this that plays over in my head as I slowly bring myself back to reality.

While considering this advice, I am drawn to thinking about the way it reveals pedagogical practice. The understanding of pedagogy being an intentional practice, where conscious decisions are made about how and what is taught, as well as a practice that both informs values of the community and is informed by the values of the community (Mortimore & Watkins, 1999; Tinning, 2008; Warburton, 2008; Zitomer, 2013). Through directly engaging with the skills she chooses to keep in her 'toolbox', Lyn is considering how she communicates ideas, creates learning opportunities and is curating her voice, as her selection reveals the values that influence her practice. It is widely agreed that our values inform our practice (Coe, 2003; Dragon, 2015; Risner, 2009; Stinson, 2016; Warburton, 2008). Similarly, this can be said of Lyn's discussion surrounding leadership as well, and her deliberate intention to incorporate a collaborative and democratic leadership style. Lyn stated that *"I want to bring people along with me, rather than dictating"*, articulating her engagement with inclusive leadership approaches, further illuminating both her own personal values, and aligning her practice with the core values of inclusive dance.

In thinking about leadership, I recall that both Lyn and Hahna talked about the pathways they offer for leadership development within their community. Lyn discussed the "Move" teacher training program that *Jolt* offers, and Hahna discussed the class leaders that they have at *Gasp!* to support the leadership in the community/dance space and to model expectations. While the exact pathway and destination may look different, both *Jolt* (Lyn) and *Gasp!* (Hahna) actively and intentionally work to create and support opportunities for their community members to develop skills in leading and teaching. This enables community members to further contribute their voices to the conversation and actively engage with the decision and changemaking in the wider community.

Looking at the papers on my desk in front of me, my eyes fall on the interview guide I printed out in preparation for the call. After the interview now it is covered in my

scrawled handwritten notes that I managed to scribble out when Lyn talked about something that I wanted to follow up on or connected to something discussed in the other interviews. I am drawn to a particular note in the bottom right-hand corner of the page. *"All revealed feeling a sense of magic and valuing equality without specific questioning"*. I pull up the transcripts from the other interviews to check if this is accurate. A quick 'control F' search in the documents reveals that without me asking specific questions, each key expert interviewed spoke about the something *"magic"* (Sumara, Interview One; Sue, Interview; Hahna, Interview; Lyn, Interview) they find in inclusive dance and about their beliefs in equality and social justice in relation to their practice. Just like with other key experts, Lyn shares a *"strong belief in social justice and equal rights"* and even went on to articulate explicitly that her practice is informed by the belief that *"access to artistic expression is an equal rights issue and a human rights issue"*. This commonality amongst the interviews is not one that I expected or sought, but it is one that speaks to the core values of the Inclusive dance community and to the types of people that are drawn to the practice of inclusive dance.

With this revelation, I am excited to delve deeper into the interview transcripts and to add Lyn's voice to the research. I adjust the height of my chair, plug my headphones into the computer and prepare to transcribe Lyn's interview.

Exploring Lyn's Practice

In the interview with Lyn, we discussed leadership, teaching and facilitation within her own practice. She commented:

> *"I think a lot about what being a leader means and for me it is tricky. It's a balance between I have to make sure the work stays good, it has integrity and has value, but I want to bring people along with me rather than dictating."*
>
> *"We are teaching …We don't go and teach steps, we teach basic skills around musicality, around focus, physical awareness, body awareness, connections and engagement with other people, and then we explore creativity."*
>
> *"You could argue…that we do facilitate people to find their own creative expression. But I think what I struggle with in terms of that term facilitation is that it sort of undermines the authentic and real nature of the engagement that happens."*

Lyn strongly identifies as a leader and teacher within her work at *Jolt*, acknowledging the use of both leadership and teaching approaches, as well as taking on these roles of 'leader' or 'teacher' in different ways within her roles with *Jolt*. She is passionate and committed to letting the work speak for itself, but also acknowledges the role that she takes in helping the company grow as needed. When growing the group, Lyn learned how to write strategic plans, do funding applications, produce shows and other tasks that are normally completed by leaders of groups. In this way the group has been driven by Lyn, but the path has been influenced by the needs of the community. This demonstrates a level of administrative leadership that is required for any group where decisions must be made regarding resources or the 'big picture' for the collective (Branson et al., 2016; Lovett, 2016; Murawski & Dieker, 2013). For Lyn *"it's always been about the work, if something becomes personality driven – If* Jolt *became the Lyn Cotton Company – that would take away from the dancers and it takes away from the fact that this is about human rights, about their access to artistic expression".* Setting up the group as an artistic company, Lyn's official title is Artistic Director and so expected leadership responsibilities do come along with that role in terms of maintaining the integrity and value of the work, decision making and vision casting. *Jolt* is also working to build collaborative leadership within their organisation, so that they can create a platform of shared values and provide opportunities for others to develop their own practice. It is also important within the company that leaders and teachers uphold the values and model the expectations, so they are leading by example. This is an example of dance leadership as discussed by Jane M. Alexandre (2015), which is described as:

> a process by which a dance artist or group of artists contributes to the development of dance, moving it in a direction of evolution, while adhering to an ethical directive to consider the health of the whole, with no sacrifice of any one part for another. (p.199)

Lyn's practice as a teacher, and the practice within *Jolt* as a whole, is deliberate and intentional. Dancers leading, teaching and facilitating classes for *Jolt* are given professional development support through the '*Move'* teacher training scheme where they develop their skills and knowledge of how to run classes for others. *"We teach, and we are training our Jolt dancers with disabilities to teach, but it is a teaching style that is very organic and based in discovery and engagement"* Lyn explains. In establishing this training pathway Lyn was able to break down her practice and investigate the *"how and why we taught"* and intentionally engage with pedagogy (Tinning, 2008). Alongside the trainees in the program,

they identified five key skills that they felt underpin all if *Jolt's* work – musicality, focus, engagement, creativity, body awareness – and developed different activities to address the different skills that were being learnt. Through engaging specifically with what, how and why they are teaching Lyn and the other *Jolt* teachers create a specific pedagogical foundation for their work (Warburton, 2019). Lyn stated in her interview that:

> *Our artistic practice is based on the individual. It is based on allowing people to express who they are while giving them skills in terms of how they express that. So, we train to give them the skills, but artistically we are looking to allow people to find their own creativity and express their own voices.*

Here Lyn articulates *Jolt's* engagement with a student-centred pedagogy, where skills are taught and developed to help individual expression rather than teaching prescribed steps, allowing dancers the freedom to develop their own voice and understanding so that they have a direct and engaged relationship with their own learning (Coe, 2003). This does not mean that dancers are not learning and developing the technical side of their dance training, rather that developing the skills for expression, creative discovery and engagement is prioritised. Through establishing *Jolt* as an artistic company, Lyn clearly states that *"there is training within our work, and there is expectation in that training",* and goes on to say that "*people put participation all the time as enough, and participation isn't enough – we need expectation, we need excellence, we need empowerment, we need pathways, and we need to train people".* This is reinforced through the student-centred pedagogy, as through prioritising this skill acquisition to develop creative expression the dancers are intimately engaged with their learning while also developing movement repertoire (Coe, 2003; Zitomer, 2013).

While Lyn's practice with Jolt is strongly aligned with pedagogical and teaching approaches, and Lyn self identifies as a teacher, there is also the presence of leadership as well as facilitation approaches within her work. Although not identifying her practice with the term facilitation, at certain times she may "*facilitate people to find their own creative expression" but* is "*not facilitating an idea that [she] think should happen, [she is] actually engaging and relating with them in ways in which [they] are both changed by that engagement".* Facilitation is often associated with an external figure coming in to guide others through situations that are presented for learning and development to occur (Berta et al., 2015; Turnbull et al., 1999), and as such there is less focus on the position of the

facilitator within in the community. This can create some distance between facilitator and community, as Lyn describes:

> *I think there is a coldness about the term facilitator that I personally struggle with… it sort of undermines the authentic and real nature of the engagement that happens. There are real relationships that happen in our classes, that when I dance with somebody who I am watching and working with in my class I'm having a real relationship with them.*

Instead of working within the role of facilitator, Lyn uses aspects of facilitation approaches within her teaching practice to help provide learning opportunities for the community. In doing this facilitation approaches are being used within the existing pedagogy as a teaching approach, rather than being seen as a separate role of the facilitator (Cheesman, 2011; Burnidge, 2012; Fitzgerald, 2017).

Summary

Sumara, Sue, Hahna and Lyn, in their own ways, have each acknowledged the multiplicity and fluidity of their roles and responsibilities within their communities. While there may be personal preference in the roles and titles that they identify with, there is general acceptance by each key expert of the presence of leadership, teaching and facilitation throughout their practice. In a context where diversity is valued and encouraged, and in which one size most certainly does not fit all, it is reasonable to conclude that our key experts also have diverse roles that are customised in their community. As argued in the literature, pedagogy is informed by individual values and experiences (Coe, 2003; Dragon, 2015; Risner, 2009; Stinson, 2016; Warburton, 2008). With this understanding, the individual experiences and knowledge of the key expert may be recognised, and their approaches to practice are better understood (Coe, 2003; Garber, 2010; Warburton, 2008). Their individual experiences and varied backgrounds contribute significantly to their range of approaches within their practice and to their personal preferences when it comes to the language used to describe and identify their roles within the community (Gibbons, 2007; Stinson, 2016; Tinning, 2008). Valuing the individuality and diversity amongst key experts, promotes the celebrating of diversity within the community through the role modelling of values. Furthermore, this not only aligns with

but promotes the core values of inclusive dance. Those people in positions in which they are leading, teaching and/or facilitating work from the same core values. However, in alignment with these values, such as celebrating diversity, the ways in which these values are communicated and maintained vary. Sumara noted that *"there is a little bit of all of them. A little bit of each at different times"* (Interview Three) to provide the opportunity for different types of learning and different spaces for creating to occur. This leads to an understanding that a range of leadership, teaching and facilitation approaches must be used to support and complement each other in order to create a learning culture and inclusive community environment that values all contributions (Cheesman, 2011). The presence and use of these varying approaches allows for the key experts to create and communicate a wider variety of learning opportunities.

While each of the key experts chose to use different combinations of language to identify their role within the community, they all worked from the same core values of inclusive dance practice and towards similar goals. Lyn's struggle with the term facilitator, however, poses an interesting question for others in similar roles, as to whether the role of a facilitator aligns with the values of inclusive dance practice or rather does facilitation become part of the pedagogical practice. Inclusive dance practice is strongly focused on building community and opportunity, providing the space for engagement and change to occur and celebrating the diverse voices within the community. To do this, and to engage in a meaningful way with community members, it is important to be leading, teaching and facilitating from within the community. The role of the facilitator as represented in the literature is often located outside of community and the context of the engagement (Berta et al., 2015). Some academics argue that facilitation as an educational practice can be considered a style of pedagogy rather than a separate role (Burnidge, 2012; Cheesman, 2011; Fitzgerald, 2017). Through considering facilitation as a pedagogical style or teaching approach, the skills and benefits associated with facilitation as a *process* can be borrowed and applied in useful and specific ways that support the teaching style and overall pedagogy of the community. Borrowing facilitation approaches such as scaffolding learning opportunities (Fitzgerald, 2017), using probing questions and critical reflections (Hogan, 2005), supports the development and maintenance of a student centred and inclusive community environment through empowering dancers to be equal partners in the learning experience and in the content shared (Barr, 2013; Burnidge, 2012; Fitzgerald, 2017; Matos, 2008).

In summary, there is variation amongst the key experts in the inclusive dance community as to the language used to describe their roles. Each person interviewed in my research identified in different ways with the roles of leader, teacher and facilitator even though their practice as a whole was similar and worked from the same core values. Further, each acknowledged the presence of leadership, teaching/pedagogy and facilitation within their communities, agreeing that leadership was more often outside of the dancing space (administrative duties and in being a role model), while teaching and facilitation were used more within the dance class.

The following chapter will further discuss this and offer conclusions from the findings of this research project.

Chapter Six: Drawing Conclusions

This research was designed to explore leadership, pedagogy and facilitation within inclusive dance communities in Aotearoa, New Zealand. Through reviewing the current literature in this field, two research questions arose to drive the investigation:

1) *In what ways do key experts of Inclusive Dance work within the roles of leader, teacher, facilitator within their community?*

2) *How do key experts of Inclusive dance use leadership, pedagogy and facilitation approaches in their classes to maintain the values and unique learning environment of the community?*

In the following chapter I will draw conclusions from the research to firstly respond to these questions, and address findings from the research. From these conclusions the limitations and wider implications of the research will be discussed, and the chapter will finish with a final personal reflection.

Firstly, I conclude that each key expert who participated in this research engages with the roles and associated approaches of leadership, pedagogy/teaching and facilitation broadly. The specific ways they individually work within these roles and employ such approaches is varied and depends on the needs of their community. While they are all working within the field of inclusive dance and will likely share similarities in practice, they are also working in a field that promotes and celebrates diversity resulting in necessary variation between their practices. In response to the core values of inclusive dance, those who are in positions in which they are leading, teaching or facilitating hold fluid roles that shift with the needs of their inclusive dance community (Barbour, 2011; 2016; Barr, 2013; Bass, 1985; Berta et al., 2015; Buck, 2015; Cheesman, 2011; 2014; 2017; Fitzgerald, 2012; 2017; Gibbons, 2007; Graham et al., 2013; Horner, 1997; Lyman, et al., 2012; Miles, 2011; Sansom, 2015; Shapiro, 1998; Stinson, 2016; Tinning, 2008; Turnbull et al., 1999; Warburton, 2019; Zitomer, 2013). This is achieved through the development of a variety of skills and approaches from these fields of knowledge as applied in their individual practices.

Through the illumination of these multifaceted and fluid roles encompassed by the key experts in the research, a subsequent issue is raised regarding the use language used to

depict this fluid role. Limiting the role of the people working in this field to a single role or label simply does not work. Inclusive dance as a practice, challenges the traditional boundaries and expectations of dance, and so it is reasonable to see how a singular description or approach does not apply to the work being done by the key experts. This causes some difficulty when attempting to discuss these roles and the people who fill them. Any descriptor given to the role must provide the space for communities and individuals to self-define and curate their own practice within it, while still enabling the role to be identified and understood in discussion. As a consequence, I conclude that those I interviewed are key experts in the field of inclusive dance, and this is how they have been identified throughout this work. The term key expert enables them and their practice to be discussed as a group, acknowledging their similar positions within their various communities, while also not reducing their individual practice as working in one or other role only. Identifying them as key experts also acknowledges that they hold valuable knowledge and skills in the field of inclusive dance, but are not the only ones with this knowledge (i.e. they are not the *only* experts). This general descriptor of the key expert's roles also does not negate the ways in which they individually identify their roles within their communities. Instead, it allows them to be identifiable as group within research such as this, and in wider discussions in the field of inclusive dance, while also self-identifying and defining their role within specific communities as is appropriate. Common language such as this enables better communication.

Beyond ethnographic research and discussion purposes, the term key expert may not be the best descriptor for these people within their daily practice in the community. The common use of the term 'expert' suggests having greater knowledge or skill than others within their community and does not reflect the core values of inclusive dance that they work to maintain through their practice. Within communities one such descriptor that is currently used is "educator-facilitator" (Cheesman, 2011; Fitzgerald, 2017). This however excludes any acknowledgement of leadership approaches and the role of leadership that these individuals encompass. Nonetheless, as previously discussed, the terminology that key experts choose to use to identify their roles in their daily practice can be self-determined as is appropriate to the community, while still being encompassed under the umbrella of key expert. While common use of this term might imply that such a person is the only 'key expert' within the community, the emphasis in an inclusive dance context is more on them playing a 'key' role and being acknowledged as one of many who contribute to the community, rather than being the only expert. With this understanding the term key experts

allows for multiple key experts within a community. This further shares the decision-making power, and acknowledges the diverse knowledge held by the community members.

Secondly, I also conclude that key experts of inclusive dance use the associated approaches of leadership, pedagogy and facilitation in specific ways to maintain the values and unique learning environment of the community. While acknowledging that each inclusive dance community is different as they respond to and celebrate the diversity of their community members, the literature revealed that inclusive dance practice is underpinned by the core values of: inclusion, community building, and the celebration of diversity (Barr, 2013; Chessman, 2011; 2014; 2017; Shapiro, 1998; Zitomer, 2013). As well, improvisational dance practice was identified as a common dance practice chosen to support the maintenance of these values through allowing dancers to move in authentic ways according to their own bodies (Chessman, 2011; Urmston & Aujla, 2021). The ways in which leadership, pedagogy and facilitation approaches are used by key experts in inclusive dance practice is made clear through understanding the values and movement that underpin this practice as well as the impact that values have on leadership, pedagogy and facilitation (Dragon, 2015; Shaprio, 1998, 1999; Stinson, 2016).

Leadership approaches are used in transformational and collaborative ways by the key experts in the inclusive dance class. Transformational leadership looks for ways to empower and motivate 'followers' through engaging them in decision-making process and making the power dynamic more equal between 'leader' and 'follower' (Bass, 1985; Horner, 1997; Lyman, et al., 2012). This can be seen demonstrated in the *WI Dance* with Sumara in Chapter Four when Sumara takes suggestions from the class members regarding the content of the class and at times class members lead exercises themselves (p. 49, 55, 59). This is also seen through the '*Move'* teacher training program developed at *Jolt*, and the class leader role that *Gasp!* have, where community members are engaging in the leadership of the group, guiding the direction and purpose of the classes, and are sharing the power with the key experts. Transformational leadership is also seen here as the process of empowering and engaging community members "converts follower into leaders" and "leaders into moral agents", and is concerned with creating opportunities for others to grow (Burns 1978, as cited in, Kuhnert & Lewis, 1987, p. 648). As well as this, key experts engage in leadership outside of the dance class, as *"on a practical level [they] have to take the lead on some things"* (Hahna, interview). Acknowledging their role in the logistical organisation and administration of their communities, key experts also engage in a necessary 'strategic' leadership role. This role

encompasses the responsibilities of funding applications, community-wide communication, promotion and other necessary administrative tasks concerned with the 'big picture' that help shape the direction of the group (Branson et al., 2016; Connolly et al., 2019; Lovett, 2016; Murawski & Dieker, 2013). While this administrative and management role of leadership may be a more strategic leadership role, key experts in inclusive dance work deliberately to engage in a collaborative way through responding to the wants and needs of the community, striving for the common good, and engaging others' voices in the decision making process (Bass, 1985; Horner, 1997; Lyman, et al., 2012). In doing so, they demonstrate how leadership can be approached using Barbour's (2018) "alternative processes continuum" (p. 77) (ranging from "Leader as expert", to "Leader as collaborator", adapted from Butterworth, 2009). Key experts in this research articulated that the role of leadership is about *"doing the background stuff that keeps it running"* (Hahna, interview), as well as *"being a role model"* (Hahna, interview) and *"making sure the work stays good, it has integrity and value"* (Lyn, interview). However, they also articulated that the work is all about the community and while there may be necessary leadership roles that have to be filled in order to move forward, they *"want to bring people with [them] rather than dictating"* (Lyn, interview). This reinforces the collaborative and transformational approach to leadership that helps to maintain the values of an inclusive dance community.

A collaborative and transformational approach is also seen in the similar ways that pedagogical approaches are used by key experts in inclusive dance practice. One key pedagogical approach used by key experts is a student-centred learning style which shifts the focus away from the teacher as being the only site of knowledge and instead shares responsibility for learning between 'teacher' and 'student' (Alterowitz, 2014; Burnidge, 2012; Cheesman, 2011; Coe, 2003; Deasy, 2014; Dragon, 2015; Stinson, 2016). A student-centred pedagogy acknowledges and values the shared knowledge held by the individuals within the group, and in doing so helps create a learning environment that can be tailored to the diverse needs of class members (Burnidge, 2012; Cheesman, 2011). This can be seen through Sumara's practice with *WI Dance* where opportunities for individual enquiry, self-discovery and sharing of individual knowledge are offered within the class activities (pp. 44-48, 56-58). This engages class members in meaningful ways through structuring choice making, active reflection and authentic movement into the activities (Burnidge, 2012; Cheesman, 2011; Raman, 2009; Urmston & Aujla, 2021). By acknowledging and focusing on the individual needs within the community, the core values of inclusive dance are reinforced. This is also achieved through utilising facilitation as a pedagogical approach (Burnidge,

2012; Cheesman, 2011; Fitzgerald, 2017; Luguetti et al., 2021; Poekert, 2012). Through allowing activities to develop organically within the class, such as the "ball" improvisation exercise in *The Dance Class – Part II* (pp. 55-58), facilitation is used to support the exploratory learning environment as it becomes about *"finding an idea and developing it with them"* (Sue, interview) rather than dictating or spoon-feeding learning. Facilitation as a pedagogical approach supports in the scaffolding of learning opportunities and in maintaining discovery-based learning that values the pre-existing knowledge and diverse needs of the individuals (Fitzgerald, 2017; Luguetti et al., 2021).

Somatic pedagogy also supports the maintenance of values within inclusive dance practice through allowing the key expert to experience the class alongside the other dancers (Barbour, 2016). This allows the key expert to be deeply connected to the community, and enables them to anticipate, assess and meet any needs that may arise (Barbour, 2016; Burnidge, 2012; Choi & Kim, 2014). Sumara demonstrates a somatic pedagogy within the Chapter four narrative where she slips in and out of the activities to be dancing alongside the community, such as in the partner 'shadowing' (pp. 49-52) or the 'passing the ball' improvisation' (pp.56-58). Dancing alongside the community allows Sumara to connect with both the community and the exercise in intrinsic ways, picking up on subtle changes and nuances that would not be observable as an outsider. This fluid and somatic approach to teaching is also articulated by Hahna who says:

> *I feel like I move between being a teacher and also a colleague with our dancers…I am a single entity connected to the community and we are all dancing together and sometimes I step into the role of teacher or facilitator and then I'll move back into the community…*

A somatic approach supports inclusion, community building and celebration of diversity through fostering deeper connections amongst the group and allowing for dancers to develop authentic understandings of their own embodiment alongside others (Barbour, 2016; Choi & Kim, 2014; Mainwaring &Krasnow, 2010).

In conclusion, my research also highlighted that shared personal and societal values held strongly by the key experts aligned with the identified core values of inclusive dance. This finding reinforces the understanding that values inform both leadership and pedagogy (and facilitation as a pedagogical strategy), thus revealing a correlation between individual values and practice of inclusive dance (Dragon, 2015; Shaprio, 1998, 1999; Stinson, 2016).

While the literature revealed inclusion, community building and celebration of diversity as core values of inclusive dance practice, my research with these key experts uncovered a broader concern for social justice and equality as also being central to all of the key experts' practice. While each of these values identified in the literature relate to equality and the fostering of a more equitable community, the explicit acknowledgement and the immediate impact of a strong sense of social justice plays in the approaches and practice of the key experts is significant. As a result, I conclude that the core values of inclusive dance are implicitly concerned with equality and social justice, and thus I surmise that inclusive dance has a significant contribution to make to the wellbeing of dance communities and to society as a whole.

Limitations

The limitations of this study include the small group of participants that were involved in the research. This is a result of the small emerging inclusive dance community in Aotearoa, New Zealand and therefore the small number of potential participants. I would have liked to have been able to engage others from within inclusive dance communities, such as class members, trainee teachers in *Jolts* '*Move'* program or class leaders from *Gasp! Dance Collective.* However, given the considerations of the size and timeframe of this thesis, the ethical implications and additional time needed to compete a study of that magnitude, the scope of this research was appropriate and achievable. Further, my research offers a contribution to understandings of inclusive dance from which future research can develop.

An additional limitation was only being able to engage with one community in the participant observation period as a result of the timeframe of the thesis and travel constraints. I note that my research was completed during the COVID-19 period in 2020-2021 during which travel was limited and much greater care was taken in engaging with potentially more vulnerable communities. If travel and time had not been an issue, I would have preferred to be involved in participant observation with each community so that the practices of the key experts involved were able to be observed as well as discussed and reflected on in interviews. However, given these constraints, the key experts were welcoming and very agreeable to participating in the project through video and phone calls to complete their interviews.

Recommendations for future research

Findings from this research would be further supported with more exploration into the practices of the interview participants, with periods of participant observation with the different groups, and intentional investigation of the key experts' preparation for classes. This detail would allow for deeper understanding of the commonalities and differences between the communities, and a more rounded view of the interview participants' practices.

Additionally, engaging with a more diverse range of participants would be relevant. While this study was limited intentionally to Aotearoa, New Zealand, it would be interesting to engage international voices in the conversation. This would allow for further cultural investigation and diversity within the research.

Implications

It is my hope that this research will contribute to an emerging body of literature and accessible community information supporting the growth of inclusive dance in New Zealand. Through providing ethnographic insight into how existing inclusive dance communities successfully practice, this research will support the development of future integrated dance communities. It is my personal intention to use my learning and the findings of this research to support the development of an inclusive dance community in Hamilton.

I hope that this research will be an accessible source of knowledge not only for those in inclusive dance, but also for dance educators looking to expand their traditional practices. Inclusive dance practice offers an alternative path to traditional dance training, without compromising skill acquisition or joy, and so perhaps someone will pick up this research and find a pathway into this welcoming world of dance.

Personal Reflection

Acknowledging the privilege that I had afforded to me through my access to a dance education throughout my childhood, I feel extremely fortunate that it has brought me to this place – a place in which dance is not simply aesthetic and external, but is holistic and personal and deeply felt. For me, this is a place where dance is understood as "the birth right and the potential of all human beings, and is a fundamentally human activity' (Thomson,

1998, p. 89). It is in this place that I found the *magic* of inclusive dance practice. Dancing and researching with these communities has challenged me, inspired me and changed me for the better through the unwavering maintenance of the core values of inclusion, community, and celebration of diversity.

I am always grateful for the opportunity to investigate and reflect on my own practice as both a dancer, and a dance teacher for children. This research project has provided ample opportunity for such reflections and an evaluation of the values that I hold (and am subsequently passing on to my students) (Dragon, 2015; Shapiro, 1998, 1999; Stinson, 2016). In reflecting I have been challenged to see alternative approaches to dance practice with my teaching and have developed more meaningful relationships with students. Having a complicated relationship with dance as a teenager, I am passionate now about expanding and changing this narrative for the next generation of dancers, and through my engagement with research such as this I can see the immediate impact that it has made for my students, and for me. While I am not teaching in an inclusive dance community at the moment, the learning and knowledge that I have gained through this study has actively engaged me in thinking about my own leadership, pedagogy and facilitation styles. Through incorporating approaches and understandings from the field of inclusive dance, my practice with the traditional dance studio has become more inclusive and engages both the dancers and myself in different ways. I actively acknowledge the role that my previous experiences of exclusion and isolation within dance contexts plays in informing the values of inclusion, equality and accessibility that I so strongly hold now. When starting this master's degree I set myself three clear goals. 1. Investigate inclusive dance and the way it is practiced. 2. Build connections within the inclusive dance community. 3. After completing the degree, develop an inclusive dance community in Hamilton. Having now completed this thesis and the research project, I feel that I have sufficiently completed the first two of these goals. Through my investigation of leadership, pedagogy and facilitation practice of inclusive dance key experts, I have learnt valuable skills and knowledge from key experts throughout New Zealand and have established connections with four of the prominent inclusive dance communities in the country. This leaves me with the third and final goal; to develop an inclusive dance community in Hamilton. As I am writing this final reflection, I am reminded of the advice Lyn left me with in her interview:

> *focus on the work. Just focus on the people and the work that you do, and trust in that work… I wish for you that belief in yourself. And you'll feel the fear, I felt the fear and still do occasionally, but you just push through and find your work.*

So that is my next step. Implementing this research into my own practice, both in the traditional dance studio, as well as in the development of an inclusive dance community based in Hamilton and just *"focusing on the work"*. This research project has reinforced my passion for this practice of dance and helped me to accept the unpleasant experiences of my childhood dancing self. It has also reaffirmed the two certainties in my life; it has helped me to find a place where I can fulfill my intrinsic desire to serve others and work to make the world a more equitable place, as well as honouring my love of dance.

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Appendices

Appendix A: Participant Information and Consent (Key Expert and Coordinator of WI Dance)

DIVISION OF ARTS, LAW, PSYCHOLOGY & SOCIAL SCIENCES
HUMAN ETHICS RESEARCH
INFORMATION SHEET FOR SEMI-STRUCTURED INTERVIEWS AND PARTICIPANT OBSERVATION–
'KEY EXPERT' FROM AND COORDINATOR OF WI DANCE

Date

Kia Ora,

I am writing to you to follow up on our informal conversation regarding a research project that I am undertaking as part of the requirements towards my Master of Arts Thesis at the University of Waikato called ***Leadership, pedagogy and facilitation of Integrated Dance classes in Aotearoa, New Zealand.***

I would like to invite you to participate in this ethnographic research in two ways. Firstly, through allowing me to observe you in your role with WI Dance during your normal 6-week term of classes as a participant-observer. Secondly through a series of three semi-structured interviews at a time and place convenient to your schedule. You have been invited to participate in this research through the identification your prominent role working with an integrated dance community in New Zealand. As such, your experience of navigating this field of work and establishing these communities offers potential insight for other individuals beginning their work in this field. I am curious about your unique practices and your specific role in the community.

The interviews will each be approximately one hour in length and will have two main focuses; firstly, discussing your experience and how you came to work in the field of integrated dance, and secondly, discussing and reflecting on your leadership and facilitation approaches, and the pedagogical choices you make in this role. The interviews will be held at different times throughout the 6-week term. One interview before classes start, one interview during the term, and the final interview after the term classes have commenced. The exact times and locations for these interviews will be negotiated at a later date. I will ask your permission to record these interviews on my phone, and you may choose not to answer specific questions. After the interview I will send you an interview transcript if you would like to receive a copy. Up to two weeks after receiving the first transcript you can still choose to withdraw from the research by emailing me, and I will delete the recording and the transcript.

The information shared in the interview and the observations from the class will help to inform fictionalised ethnographic narratives of an integrated dance class, as well as to build profiles of key experts, such as yourself, currently working in the field of integrated dance. You will be given the choice, to have your real name and identity published or to use a pseudonym in any publications. If you choose to use a pseudonym, I will make every effort to keep your identity anonymous through fictionalising any identifying details shared. However, your anonymity cannot be guaranteed. Every effort will be made to ensure the anonymity of all class members is maintained through the fictionalising of all identifying details published. As coordinator of the classes, I will also ask for your assistance in informing the other class members about my research project and my presence in the class. I will provide a separate information sheet and consent form for the class members. I welcome a

discussion with you before the interview to discuss the research and your participation so that I may clarify any concerns that you may have regarding this. A consent form is attached for you to consider and sign.

This research project has been approved by the Human Research Ethics Committee of the Faculty of Arts and Social Sciences. Any questions about the ethical conduct of this research may be sent to the Secretary of the Committee, email alpss-ethics@waikato.ac.nz , postal address, Division of Arts, Law, Psychology and Social Sciences , University of Waikato, Te Whare Wananga o Waikato, Private Bag 3105, Hamilton 3240.

Should you have any questions or concerns regarding this research and the conditions of participation, please do not hesitate to contact myself as Principal Researcher. If any issue should arise that you are unable to address with myself, you may alternatively contact my thesis supervisor, Associate Professor Karen Barbour, at karen.barbour@waikato.ac.nz

I very much look forward to talking with you more about this research.

Ngā mihi nui,

Courtney Richmond.
courtjrich@gmail.com

UNIVERSITY OF WAIKATO
DIVISION of ARTS, LAW, PSYCHOLOGY & SOCIAL SCIENCES
CONSENT FORM for WI Dance 'KEY EXPERT/ COORDINATOR' Participation

Name of person interviewed/observed: _____

I have received a copy of the Information Sheet describing the research project. Any questions that I have, relating to the research, have been answered to my satisfaction. I understand that I can ask further questions about the research at any time during my participation, and that I can withdraw my participation at any time up to two weeks after receiving a copy of the first interview transcript.

I understand that I will have the opportunity to review, revise and clarify information provided in the interview transcripts within two weeks of receiving them.

I understand that I have the option to retract my name from publication and opt to use a pseudonym should I so choose. I understand that if I do not choose to do this, that my name will be printed in the publication of this thesis and I, along with my community, may be identifiable.

During the interview, I understand that I do not have to answer questions unless I am happy to talk about the topic. I can stop the interview at any time, and I can ask to have the recording device turned off at any time.

I understand that for a period of six classes, I will be observed through participant observation in my role with WI Dance. I understand that I will have the opportunity to review and revise any fictionalised writing that is produced and informed through this observation. I understand that I will also have the responsibility of reviewing and revising these documents on behalf of my class members, to ensure their anonymity in publications and to speak for their best interests.

I understand that this research project has been approved by the Human Research Ethics Committee of the Faculty of Arts and Social Sciences and that any questions about the ethical conduct of this research may be sent to the Secretary of the Committee, email alpss-ethics@waikato.ac.nz , postal address: Division of Arts, Law, Psychology and Social Sciences ,
University of Waikato, Te Whare Wananga o Waikato, Private Bag 3105, Hamilton 3240.

When I sign this consent form, I will retain ownership of my interview, but I give consent for the researcher to use the interview for the purposes of the research outlined in the Information Sheet.

Please complete the following checklist. Tick [✓] the appropriate box for each point.	**YES**	**NO**
[I wish to view the transcript of the interviews.]		
[I wish to receive a copy of the ethnographic writings.]		
[I wish to receive a link to access the research thesis.]		
[I am willing to assist the researcher in gaining informed consent form my class members.]		
[I wish to retract my name from publication and use a pseudonym in its place.]		

Appendix B: Participant Information and consent (Key experts – interview participants)

DIVISION OF ARTS, LAW, PSYCHOLOGY & SOCIAL SCIENCES
HUMAN ETHICS RESEARCH
INFORMATION SHEET FOR SEMI-STRUCTURED INTERVIEWS –
'KEY EXPERTS' WORKING IN INCLUSIVE DANCE

Date
Kia Ora,
I am writing to you to follow up on our informal conversation regarding a research project that I am undertaking as part of the requirements towards my Master of Arts Thesis at the University of Waikato called ***Leadership, pedagogy and facilitation of Inclusive Dance classes in Aotearoa, New Zealand.***

I would like to invite you to participate in this ethnographic research through a semi-structured interview at a time and place convenient to your schedule. You have been invited to participate in the interview portion of this research through the identification your prominent role working with inclusive dance communities in New Zealand. As such, your experience of navigating this field of work and establishing these communities offers potential insight for other individuals beginning their work in this field. I am curious about your unique practices and your specific role in the community.

The interview will be approximately one hour in length and will have two main focuses; firstly, discussing your experience and how you came to work in the field of integrated dance, and secondly, discussing and reflecting on your leadership and facilitation approaches, and the pedagogical choices you make in this role. I will ask your permission to record this interview on my phone, and you may choose not to answer specific questions. After the interview I will send you an interview transcript if you would like to receive a copy. Up to two weeks after receiving the transcript you can still choose to withdraw from the research by emailing me, and I will delete the recording and the transcript.

The information shared in the interview will help to inform fictionalised ethnographic narratives of an inclusive dance class, as well as to build profiles of key experts, such as yourself, currently working in the field of inclusive dance. You will be given the choice, to have your real name and identity published or to use a pseudonym in any publications. If you choose to use a pseudonym, I will make every effort to keep your identity anonymous through fictionalising any identifying details shared. However, your anonymity cannot be guaranteed. I welcome a discussion with you before the interview to discuss the research and your participation so that I may clarify any concerns that you may have regarding this. A consent form is attached for you to consider and sign.

This research project has been approved by the Human Research Ethics Committee of the Faculty of Arts and Social Sciences. Any questions about the ethical conduct of this research may be sent to the Secretary of the Committee, email alpss-ethics@waikato.ac.nz , postal address, Division of Arts, Law, Psychology and Social Sciences , University of Waikato, Te Whare Wananga o Waikato, Private Bag 3105, Hamilton 3240.

Should you have any questions or concerns regarding this research and the conditions of participation, please do not hesitate to contact myself as Principal Researcher. If any issue should arise that you are unable to address with myself, you may alternatively contact my thesis supervisor, Associate Professor Karen Barbour at karen.barbour@waikato.ac.nz

I very much look forward to talking with you more about this research.

Ngā mihi nui,

Courtney Richmond.
courtjrich@gmail.com

UNIVERSITY OF WAIKATO
DIVISION of ARTS, LAW, PSYCHOLOGY & SOCIAL SCIENCES

CONSENT FORM for 'KEY EXPERTS' INTERVIEW PARTICIPATION

Name of person interviewed: _____

I have received a copy of the Information Sheet describing the research project. Any questions that I have, relating to the research, have been answered to my satisfaction. I understand that I can ask further questions about the research at any time during my participation, and that I can withdraw my participation at any time up to two weeks after receiving a copy of the interview transcript.

I understand that I will have the opportunity to review, revise and clarify information provided in the interview transcript within the two-week timeframe.

I understand that I have the option to retract my name from publication and opt to use a pseudonym should I so choose. I understand that if I do not choose to do this, that my name will be printed in the publication of this thesis and I, along with my community, may be identifiable.

During the interview, I understand that I do not have to answer questions unless I am happy to talk about the topic. I can stop the interview at any time, and I can ask to have the recording device turned off at any time.

I understand that this research project has been approved by the Human Research Ethics Committee of the Faculty of Arts and Social Sciences and that any questions about the ethical conduct of this research may be sent to the Secretary of the Committee, email alpss-ethics@waikato.ac.nz , postal address:
Division of Arts, Law, Psychology and Social Sciences , University of Waikato, Te Whare Wananga o Waikato, Private Bag 3105, Hamilton 3240.

When I sign this consent form, I will retain ownership of my interview, but I give consent for the researcher to use the interview for the purposes of the research outlined in the Information Sheet.
[I understand that if I choose to use a pseudonym in place of my real name, that all efforts will be made to keep my identity confidential in the presentation of the research findings will be made, although this cannot be guaranteed.]

Please complete the following checklist. Tick [✓] the appropriate box for each point.	**YES**	**NO**
[I wish to view the transcript of the interview.]		
[I wish to receive a link to access the research thesis.]		
[I wish to retract my name from publication and use a pseudonym in its place.]		

Participant:	_____	Researcher:	_____
Signature:	_____	Signature:	_____
Date:	_____	Date:	_____
Contact Details:	_____	Contact Details:	_____
	_____		_____
	_____		_____

Appendix C: Participant Information and Consent form (WI Dance Class Members)
DIVISION OF ARTS, LAW, PSYCHOLOGY & SOCIAL SCIENCES
HUMAN ETHICS RESEARCH
WI DANCE CLASS MEMBERS

Date
Kia Ora,

I am writing to you today to inform you of my research project ***Leadership, pedagogy and facilitation of Integrated Dance classes in Aotearoa, New Zealand.***

I have been in discussion with your coordinator, Sumara, regarding this project as I would like to join your Saturday morning classes as a participant in order to observe Sumara and the way she leads, teaches and facilitates these classes for you all.

This will involve me attending classes with you for this term and participating in the class activities. When we are having quiet moments, I may write down a few notes about my observations and my experiences in the class. Sometimes I may write about Sumara, but I wish to assure you that I will not be writing about you personally in this research.

From this research I will be producing creative narrative writing about my experiences. In this writing I will create a fictional class with made-up class members, so that I can write creative stories about the experiences we shared in class.

I welcome a discussion with you before the first class to discuss the research and my participation in these WI Dance classes so that I may clarify any concerns that you may have regarding this. A consent form is attached for you to consider and sign.

This research project has been approved by the Human Research Ethics Committee of the Faculty of Arts and Social Sciences. Any questions about the ethical conduct of this research may be sent to the Secretary of the Committee, email alpss-ethics@waikato.ac.nz , postal address, Division of Arts, Law, Psychology and Social Sciences , University of Waikato, Te Whare Wananga o Waikato, Private Bag 3105, Hamilton 3240.

Should you have any questions or concerns regarding this research and the conditions of participation, please do not hesitate to contact myself as Principal Researcher. If any issue should arise that you are unable to address with myself, you may alternatively contact my thesis supervisor, Associate Professor Karen Barbour, at karen.barbour@waikato.ac.nz

I very much look forward to talking with you more about this research and dancing with you all.

Ngā mihi nui,

Courtney Richmond.
courtjrich@gmail.com

UNIVERSITY OF WAIKATO
DIVISION of ARTS, LAW, PSYCHOLOGY & SOCIAL SCIENCES
CONSENT FORM for WI Dance Class Members

Name of class member: _____

I have received a copy of the Information Sheet describing the research project. Any questions that I have, relating to the research, have been answered to my satisfaction. I understand that I can ask further questions about the research at any time during my participation.

I understand that I will not be the subject of this research project, and that the researcher will be a fellow participant alongside me in the WI Dance classes.

I understand that fictionalised narratives of the classes will be written, and that the observations of the classes will be used to inform this creative writing. I understand that the characters in these writings will be made-up, and that I will not be personally described or identified in these writings.

I understand that the WI Dance coordinator will be given draft copies of the thesis and fictionalised writings for review and will review these on the behalf of all class members to ensure my best interests and to ensure that I am not personally identifiable in these publications.
[I understand that my identity will remain confidential in the presentation of the research findings]

I understand that this research project has been approved by the Human Research Ethics Committee of the Faculty of Arts and Social Sciences and that any questions about the ethical conduct of this research may be sent to the Secretary of the Committee, email alpss-ethics@waikato.ac.nz , postal address: Division of Arts, Law, Psychology and Social Sciences ,
University of Waikato, Te Whare Wananga o Waikato, Private Bag 3105, Hamilton 3240.

Please complete the following checklist. Tick [✓] the appropriate box for each point.	**YES**	**NO**
[I wish to receive a link to access the research thesis.]		

Participant:	_____	Researcher:	_____
Signature:	_____	Signature:	_____
Date:	_____	Date:	_____
Contact Details:	_____	Contact Details:	_____
	_____		_____
	_____		_____

Appendix D : Open-ended Semi-structured interview guides/questions (Key Expert and Coordinator of WI Dance)

Questions and interview guides for semi-structured interviews of WI Dance Key Expert and Coordinator

First interview:

INTERVIEW GUIDE

- Opening questions
- Previous experience
- Why integrated dance
- Leadership, pedagogy, facilitation
- Preparation
- Reflection

SAMPLE QUESTIONS

- Can you tell me about your role with _____ (specified community they are working with)?

- Previous experience:
    - Did you have previous dance experience before you started in integrated dance?
    - Did you have previous experience working with disability or with integrated communities?

- How long have you been working in the field of integrated dance?
    - What initially drew you to working in this field and with this community?
    - What keeps you working in this field and this community?

- In your role with _____ (specified community) in what ways do you or do you not identify with the following words: Leader, Teacher, Facilitator?

- How would you describe a good leader? What would good leadership look like to you?
    - Before you started working in these communities, would you have considered yourself a leader? Why/Why not?
        - Do you consider yourself a leader now?
        - Why/ why not?

- How would you describe a good teacher? What would a good teaching style look like to you?
    - What is your understanding of the word pedagogy?
        - Would you consider yourself a 'pedagogue', or a teacher?
        - How do you think pedagogy relates to your work with _____ (specified community they are working with)?

- How would describe a good facilitator? What would good facilitation look like to you?
    - Would you consider yourself a facilitator?
        - Why/why not?

- How do you prepare for your classes?
    - What would a usual class look like for you?
    - Do you consider how you will approach different exercises/activities? In what ways?

- Can you reflect on your practice with _____ (specified community) for a moment, how have your approaches changed during your time with them?

- If you encompassed a role of leading, teaching or facilitating outside of an integrated community, has your practice with _____ (specified integrated community) impacted or changed this other practice?

Second Interview:

INTERVIEW GUIDE:

- Opening questions
- Reflection
- Personal Values

SAMPLE QUESTIONS:

Before the interview, specific moments from participant-observation classes will be selected for the reflective questions.

- Moment # 1. (Describe moment.) Can you tell me more about his moment form class, and what your thought behind it was?
  - What things were you thinking about in your approach to this exercise?
  - Did it go to plan?
  - Did anything unexpected happen? Tell me about this.

- Moment # 2. (Describe moment). Can you tell me more about this moment from class, and what you thought behind it was?
  - What things were you thinking about in your approach to this exercise?
  - Did it go to plan?
  - Did anything unexpected happen? Tell me about this.

- Moment # 3. (Describe moment). Can you tell me more about this moment from class, and what you thought behind it was?
  - What things were you thinking about in your approach to this exercise?
  - Did it go to plan?
  - Did anything unexpected happen? Tell me about this.

- Thinking about your personal values, what impact do you think these have on your approaches to integrated dance?
  - Has working in integrated dance impacted or changed your personal values at all?

Third Interview:

INTERVIEW GUIDE:

- Opening questions
- Reflection
- Revisiting questions

SAMPLE QUESTIONS:

Before the interview, specific moments from participant-observation classes will be selected for the reflective questions.

- Moment # 1. (Describe moment.) Can you tell me more about his moment form class, and what your thought behind it was?
  - What things were you thinking about in your approach to this exercise?
  - Did it go to plan?
  - Did anything unexpected happen? Tell me about this.

- Moment # 2. (Describe moment). Can you tell me more about this moment from class, and what you thought behind it was?
  - What things were you thinking about in your approach to this exercise?
  - Did it go to plan?

    - Did anything unexpected happen? Tell me about this.

- Moment # 3. (Describe moment). Can you tell me more about this moment from class, and what you thought behind it was?
    - What things were you thinking about in your approach to this exercise?
    - Did it go to plan?
    - Did anything unexpected happen? Tell me about this.

- Are there any moments over the last 6 classes that stood out for you? In what ways did they stand out?
    - Are there any moments that stood out to you in regard to your own leadership, pedagogy or facilitation of that moment? In what way did this moment cause you to consider your own leadership, pedagogy or facilitation.

- Have you noticed any changes in your approaches to classes over the last 6-weeks?

- I would like to revisit the following question I asked you in the first interview;
    - In your role with _____ (specified community) in what ways do you or do you not identify with the following words: Leader, Teacher, Facilitator?

Appendix E: Open-ended Semi-structured interview guide/questions (Key experts - Interview participants)

Questions and interview guide for semi-structured interviews of key experts

INTERVIEW GUIDE

- Opening questions
- Previous experience
- Why integrated dance
- Leadership, pedagogy, facilitation
- Preparation
- Reflection

SAMPLE QUESTIONS

- Can you tell me about your role with _____ (specified community they are working with)?

- Previous experience:
    - Did you have previous dance experience before you started in integrated dance?
    - Did you have previous experience working with disability or with integrated communities?

- How long have you been working in the field of integrated dance?
    - What initially drew you to working in this field and with this community?
    - What keeps you working in this field and this community?
    -

- In your role with _____ (specified community) in what ways do you or do you not identify with the following words: Leader, Teacher, Facilitator

- Before you started working in these communities, would you have considered yourself a leader? Why/Why not?
    - Do you consider yourself a leader now?
    - If no - Would you say that you possess *leadership qualities*?

- What is your understanding of the word pedagogy?
    - Would you consider yourself a 'pedagogue', or a teacher?
    - How do you think pedagogy relates to your work with _____ (specified community they are working with)?

- How do you understand the role of a facilitator?
    - Do you think this applies in any way to how you work with ____ (specified community they are working with)? – Elaborate on why.
    - Would you consider yourself a facilitator?

- How do you prepare for your classes?
    - What would a usual class look like for you?
    - Do you consider how you will approach different exercises/activities? In what ways?

- Can you reflect on your practice with _____ (specified community) for a moment, how have your approaches changed during your time with them?
    - If you encompassed a role of leading, teaching or facilitating outside of an integrated community, has your practice with _____ (specified integrated community) impacted or changed this other practice?