



move
through life

Prospectus 2011

postal address

PO Box 875 Brighton SA 5048

studio addresses

Glengowrie Uniting Church
Cnr Beadnall Tce & Butler Cres
Glengowrie

Clarence Park Community Centre

72-74 East Avenue, Black Forest

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Section 1: Overview

About Move Through Life

Move Through Life Inc (MTL) is a membership-based, not-for-profit dance organisation that inspires and enables adults to sustain a lifelong love of dance. As a not-for-profit organisation, MTL is governed by a board.

MTL includes a performing company (*The Move Through Life Dance Company or The Company*) and opportunities for dance training and development (*Move Through Life Training and Development Program or The Training Program*). Any adult dancer can join MTL and become part of a vibrant and inventive group who are passionate about continuing their development as dancers.

FOR THE LOVE OF DANCE

MTL's priorities are to provide training, performance and choreographic opportunities for adult dancers.

Training opportunities are available through MTL's weekly dance classes (jazz, contemporary, ballet and body conditioning), seasonal introductory dance programs, and a development program for dancers that includes master classes, workshops and personal goal setting.

The MTL Dance Company is the vehicle for performance and choreographic opportunities, and is made up of dancers from various backgrounds, many with tertiary training, dance society accreditation and/or ex-professional dance careers.

If you would like to discover more about us, visit www.movethroughlife.org.au or email info@movethroughlife.org.au for details about when, where and cost.

YOU DON'T HAVE TO BE A DANCER!

Move Through Life relies on the support of its dancers, members, friends and volunteers to operate. Even if you are not a dancer, but are inspired by dance, we invite you to consider joining MTL as a member or friend or to complete a volunteer registration form (www.movethroughlife.org.au/support.htm).

MTL philosophy

VISION

To inspire and enable adults to sustain a love of dance throughout their lives, so they are physically, creatively, mentally and socially active.

MISSION

To be the leading provider of training, choreography and performance opportunities for adult dancers in South Australia.

VALUES

- Active participation throughout life
- Building community via inclusion
- Inventive artistic expression
- Professionalism
- Positive lifestyle choices
- Challenging perceptions
- Goal orientated

DANCE STYLES

Contemporary, jazz, ballet, body conditioning.

GOALS

1. *Quality Dance Product* - to establish a dance company and training program for adults that is committed to developing a creative artistic practice, producing inventive choreography and continued professional development of its members.
2. *Income* - to secure sustainable levels of income from a range of sources to underpin the organisation's activities.
3. *Awareness* - to build awareness in South Australia and the Australian dance and arts sectors.
4. *Human Capital* - to develop the skills of dancers, board members, operational committee, staff and volunteers and attract individuals with valuable skills and experience to join the organisation.
5. *Organisational Culture* - to develop a strong, supportive and inclusive organisational culture.

Governance

As a not-for-profit organisation, MTL is governed by a board of management and managed by a volunteer director (dual role of artistic director and general manager) and supported by a number of sub-committees and a team of volunteers.

Committee	Role
Board	To govern the organisation, including planning, policy development, financial management, risk management and legal compliance.
Operational committee	To carry out operational tasks as directed by the MTL director.
Public fund management committee	To oversee administration of MTL's public fund to ensure it adheres with taxation requirements.

Any member may nominate themselves or another member to join the board at the annual general meeting or to join the supplementary income or operational committee.

The day-to-day functions of MTL are carried out by volunteers who are committed to the organisation and who have the appropriate skills and expertise.

Membership

MTL is a membership-based organisation. Although non-members are welcome to participate in MTL events, there are a number of advantages to joining MTL.

TYPES OF MEMBERSHIP

MTL offers two levels of membership:

Dancer

For people who want to participate in dance classes, performances and choreography.

Friends

For people who want to be involved with Move Through Life and support the purposes and values of the organisation.

MEMBER BENEFITS

Dancers and friends

- Voting rights at the company's general meetings
- Regular eNews with information on performances, workshops and other activities
- Members' price tickets to major performances
- Invitation to social events, open rehearsals and post show functions
- Discounts on merchandise

Additional benefits for dancers

- Discounts on classes and workshops
- Opportunity to develop choreographic skills and join C Club (MTL's choreographic club)
- Opportunity to become a company dancer
- Discounts on workshops and master classes
- Opportunity to develop an individual dance development plan

MEMBERSHIP FEES

Membership type	Joining fee	Annual membership (if join between January and June)	Half year membership (if join between July and December)
Dancer	\$25	\$50	\$25
Friend	\$25	\$35	\$17.50

SUBSCRIPTION AND RENEWAL

- Members pay a once-off joining fee (if the membership lapses for twelve months or more members need to pay the joining fee to rejoin).
- Membership is based on a calendar year from 1 January annually.
- Members joining after 1 July have a half-year membership initially.
- Annual memberships are to be paid by 31 January each year, or 14 days after applying for membership, whichever is sooner.
- Members will receive a membership card.

Participants

At MTL we believe everyone should be given the chance to dance, regardless of age or experience. Children and young people are well catered for by various dance schools, so MTL offers dance opportunities for adult dancers (aged over 18 years with no upper age limit) from beginners to advanced.

Classes are available for those:

- starting dance for the first time
- returning to dance after a break
- continuing to dance well into adulthood.

Dancers may apply or be invited to join the dance company. Members of the company come from various dance backgrounds, and for example may have:

- trained through a dance society syllabus (eg RAD, ISTD, CTST, Cecchetti)
- tertiary dance training
- finished a professional dance career.

BENEFITS TO PARTICIPANTS

- Classes and other activities tailored for adults in terms of social and intellectual development, maturity, and physical characteristics.
- Opportunity to participate in dance in an environment specifically suitable for adults.
- Flexibility and understanding of the unique needs of adults (including fitting dance in with hectic work and family schedules) and a commitment to overcoming the barriers to adults' participation in dance.
- Social opportunities with others of a similar age who share a passion for dance, both within the studio and at additional social events.
- Opportunity to build cardiovascular fitness, strength and flexibility.
- Opportunity to develop knowledge and understanding of anatomy and principles of fitness.
- Performance opportunities ranging from informal studio showings to full-scale productions in a professional theatre that are widely promoted to the public.
- Opportunity to develop choreographic skills.

Section 2:
Training &
development
program

Dance styles

Classes are offered in contemporary, ballet and jazz.

CONTEMPORARY

Contemporary dance is based on the natural movement and momentum of the body. Contemporary dance technique draws on principles like contraction and release, fall and recovery, suspension and balance, tension and relaxation, and opposition and emotion. Contemporary dance, like jazz dance, is based on movements that use a low centre of gravity and features groundwork (or floor work). While contemporary dance harnesses natural momentum, the dance form also has a strong technical foundation that draws on classical ballet technique. Spinal and foot articulation are important in contemporary dance, where the dancer learns to use each joint in either their spine or foot to create a movement style that is as agile as a cat.

Contemporary classes are performed to all sorts of music, ranging from percussion to blues and roots, world or chill music. Contemporary dance tends to use gravity and breath rhythms, rather than relying solely on musical rhythms. A contemporary class progresses through a series of exercises that often begin with a spinal warm up then progress through foot exercises, leg swings, arms swings, and deep leg stretches, and progress into sequences for travelling and elevation (jumps).

A contemporary class would be suitable for someone looking to get in tune with their body. Regular contemporary training can help to build a strong and supple physique and to develop a strong kinaesthetic awareness.

BALLET

Ballet class is based on a series of technical exercises that help create a strong core and limbs, an upright posture, grace and power. Hallmarks of ballet include the turned out position of the legs, where the legs are rotated outwards from the hip joint, and clearly defined positions of the arms and feet. The class progresses through a series of mainly leg exercises at the barre, to warm up the body and prepare for the center section of the class, where the dancer performs ports de bras (arm exercises), adage (slow, controlled movements), pirouettes (turns), petit allegro and batterie (small jumps) and finally, grand allegro (large leaps and jumps).

A ballet class would be suitable for someone looking to build strength, grace, flexibility, discipline and confidence, while at the same time learning artistry, expression, musicality and developing appreciation for a classical artform. Regular ballet training can help you develop a lean, toned physique.

JAZZ

A jazz class has a strong emphasis on choreography and technique, usually performed to popular music that has a strong beat. Jazz encompasses a range of styles, including street jazz (as seen in video clips), Broadway jazz (as seen in musicals), lyrical jazz (an expressive, soft style of jazz) and blues jazz (a slow, sultry style of dance). All styles of jazz have a few things in common, including a grounded feeling that uses bent knees and a wide stance, inverted leg lines, stylish poses and gestures, isolations (ie movement of a single part of the body like shoulder, hip or head), intricate foot work, and complex rhythms (including polyrhythms and syncopation). Quick jazz styles include short, sharp movements, whereas lyrical and blues jazz tend to use long curving lines and flowing movements. Jazz has a strong technical foundation that builds a strong core and limbs.

A jazz class begins with a warm-up section, followed by short combinations to learn steps and technique, travelling and jumping steps, and choreographic sequences. As with all classes, the jazz class ends with a cool down section based on static stretches to reduce the heart rate and ease muscle soreness.

A jazz class would be suitable for someone looking for a fun class, that will teach them a series of jazz dance routines, while at the same time developing a strong, agile body, sense of rhythm and variety of ways of moving. Regular jazz training can help you build a powerful, flexible body and a strong sense of rhythm.

Levels

Beginner	For people with little or no dance experience
Intermediate	For people with some dance experience
Advanced	For people with at least five years dance experience

Training programs

WEEKLY CLASS PROGRAM

MTL offers a menu of weekly classes at beginner/intermediate and advanced levelsthat run for 48 weeks from mid January to mid December.

Day	Level	Style	Time	Venue
Thursday	Adv	Ballet	7-8pm	Glengowrie Uniting Church
Thursday	Adv	Contemporary	8-9pm	Glengowrie Uniting Church
Saturday	Beg	Ballet	2-3pm	Glengowrie Uniting Church
Saturday	Beg/Int	Contemporary or jazz	3-5pm	Glengowrie Uniting Church

SEASONAL “GET FIT” DANCE PROGRAMS

MTL offers seasonal dance programs each year. The seasonal program provides an entry point for people beginning or returning to dance who would like to commit to a fixed number of lessons to help them establish a regular exercise routine through dance.

Seasonal dance program name	Program dates	Details released
Keep Your New Year’s Resolution	January/February	mid-November
Beat The Winter Blues	May/June	mid March
Get Fit For Summer	September/October	mid July

PRICING

		Non members		Members	
		Per class	Total	Per class	Total
Single class		\$17.50	\$17.50	\$15	\$15
Multiple classes	5 class pass	\$15	\$75	\$12.50	\$65
	10 class pass	\$15	\$150	\$12.50	\$125
	6 week block	\$15	\$90	\$12.50	\$75

Class passes

A dancer can use a class pass to participate in any of the classes listed below:

Contemporary	Advanced	8pm	Thursdays
Ballet	Beginner	2pm	Saturdays

Class passes have an expiry date:

- 5 class passes expire 7 weeks after purchase
- 10 class passes expire 14 weeks after purchase

Class blocks

Some classes can only be purchased as a block of 6. If a class is missed, the dancer can make up that class (within the 6 weeks block) in any of the other classes on offer,

Classes that can be purchased as a block of 6 include:

- Ballet Advanced 7pm Thursdays
- Contemporary of jazz Beginner/Intermediate 3pm Saturdays

VENUE

Glengowrie Uniting Church

Corner Beadnall Terrace and Butler Crescent
Glengowrie

Other training

WORKSHOPS, SEMINARS AND MASTERCLASSES

From time to time, MTL may offer workshops, seminars and master classes on dance and dance-related topics.

Facilitators

Cherie Broad, Kirsty Duncan, Louise Durrans, Kat Lazaroff, Jo McDonald, Tim Rodgers, Jessica Statton, Simon Vaughan, Carol Wellman Kelly.

CHERIE BROAD

Cherie began her dance training in Cecchetti ballet and was a member of the South Australian Children's Ballet Company. Cherie gained a Certificate in Dance Studies from the Centre for the Performing Arts, Adelaide. Cherie is a registered teacher, holding a Bachelor of Education (Middle School) from Flinders University, a Certificate IV in Classical Ballet Teaching from Australian Dance Vision and a Certificate IV in Training and Assessment from Tabor Adelaide

Cherie was the Principal Director of the Adelaide Hills Performing Arts Centre for 11 years. In 2000, she was commissioned by the District Council of Mount Barker to choreograph on local youth for the Olympic torch stop off celebrations at Hahndorf. In the following year, she received the Young Citizen of the Year Award from her local council for her contribution through dance to the local community.

Since January 2010, Cherie has held the position of Education and Projects Manager at Ausdance SA and also tutors for the organisation's Dancers in Schools Program. Most recently, Cherie has commenced delivery of the nationally accredited Ausdance skill set for teaching dance course for South-Australian based dance educators and practitioners.

LOUISE DURRANS

Louise has been teaching dance in private dance schools since 1994, and for the Department of Education since 1998. She worked for "Conrad & Co" in performing Warner Bros School Holiday Entertainment as both a dancer and later the Adelaide Supervisor (overseeing all rehearsals). Louise was employed by "Ricarp Productions" as a dancer for various promotions around Adelaide and in Japan. Louise joined MTL in 2008 and danced in "Black Coffee". Louise holds a Bachelor of Arts (Dance) and Graduate Diploma of Education (Secondary). She trained with the Commonwealth Society of Teachers of Dancing (CSTD) and completed tap examinations up to Senior

Gold Bar, classical examinations up to Intermediate and trained in jazz, contemporary, tap and classical.

KIRSTY DUNCAN

Ballet, jazz

Kirsty Duncan is the associate artistic director of Move Through Life. She is a founding choreographer, teacher and dancer with Move Through Life and has had a strong influence on the visual direction of MTL's projects from the company's outset. Kirsty taught ballet, modern and jazz to various age groups for over six years at a private dance school. Kirsty has also choreographed and taught in the SA education system for both primary and high schools. Kirsty completed technical training to Advanced 1 level in Modern Theatre Dance (Distinction) and Intermediate level in Classical Ballet (Distinction) and has undertaken teacher training for the Associate examination in Modern Theatre Dance and Classical Ballet with the Imperial Society for Teachers of Dancing (ISTD). She has a South Australian Certificate of Education (SACE) dance and Bachelor of Visual Communication (Graphic Design).

KATRINA LAZAROFF

Contemporary

Katrina has worked extensively as a dancer, choreographer, rehearsal director and educator since 1994. Katrina was invited to join Buzz Dance Theatre in 2001, working with artistic directors' Paige Gordon, Carol Wellman and current director Felicity Bott until 2006. In 2007 she worked with Buzz as a rehearsal director on two separate occasions and as a project Artistic Director in 2008. In 2006 and 2008 Katrina worked with Leigh Warren and Dancers (SA) on Seven, Einstein on the Beach parts 1& 2 and Petroglyphs as rehearsal director and assistant to the choreographer. Katrina has also engaged as a choreographer and dancer with companies; Strut Dance WA, Perth Theatre Company, Steps Youth Dance Company, Artrage, Ausdance SA, ACT and WA and Diwali Dance House directed by Simi Roche (SA). In 2007 she performed in Drover's Wives with Steamworks Productions touring to the Shanghai International Arts Festival and Beijing International Dance Festival.

Katrina has worked as a dancer with independent choreographers; Thoms Lehmen (Germany), Clare Dyson (QLD), Bianca Martin, Claudia Alessi, Dawn Jackson, Lena John, Sarah Neville (WA), Richard Seidel, Ingrid Voorendt, Naida Chinner (SA), Olivia Millard and Vanessa Ellis (Vic.). Katrina has choreographed and danced in works for the Blueoom Theatre WA, SA Independent Dance Collection, the Adelaide Fringe Festival, Open Space, The Adelaide Feast Festival, Choreolab SA, Artrage WA and PICA'S Putting on an Act and as movement director for actor, Mark Storen on his solo show Drunken Cabaret. Most recently Katrina worked as the Artistic Director of the Youth Dance Festival 2008 in Canberra with Ausdance ACT, choreographed for Fresh Bred - SA Youth Dance Ensemble, performed and choreographed a new work with Deon Hastie titled 'REACT', choreographed Pomona Road pt 3 and worked with Restless Dance Company (SA) as a choreographic mentor for one of the company dancers.

JO MCDONALD

Contemporary, ballet, jazz

Jo is the founder and artistic director of MTL and has directed all performance projects implemented to date. Jo has been teaching jazz, contemporary and ballet for a decade in a number of private schools around Adelaide. She holds a Graduate Diploma in Creative Industries (Dance Teaching), Bachelor of Science (Honours) majoring in psychology, and Certificate IV in Workplace Assessment and Training. She also completed the technical training for Advanced 2 in Modern Theatre Dance (Distinction) and has undertaken teacher training in ballet and modern with the Imperial Society for Teachers of Dancing (ISTD). Jo has a background in arts administration and community cultural development, which had had a large influence on the philosophical underpinnings and values of MTL.

TIM RODGERS

Ballet and contemporary

After graduating from the Australian Ballet School in 1993 Tim joined The Australian Ballet performing a variety of roles within the company's repertoire. 1996 Tim created his first work for the company's choreographic workshop. During this time he was also invited as a guest artist with The Dancers Company two years running. 1999 he joined The West Australian Ballet creating a further four works for the company's choreographic workshop seasons. 2003 his work *The View Outside* was accepted into The Dancers Are Space Eaters program. Tim has also had creative input and worked choreographically with students from The West Australian Academy Of Performing Arts. Since Tim has worked with a wide range of independent choreographers including Sue Peacock, Skadada, Kompany Kido, Claudia Alessi, Paul O'Sullivan, Paea Leach and Katrina Lazaroff. Tim has performed with the Shanghai and Bangkok international arts festivals, worked with Indigenous communities and youth education programs. Tim spends a lot of his time creating original musical compositions for his works and has a diploma in digital film from the school of audio engineering to help give his works extra depth and perspectives. Tim is currently establishing Rodgers&Ward a company dedicated to producing quality handcrafted percussion.

JESS STATTON

Contemporary

Jessica graduated with a Bachelor of Dance Performance at the Adelaide Centre for the Arts (AC Arts) in 2005. At AC Arts she had the opportunity to work with many local and international choreographers and perform their works. Soon after graduating Jessica travelled overseas teach dance and music at a number of international schools in the UK and Thailand.

On returning to Australia Jess began her Master of Teaching at the University of South Australia, while continuing to teach at a number of Adelaide's private dance schools,

and numerous primary and secondary schools as a tutor for Ausdance SA's Artists in Schools program.

Jess continues to perform including works with the State Opera SA as well as with independent choreographers including Jade Erlandsen *Out of The Dark*, 2009 Adelaide Fringe, Aidan Kane Munn *Scandalous*, 2009 Cabaret Fringe and Katrina Lazaroff's *Involuntary* (1st development), Ausdance SA's 2010 Choreolab season. 2010 saw Jess complete her Master of Teaching as well as become a successful applicant of the Australia Council for the Arts JUMP mentorship program. Mentored by the founding artistic director of Restless Dance Theatre, Sally Chance, this opportunity allowed Jessica to develop her skills in Community Arts Practice and showcase her first youth, community dance work *Waiting For...* at Ausdance SA's 2010 Choreolab season.

SIMON VAUGHAN

Ballet

Simon trained in Adelaide with Sheila Lang Dance Centre until he was 16, when he went to the Australia Ballet School. After graduating at the end of 1991, he travelled around the world and ended up working for Tulsa Ballet Company in the state of Oklahoma, USA. After a brief stint there he came back to Adelaide and worked in the welding industry for six months before auditioning and accepting a contract with the Australia Ballet. He worked with the "Oz" for just over six years before retiring and moving to backstage work. He was mechanist or stage technician for the musicals Phantom of the Opera, Priscilla Queen of the Desert, and Wicked. After being away from family for 12 years, he returned to Adelaide where he commenced teaching and coaching for Terry Simpson Dance Studios.

CAROL WELLMAN KELLY

Ballet and contemporary

Having graduated with a BA Dance from the Victorian College of the Arts (VCA) in 1985, Carol has worked with many companies during her 25 year career so far, including Australian companies: 2 Dance Plus, Chrissie Parrott Dance Collective, WA Ballet, Dance North and Thwack! Between 1992-99, Carol performed for Compagnie Velvet in Belgium, Compagnie Pascoli in France, Theater am Ballsaal and the Greifswald Theater in Germany and V-Tol, English National Opera, Green Candle Dance Company and the Claire Russ Ensemble in Britain.

She has been fortunate in her ability to balance her dance and physical theatre performance career with education work and choreographic projects. Her commitment to dance education allowed her to work with the outreach education units of Rambert Dance Company, Richard Alston Dance Company, Cando Co foundation course and the London Contemporary Dance Theatre.

Returning to Australia, Carol was invited to work as the Assistant Director for Australian Dance Theatre in Adelaide with Artistic Director Garry Stewart from 2000 - 2008. During

this time, she also took 12 months out (2002) to fulfil the role of Artistic Director for Buzz Dance Theatre with whom she began her professional career in 1986.

Carol's history of a long and eventful performing, teaching and facilitating career in Australia, UK, Europe, Asia and America has brought her home where she now works as a freelance dance artist, in a variety of capacities. Having recently performed in "Pomona Road" by SA choreographer, Katrina Lazaroff, Carol is keen to continue her involvement in performance and creative processes. With her management hat on, she has also been project manager on two performance seasons with Restless Dance Theatre and is a member of their Board of Directors. Carol remains active and connected in SA, mentoring emerging dance artists and choreographers, teaching movement studies at Flinders University and brings all her knowledge, experience, passion and commitment to her appointments as a member of the Ausdance SA Board and Dance Board of the Australia Council.

Approach to teaching & learning

The approach to teaching and learning at MTL emphasises enjoyment and both physical and emotional safety. Activities are based on adult learning principles and cater to both individual and group needs. Activities are offered in various styles (ballet, jazz, contemporary and body conditioning) and levels (beginner, intermediate and advanced). The group sizes are appropriate to enable individual attention.

There is no formal assessment at MTL, but participants are encouraged to establish their own goals against which they self assess their progress.

ENJOYMENT

MTL is founded on a belief in the “joy of dance”, that positive feelings of wellbeing and excitement can be achieved by participation in dance. We recognise that fitness and a sense of technical and artistic competence enhances the enjoyment of participation in dance. As such, participants are encouraged to strive to continuously improve their fitness, technique and artistry.

Activities are held with a fairly relaxed atmosphere and facilitators are energetic and approachable.

PHYSICAL AND EMOTIONAL SAFETY

MTL provides an environment that is both physically and emotionally safe. Activities are based on the principles of safe dance practice, for example:

- Activities:
 - include an appropriate warm up and cool down
 - provide options for each exercise to suit the ability and fitness of individual participants
 - are conducted in studios with suitable floor surfaces.
- Facilitators
 - have a sound understanding of anatomical and physiological principles relevant to dance
 - adhere to the MTL Safe Dance Policy and Hot Weather Policy
 - employ effective injury prevention and management strategies.
- Participants are encouraged to
 - undergo a medical check up before participating in dance activities
 - adopt a healthy lifestyle.

To create an emotionally safe environment, MTL is committed to an approach that:

- values the abilities and aesthetic worth of all body types

- focuses on achievement of personal goals rather than comparison, competition and over-emphasis on success or technical achievements
- discourages judgement of a dancer's worth by ability, technique or bodily characteristics
- provides an atmosphere that is gentle, respectful and non-judgemental.

ADULT LEARNING PRINCIPLES

MTL activities are based on adult learning principle, such as:

- active, participant-centred learning
- emphasis on practical applications
- focus on experiential learning
- encouragement of critical reflection.

Facilitators seek to understand the aspirations of each individual - how dance is relevant to them and what they want to get out of it. Participants are encouraged to think about what they want to get out of dance activity and to set their own goals relating to fitness, technique etc.

INDIVIDUAL AND GROUP NEEDS

Activities are facilitated in a manner that is appropriate to the shared characteristics of the group and caters to individual needs within the group in relation to ability, fitness level, aspirations and learning style (eg visual, auditory or kinaesthetic learners).

Facilitators adopt the following strategies to address individual needs:

- offer movement options of varying complexity
- encourage participants to work to their individual capacity
- praise participants for their strengths and efforts
- help participants to recognise and address individual areas that need improvement.

Section 3:

The Company

Choreography & performance

Company overview

The Move Through Life Dance Company (the Company) is the main performing arm of Move Through Life. Dancers who have demonstrated a commitment to training with MTL and have achieved a high standard of dance technique and performance may be invited to join the Company.

Company dancers are asked to sign an agreement to commit to being part of the Company for a set period of time (usually a year), which means they will maintain their Dancer Membership, attend at least one MTL class per week, and participate in the development, rehearsal and performance of dance works.

As a collective of dancers, The Company, dancers pay an annual contribution towards the running costs of The Company. The contribution paid by dancers contribute around 10% to the overall costs of the performance company, including the *Expand* choreographic program. The remaining 90% is sourced from grants, fundraising and ticket sales. MTL endeavours to keep the participation fee as low as possible.

C Club

Modelled on the idea of a book club, C Club (the MTL choreographic club) is an opportunity for MTL's choreographers, or those interested in becoming choreographers, to deepen their understanding, develop their skills and enhance their confidence in the artform of choreography.

The club meets monthly to view and discuss dance works on DVD, share choreographic ideas, and seek and provide feedback and support on developing their own choreography. Meetings are held in members' homes, on a rotating basis and have an informal, social atmosphere. Club members also organise group bookings for dance performances and meet afterwards for coffee to share their thoughts.

Any costs associated with running the club are shared by club members.

Anyone who is a financial Dancer Member of MTL can join the C Club and benefit from the opportunity to learn and grow through the organic approach of sharing knowledge and ideas with peers.

Expand choreographic development program

The *Expand* choreographic program provides opportunities for choreographers and dancers.

Expand is the mechanism through which choreographers have the chance to practice their choreographic skills and develop dance works for public presentation. It is also the forum where dancers have the opportunity to participate in the choreographic process, learn dancer roles and perform in a variety of performance outcomes.

MTL pays for studio space to be used for the development and rehearsal of dance works and organises quarterly Work In Progress (WIP) presentations in the studio. At WIP presentations, choreographers have the chance to present their work at key stages and receive critical feedback that will help them refine their work and realise their choreographic vision.

Dance works developed through the *Expand* program may be eligible for inclusion in a Move Through Life performance season. Generally, the productions presented as a MTL season premiere in the Adelaide Fringe Festival which is held annually in March. The content of the season each year will depend on the quality and quantity of works developed through the *Expand* program, and may for example include a triple bill of dance works by three different choreographers.

MTL sometimes presents short performances at community events, such as the Marion Learning Festival, Marion Celebrates, and Ausdance SA public performances. Short dance pieces or extracts from longer pieces developed through *Expand* will be used for such community performance.

To participate in *Expand*, choreographers and dancers need to:

- Maintain a financial dancer membership of MTL
- Join C Club (choreographers only)
- Sign the MTL company pledge and pay the associated annual \$100 participation fee.

Other performance opportunities

From time to time, MTL may have other performance opportunities for dancers who train with MTL and are interested in performing, but are not part of the Company. Participation in performances will always be on a voluntary basis. No dancer will be required to perform.

Section 4: Administration

Payment and refunds

SUMMARY OF FEES

Membership fees

Joining fee	\$25
Dancer membership	\$50
Friends membership	\$35

Training - Class fees

		Non members		Members	
		Per class	Total	Per class	Total
Single class		\$17.50	\$17.50	\$15	\$15
Multiple classes	5 class pass	\$15	\$75	\$12.50	\$65
	10 class pass	\$15	\$150	\$12.50	\$125
	6 week block	\$15	\$90	\$12.50	\$75

Choreography and performance

Dance Company	\$1,250/year (around \$100/months, \$25/week) Payable in a lump sum or monthly instalments by direct debit
C Club	No additional fee above Dancer Membership
Expand choreographic program	No additional fee above Dance Company fee and Dancer Membership

PAYMENT OF FEES

- Fees are to be paid upfront in full.
- An invoice will be issued for membership when renewals are due.
- The invoice will state a payment due date 7 days from the date the invoice was issued or before commencement of the activity (class, workshop, performance rehearsals), whichever is the sooner.
- Payment can be made by cash, cheque or money order made payable to Move Through Life Inc, or electronic funds transfer (EFT). Account details will be included on the invoice.

REFUNDS

Cancellations incur a \$20 administration fee.

In general, a full refund, less administration fee, will be provided if cancellation one week prior to commencement of the activity.

Refunds for any cancellations occurring after the program starts will not include classes already held.

MTL reserves the right not to refund fees.

Policies

MTL has a number of policies that are available in a folder in the studio and online at www.movethroughlife.org.au.

Policies are developed by the board of MTL and cover areas such as:

- Complaints and difficulties
- Privacy
- Confidentiality
- Copyright
- Crisis response
- Food preparation
- Health
- Hot weather
- Safe dance
- Media

A summary of the policies that are most relevant to participation in training, choreography and performance activities follow. MTL reserves the right to change its policies at any time.

Complaints and difficulties

OVERVIEW

The procedure for resolving complaints and difficulties applies to members, participants, volunteers, employees and other relevant parties (such as audience members), referred to collectively as “stakeholders”.

MTL welcomes communication regarding feedback, complaints and difficulties as an opportunity to address underlying causes, resulting in a more satisfying experience for all stakeholders. Feedback is regularly sought from stakeholders through feedback forms, debriefing sessions, and informal discussion.

MTL encourages stakeholders to resolve any complaints or difficulties at the earliest opportunity through the internal processes described below.

The policy and process for resolution of difficulties and complaints is based on the underlying principles of fairness, transparency, confidentiality, equity, support, and individual rights.

PROCESS

Stakeholders are encouraged to use the following steps to resolve difficulties or complaints. In using the steps below, stakeholders can be assured that they will not be intimidated or unfairly treated in any respect. At each stage of the process, the parties involved should discuss the matter openly and work together to achieve a desired outcome.

Step 1: Informal discussion

If you are not satisfied with a particular service, where possible, seek initially to raise your concerns directly with the person or area responsible for providing it.

Step 2: Seek support

If you are not comfortable speaking directly with the person/s involved, or if you find that after Step 1 the issue is still not resolved, you may seek the assistance of a neutral advocate or support person. A neutral person may be a facilitator, choreographer, board or committee member or employee. The neutral person may accompany you to speak directly with the person/s involved or help you work out how to approach the person/s involved.

Step 3: Lodge a formal complaint

If neither of the above two steps result in a satisfactory resolution, write to the board of management (addressed to the secretary) outlining the details of the

complaint/difficulty and how you would like to see the issue/s resolved. Complaints can be sent by post to PO Box 875, Brighton SA 5048 or by email to info@movethroughlife.org.au.

Step 3 is considered a formal grievance. All formal grievances will be fully documented and the wishes of the person making the complaint will be taking into account in the determination of appropriate steps and actions.

Following lodgement of a formal grievance, the board of management will:

- acknowledge receipt of the complaint in writing, and
- provide final details of a decision/proposed course of action as soon as possible, either verbally or in writing, depending on the nature and circumstances of the complaint.

A grievance can be withdrawn at any stage in the process by writing or emailing the board of management, which will notify relevant parties.

Confidentiality

MTL collects personal information necessary for its activities from participants, such as name and contact details, previous dance experience, and medical and emergency details. All personal information collected by MTL will be treated as confidential. Information will be used for the primary purpose for which it was collected and will not be disclosed to or used by a third party unless the participant's consent has been obtained. MTL will take reasonable steps to ensure that personal information collected is accurate, complete and up-to-date and is protected from misuse, loss, unauthorised access, modification or inappropriate disclosure.

Where practicable, MTL will seek written consent from participants and students to make photographic and video recordings of their participation in workshops, performances and other MTL events and for the use of such recordings for:

- promotion of MTL
- the MTL website
- sales and marketing displays and materials for potential presenters
- sponsors and grant funding bodies
- electronic communication strategies
- photographs and DVDs produced for sale to raise funds for MTL
- media

Copyright

Before participating in any MTL performance projects, participants (including dancers and choreographers) will be asked to sign a contract that will include a copyright statement.

WORKS COMMISSIONED BY MTL

As the commissioning agent, MTL will own the copyright for any choreography developed specifically for an MTL program or project. As the copyright owner, MTL will have the right to:

- reproduce the work in material form (such as a video recording)
- perform the work in public
- make an adaptation of the work
- copy any video recordings of the work.

Upon negotiation, MTL may licence the work to the choreographer, which will give the choreographer the right to:

- perform the work in public
- make an adaptation of the work
- reproduce any subsequent performances or adaptations in material form.

Any future use of the choreography under such a license will need to include acknowledgement of MTL as the copyright owner.

MTL will ensure that all materials created will respect the choreographer's moral rights, which include the rights of:

- attribution - the right to be identified as the creator of material
- integrity - the right to object to derogatory acts perpetrated on material that are prejudicial to the creator's honour and reputation, such as its distortion, mutilation or unauthorised modification
- disclosure - the right to determine if and when material is made public
- withdrawal - the right to withdraw material from the public.

EXISTING WORKS

A choreographer may wish to restage an existing work in an MTL performance project. In such cases, the choreographer must either own the copyright for the existing work or must obtain permission from the copyright owner to restage the work on behalf of MTL. The copyright owner will be asked to sign a contract which provides a license for MTL to

use the choreography in the same ways as commissioned works in relation to that project, for example, the right to make a video recording of the performance which will be made available for sale to the public.

PERFORMERS' RIGHTS

Performers will be asked to sign a contract that gives MTL the right to record their performance and to broadcast, copy, sell, hire and distribute a video recording of their performance.

Performers will not have any copyright ownership of works in which they perform and do not have the right to reproduce any choreography (in part or in its entirety) without the permission of both MTL and the creator.

VIDEO RECORDINGS

MTL will undertake to engage a professional to produce a video recording of all major performances for archival purposes and to produce a DVD for sale to the public. In addition to being a breach of copyright, any unauthorised video recordings of MTL performances will undermine MTL's capacity to fund production of a professional video recording. As such, no-one can video a performance or copy the official video recording without prior arrangement with MTL.

CLASSWORK

Any choreography developed by facilitators for classes or workshops will remain the copyright property of the facilitator.

Hot weather

Move Through Life (“MTL”) has a responsibility to ensure the health and wellbeing of participants and facilitators. In fulfilling this responsibility, Move Through Life has a duty to provide and maintain an environment that is safe and to minimise risks to health.

MTL recognises and acknowledges that environmental factors such as heat and humidity can and do affect the health and safety of those involved in dance activities.

Generally, MTL will not cancel dance activities due to heat or humidity. Instead, it is the personal responsibility of participants and facilitators to observe the following guidelines and exercise in a manner appropriate to the weather conditions at the time.

Guidelines for Facilitators

- Check the weather forecast for the relevant day of dance activities.
- Ask participants if they have any particular medical conditions that may be affected by the heat prior to commencing dance activities.
- Reduce intensity of dance activities.
- Where practicable, monitor participants for signs of heat fatigue and/or distress.
- Withdraw participants from dance activities if they are or appear to be unusually fatigued, distressed or unwell.
- Encourage participants to take regular breaks during dance activities.
- Encourage participants to consume adequate fluids before, during and after dance activities.

Guidelines for Participants

- Be aware of any forecasted heat waves that may occur on the relevant day of dance activities.
- Bring personal supply of water or other appropriate fluids (such as isotonic sports drinks) to dance activities.
- Drink water or other appropriate fluids before, during and after dance activities.
- Wear clothing which allows easy evaporation of sweat from skin.
- Prepare personal cooling items such as spray bottle containing cool water and/or hand towel that can be dampened and applied to face and/or body when required.
- Advise facilitators prior to commencement of, and during, dance activities if feeling unwell or recovering from recent illness.
- Withdraw from dance activities if feeling unusually fatigued, distressed or unwell.
- Undertake dance activities at low or moderate intensity level.

Safety and medical emergencies

MTL RESPONSIBILITIES

- Induct all facilitators and choreographers into MTL, which includes policies and procedures relation to safe dance and first aid
- Recommend RICER (Rest, Ice, Compression, Elevation, Referral) for soft tissue injuries
- Maintain confidentiality of all medical records
- Maintain a register of injuries with the view to monitoring and reducing incidence of injuries
- Conduct activities in a studio with a suitable floor.

STAFF RESPONSIBILITIES

All facilitators and choreographers are encouraged to maintain up-to-date first aid qualifications and to adhere to safe dance practice principles.

Facilitators will endeavour to provide students with the highest level of training, however, at times injuries occur. Participants participate in dance activities at their own risk.

In the event of an emergency, the facilitator or someone with first aid qualifications will provide immediate first aid and may refer a participant for further medical professional attention. The cost on such an occasion is the responsibility of the injured participant.

In the event of an injury, however minor, the facilitator or someone with first aid qualifications will complete an injury incident report, to be co-signed by the injured party.

PARTICIPANT RESPONSIBILITIES

It is the responsibility of the participant to:

- undertake a medical check to ensure they are fit to participate in activities
- advise MTL of any relevant medical conditions and of any injuries or recovering injuries before commencement of activities
- ensure their medication, if required, is on hand and to ensure they can either administer their own medication or provide advice on how to administer medication
- wear appropriate comfortable fitted clothing and either bare feet or appropriate dance shoes.
- ensure adequate and appropriate fluid and food intake before, during and after participation in dance activities

All participants are required to complete the medical section of the enrolment form which includes:

- emergency contact details
- any relevant medical conditions
- any medication required
- contact for medical emergencies
- permission to call an ambulance in the event of an emergency.

People

Details of facilitators are listed in Section 2: Training and Development Program. Other people who make a regular and valued contribution to MTL include:

Director	Jo McDonald
Associate Director	Kirsty Duncan
Volunteer coordinator	Chelsea Nickels
Operational committee	Cherie Broad Louise Durrans Melissa Hill Jo McDonald Chelsea Nickels Dan Turbill
Board	Lia Cocks Karen Guazzelli Jo McDonald (secretary) Simon Robinson (chair and treasurer) Tania Westwood
Public Fund Committee	Kirsten Alexander Kylie Gallasch Rev Christine Ostle